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CHICAGO, AMERICA
JULY 5, 1918

# Music News

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# Music News

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, JULY 5, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

Changes in advertisements must be ordered one week in advance.

All cuts made for advertisers are charged to their accounts.

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# Music News

Vol. 10 | Chicago, July 5, 1918 | No. 27


# Editorial

### PASSING COMMENT

The myriad friends of Fannie Bloomfield Zeisler in the musical world will rejoice with her in the success of her sons—Leonard Bloomfield Zeisler, Ernest Bloomfield Zeisler and Paul Bloomfield Zeisler.

A copy of the Convocation Program of the University of Chicago contains the names of all three a remarkable number of times and in most flattering connections, with honors various, and a letter from the famous pianist to the Editor of Music News contains the further information that the eldest son—Leonard—has just been appointed secretary to Chief Justice White of the Supreme Court of the United States.

Mrs. Zeisler is brilliant in many ways other than piano playing, and her husband, Sigmund Zeisler, is one of the finest lawyers in the country.

The three sons, therefore, come very naturally by their brilliant minds!

Congratulations!

♮ ♮ ♮

Widespread interest has been manifested in the announcement that special prizes will be given by the Chicago Musical College in the season that will open Sept. 16. Already many inquiries have been made in regard to the grand pianos that will be given by the Mason & Hamlin and the Cable Piano companies, and to the recitals respectively offered for vocal and violin students by Carl Kinney and Felix Borowski. As some uncertainty appears to exist as to whether these prizes are thrown open to all students regardless of any conditions, it is well to explain that the Mason & Hamlin grand piano is restricted to competitors in the graduation and post-graduation piano classes of the Chicago Musical College; the Conover grand piano, presented by the Cable Company of Chicago, to students in the piano classes of the Senior Diploma class; the vocal recital, all expenses of which will be paid, to students in the graduation and post-graduation classes, and the violin recital to the same classes in the violin department.

♮ ♮ ♮

That Ebenezer Church is very musical was proved in the big success of the Festival given last week, and that it is equally patriotic is shown in the fact that ninety-eight members of the church are now in war service.

> We are not going back, to stay, to the darkness of autocracy nor the dirty barbarity of militarism. If the filthy Prussians conquered the world, they couldn't keep it under. For the simple reason that mankind, as a whole, could not forget and lose all its training in decency, justice and humanity, and acquiesce in the abominable tutelage of a race of fiends, any more than your child, no matter how wayward his backslidings, can utterly forget his decent parentage and upbringing.
>
> Come what will, we will not cease our eternal creed:
>
> *"Oh, yet we trust that somehow good Will be the final end of ill."*
>
> FRANK CRANE,
> in Chicago Daily News

### GODOWSKY AND MARK TWAIN

A letter received recently at the offices of Haensel & Jones addressed simply thus and nothing more: "Professor Leopold Godowsky, New York City," reminds one of the story told about another letter addressed simply thus and nothing more: "Mark Twain—God Knows Where," upon receipt of which the great American humorist sent the following reply: "He did." We do not know what reply the great Polish pianist-humorist will send, but we'd like to, because we can wager it will be a good one.

### WHITNEY TEW PRESENTS MLLE. D'OEX IN SONG RECITAL

The appended program was given on Thursday evening at the Tew Studio by Roxan D'Oex, an advanced pupil of Whitney Tew, who was scheduled as contralto-mezzo-coloratura.

The reason for this is that Mr. Tew believes implicitly that any one who is properly taught should have a very long range, regardless of what may be the supposedly "best" part of his or her voice and, while Mlle. D'Oex is patently a coloratura, he still has her sing, as reference to the program will show, in every other range and style.

Particularly adept was she on Thursday evening in the "Lakme," "Mignon" and "Dinorah" arias, her fiature being definite and clear and her tones very ringing.

In "When the Heart is Young" she gave an example of real dramatic power, and in "Last Rose of Summer" (encore) and "Comin' Thro' the Rye" proved that the most suave and sentimental of ballad singing is also within her metier.

Mlle. D'Oex has a very beautiful voice, as well as a charming personality, and her growth in technic and musicianship is thoroughly gratifying and seems to point irresistibly to a career.

Program:

Come raggio di Sol—(Contralto)...(1671-1763) Caldara
With Verdure Clad—(Soprano) (Creation).....
.....(1732-1809) Haydn
Nel cor, piu non mi sento—(Soprano) (La Bella Molinara) .....(1741-1816) Piaesello
Ou va la jeune Indoue—(Soprano) (Lakme) (1836-1891) ..... Delibes
Je suis Titania—Polonaise from Mignon (cadenza interpolated of more than three octaves).....
..... Ambroise Thomas
Ombre legere—Shadow Song (Dinorah).....Meyerbeer
A Summer Night—(Contralto) ..... Goring Thomas
Thy Beaming Eyes—(Contralto) .....McDowell
Toming Thro' the Rye—(Soprano).....Old Scotch
When the Heart is Young—(Soprano).....Dudley Buck

Miss Winnifred M. Cline at the piano

C. E. W.

♯♯♯

### LEGINSKA GETS THIRD RE-ENGAGEMENT WITH CINCINNATI SYMPHONY

Leginska is a breaker of precedents, as well as a wizard of the keyboard. For proof comes her third consecutive re-engagement by the Cincinnati Symphony Orchestra as soloist for a pair of concerts on Feb. 28 and March 1. The famous little pianist played both last season and the one before with this organization and created such a furore that her re-engagement was inevitable.

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## Ernestine Schumann-Heink

Adored by the artistic world and beloved of all the people who patronize music, Mme. Schumann-Heink holds an enviable and an ever-growing regard of the public in this country.

And now that her work is all for the government she has become the idol of all the camps.

Everywhere she is heard with joy, and everywhere she creates the utmost of enthusiasm.

The recent birth of a grandchild in her Chicago home emphasizes once more her citizenship and her loyalty to the United States.

For she became a citizen of this country ten years before the European war began, she has invested her money here and spends practically all her time here.

Her youngest son is named George Washington, and in every way, including the fact that she is at present devoting her entire time to singing for the United States government, she has shown her unswerving devotion to the good of the cause.

That her regular concert work is delayed because of the war is a sorrow to everyone, for her voice is in superb condition and her art is today without limit in effectiveness.

But, when she again enters the concert field she will be greeted with such enthusiasm as will show her how much she is being missed just now by the regular concert-goers of the country.

### ALLEN RAY CARPENTER

The Summer Normal Class for singers and teachers of singing conducted annually by Allen Ray Carpenter in his Kimball Hall music rooms will convene Monday, July 15, at 9 a. m. There are ten daily lessons of three hours each.

The course is designed to equip students with the fundamental principles of voice culture, both physical and mental, and to show the lines of development from them. The substance of the final analysis is embodied in the seven important departments: Musicianship, tone, breathing, registers, resonance, execution and expression.

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### GEORGE W. MUNRO CLASS CONCERT

"I know that you all have friends on the program," said George W. Munro in introducing his class in song program at the West End Woman's Club last Saturday night, "for otherwise you would not be here—no one goes to a song recital of pupils and sits through its pains unless attracted by a special reason. Nevertheless,"

GEORGE W. MUNRO

he continued, "we hope that you will find something of good in all our work, for we shall all do our best to please you."

And that best was, Mr. Munro may be assured, very good indeed.

A vocal class concert to be pleasing must be not too long, it must be well staged, well dressed, well managed.

All these items were carefully attended to, the only fault being that the club auditorium is poorly ventilated and there should have been more fresh air.

Other items which contributed to make the concert a success, besides the nice appearance and manners, the pretty dressing and the abundant flowers, were the facts that there was great variety, both of voices and in presented repertoire; there was absolutely sincerity of purpose, musically and interpretatively; there was a very generally good enunciation of all texts used, and every number had been so well prepared that, though the program was given entirely from memory, there were no lapses, no blunders.

It is possible to give but brief mention when so many appear at one time, but each of the Saturday singers must have that much at least and each one deserves much more.

The Ladies' Club, which appeared twice, is a small ensemble, but very charming to behold and very fine to hear.

Enunciation is a strong point, much better in fact than some of the solo offering of the evening.

This body of singers, under direction of Mr. Munro, gave "Rest Thee on This Mossy Pillow" (Smart), "An Indian Lullaby" (Beach), "Ave Maria" (Abt), and "Evening Shadows" (Ricci), comprising much variety and a great deal of merit.

Elizabeth Bliss was very good in MacFayden's "Cradle Song," and in Salter's "Cry of Rachel" showed that she is growing toward big dramatic expression.

Edna Peterson was clear in "Jean" (Burleigh), and sparkling in "O For a Burst of Song" (Allitsen), and Ruth Nelson, in the sweetest of the "Messiah" solos, "Come Unto Him," was sympathetic, and in "Chanson Provencale" (Del Acqua), was decidedly facile.

Mabel Plein was very charming in "Wings of the Morning" (Wood), but not virtuosic enough in "The Victor" (Kaun), which is really a big song, and Gwen Griffiths showed exceptionally sweet quality as well as considerable quantity of voice in "Alone With Thee (Bancroft), and "Awake, 'Tis the Dawn," the last named being the much better song.

Julia Bock had the old-fashioned, but still charming "Berceuse" of Bevginani in which to show her nice quality, and Ware's elastic "Sunlight" to prove her budding skill.

Elizabeth Wehrheim very bravely elected to show the audience the beauties of the three songs of Odysseus (Charles Wakefield Cadman), and easily proved herself the possessor of both voice and good musicianship, and Angie Montgomery pleased the audience a great deal with her clarity and style in numbers by Goetz and Saint-Saens.

Minnie Lang, the possessor of a remarkably big dramatic soprano voice, which soars upward with great ease, and who is aldeady an established young artist, showed great style and much finish in an aria from "La Gioconda (Ponchielli), and was remarkably brilliant and effective in MacFayden's setting of "A Birthday."

Alphild Anderson, a very pretty personality and the possessor of a light but very lovely voice, sang the Polonaise from "Mignon" and a song by Herbert, which gave her much coloratura scope and success.

Harry Navison, the lone masculine of the list, showed himself the possessor of a very remarkable tenor voice, which he used with proper passion in the "Lament" from Pagliacci, and "Where Blossoms Grow" (Sans Souci) which, in spite of its slight texture is still a very effective short song.

C. E. W.

### SAMUEL B. GARTON GOES TO FRANCE

Samuel B. Garton, director of the music department of Hedding College at Abingdon, Ill., has enlisted with the Y. M. C. A. and will leave for overseas war work about August 1. Mr. Garton is well known in this city as a tenor soloist and choir director. Two years ago the choir of the Warren Avenue Church, under the direction of Mr. Garton, won the first prize of $50 in the Baton Club contest, and since Mr. Garton has had charge of the conservatory at Hedding College it has doubled its enrollment. Under the direction of Mr. Garton the Choral Union of Abingdon gave two performances for the benefit of the Red Cross, at which over $200 was realized.

Mr. Garton has brought to the city such artists as Else Harthan Arendt, Harriet Case, Ruby Evans, sopranos; Jessie Lynde Hopkins, contralto; Grant Kimbell, tenor; Frank Parker, Thomas Remington, baritones; Clarence Eidam, pianist; Charles Mitchell Mixer, violinist, and Mme. Kaethe Pieczonka, cellist.

## RAVINIA A HIT WITH JACK TARS AND ARMY MEN

Ravinia Park with its varied attractions yesterday became the mecca of sailors with a bit of leave time hanging idly on their hands. It was the opening day of the season's recreation work for the fighters of the United States service at the north shore summer home of music and innocent gayety, undertaken by the Illinois War Recreation Board and the Ravinia Club.

Hundreds of men from the Great Lakes Naval Training Station and from Fort Sheridan took part in the opening festivities and demonstrated that the programs planned are the sort that will make a strong appeal throughout Ravinia's season.

Sailormen took the lead in numbers attending and in the features they contributed to the program, but when it came to baseball the Fort Sheridan visitors swiped the glory, winning, 6 to 5, after thirteen peppery innings.

The jackies, however, caught the spectators in the crowded stadium with their exhibition drill and showed their pep in the sham battle. The strife was rich in thrills, the men becoming so filled with the joy of combat that one or two stretcher bearers were bandaging the wounded long after the baseball game was started and eliciting very real murmurs of sympathy.

Lieut. George Payen of the French artillery, who is in charge of the School of Fire at Fort Sill, was a guest in the box of Mrs. Bruce MacLeish and spoke about his own experiences on the French front. Lieut. Payen's quaint accent and his use of American expressions made his talk one of the features of the afternoon and he was given one of the famous Great Lakes "sky rockets" when he lauded the "pep" of the American boys.

Mrs. Ford Rodman Carter was in charge of the clubrooms, which have been especially decorated and made comfortable for the boys by members of the Ravinia Club, with Mrs. W. A. Alexander as chairman of the committee on decorations. There is a kitchen in connection with these rooms and free supper is served here to men in uniform.

It was in the clubrooms that the stunt parties were given under Mrs. Carter's direction. There was also a lucky number dance and a rag cotillon between 5 and 8 o'clock.

There were continuous movies, as well as a public dance pavilion, where Smileage Tickets might be used.

Admission to the park is free to men in uniform through a fund of $10,000 raised by the Ravinia club by the sale of $5 books of coupons. Smileage tickets are accepted for admission to the movie theater and dance pavilion.—Chicago Tribune.

———###———

## J. S. FEARIS

J. S. Fearis of 4547 North St. Louis avenue has closed his studio for the summer and will spend July and August at his summer home, Osowee Lodge, at Bass Lake, R. R. 3, Knox, Ind.

A number of pupils and friends will spend their vacations with Mr. Fearis, and he says he intends making farmers of them all, for he has a good-sized war garden growing.

A young voice pupil, Fred Kraemer, is spending a two weeks' vacation with Mr. Fearis.

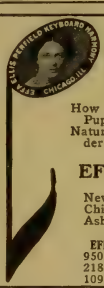
## AMERICAN CONSERVATORY OF MUSIC

In the recital room at the American Conservatory in Kimball Hall on last Friday evening Crawford Keigwin presented two of his piano pupils in joint recital, which proved different in many ways from the general run of pupils' concerts.

The young ladies in question are extremely youthful, yet their work denotes adult minds and capability for effective exploitation.

Little Helen Pollenz (aged eleven) is spontaneous to the last degree. Nothing she does seems studied or worked out, so offhanded does she do her pieces, yet the result bespeaks undeniably that she has spent time and thought in preparation of the work at hand. Her program was of great variety and comprised many compositions of master writers. In the Bach Invention in F major she was exact both in tone and interpretation. Beethoven's Bagatelle in E flat was daintily given, and in the Mozart-Grieg Sonata in G major (arrangement for two pianos) her tone was solid.

The second group effected a change into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the modern, MacDowell and Scott being well represented, the former by the rhythmic Rigaudon and the airy Shadow Dance, and the latter by the bold Etude. Careful preparation and sane execution marked this group.

Lavalee's "Butterfly" gave Helen the chance to indulge in some splendid light finger work, and for contrast the brilliant "Sparks" (Moszkowski). As a happy medium she gave the elusive "Bird as a Prophet" (Schumann). This bore out the fact that she is a good musician, possessing a crisp, true tone.

Bach and Beethoven were Dorothy Pilkington's choice to open with, and while a little nervous at first, she soon gained her poise and proceeded to give a good account of herself. The introspective Schumann Novelette in E major, Schubert-Liszt's Cantabile "Thou Art the Rest" and the broad, brilliant Rondo Capriccioso (Mendelssohn) gave her the opportunity to go the gamut of pianistic style. The last group this writer was unable to hear. It was made up of Chopin, Sauer and Liszt.

Mr. Keigwin was effective at the second piano for Miss Pollenz.

ALLEN YORK.

———###———

**Blood**—Blanche Blood presented pupils at Gary, Ind., on last Friday evening with success. Those appearing were Tina Florios, Patsy Shelly, Miriam Little and Gladys Snyder.

## EMILY V. WHITE

At the Hamlin Park Assembly Hall on Wednesday evening, June 26, Emily V. White presented her pupils in recital.

This is a splendid place for a recital; it is a comparatively new building, the hall has a seating capacity of perhaps 400 or 500 people; the acoustics are good, with a splendid stage and stage setting; the piano was fairly good, but, as usual, in a place of this kind, was not in the best of tune.

Miss Edna Custin sang for her first number "Jewel Song" from "Faust" (Gounod), and later on the program, "Summer" (Chaminade), displaying a good voice and technic, but she might perhaps have given greater pleasure to the audience by using a slightly quicker tempo. She was heartily received, however, and was a pretty picture when she sang for encore, "Roses in June" (German), with her arms full of flowers.

Miss Katherine Jacobi was a bit nervous in her first number, "Heart's Delight" (Gilchrist), but recovered sufficiently to give a good account of herself in "A Little Pink Rose" (Bond), which she sang for encore, and "O Fair, O Sweet and Holy" (Cantor) later on the program, was delightfully given.

The aria from "Traviata" (Verdi), sung by Miss Gertrude Heim, displayed a lovely coloratura voice, and well managed, considering that the young singer was ill; for the second number she sang "Ah! Je voux vivre," the lovely aria from "Romeo and Juliet." These arias are taxing on a young singer, but Miss Heim gave them with remarkable skill which delighted the big audience. She was compelled to add encores after each number, singing for one of them, "Annie Laurie," and demonstrating that she could sing a sustained song, as well as the florid music.

Mrs. Oscar Gibson only sang once on the program, but she "delighted" the audience by her rendition of "Delight," by Luckstone, and she very graciously responded with an encore, "Dearest, You Have Made Me Happy."

Despite the babies at home, or, perhaps, because of them, Mrs. Aloys Neveling sang the Tacea la notte placida" aria from "Il Trovatore" in a charming manner, displaying not only a beautiful and well-schooled voice, but quantities of style and temperament. A pretty little sentiment was added to the occasion after her first song, when her two little boys each presented her with a bouquet, after which she sang the "Boat Song" by Jessie L. Gaynor. For second number, Mrs. Neveling sang the "Flower Song" from "Faust," which brought out the lovely dramatic quality of her voice.

Miss White gave excellent support in all of the accompaniments, playing many of them from memory.

The program opened with the singing of one verse of the "Star Spangled Banner," and closed with "America."

E. C. H.

———###———

## KURT WANIECK

Kurt Wanieck, pianist, was heard in recital at Kimball Hall on Wednesday morning, July 3, at 11 o'clock. He played compositions by Schumann, Brahms, MacDowell and Saint-Saens.

Kurt Wanieck's pupil, Philip Warner, will play the Tschaikowsky Concerto at Ravinia Park on Friday, July 5.

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## VIOLA COLE PRESENTS A YOUNG PUPIL IN PIANO RECITAL

On last Wednesday evening at Recital Hall in the Fine Arts building, Miss Viola Cole presented a very talented young girl—Isabel Schrage—in the following beautiful program:

From a Wandering Iceberg, Op. 55, No. 2
Starlight, Op. 55, No. 4
Song, Op. 55, No. 5
Tarantelle
Etude
—MacDowell

Bourree—Bach-Saint-Saens
(From the Second Violin Sonata)

Two Larks, Op. 2, No. 1—Leschetizky
Etude de Concert, Op. 9—Giuseppe Martucci
Concerto, Op. 25—Mendelssohn
(Miss Cole at second piano)

Miss Schrage has nice presence and style and in her technical equipment an interpretative facility is characteristic of the fine training always in evidence when Miss Cole presents her pupils.

That so young a player could so well interpret MacDowell is astonishing, but, as a matter of fact, Miss Schrage did it beautifully.

The Saint-Saens - Leschetizky - Martucci group was full of grace as also glowing with color, and the Concerto was played in a way to prove excellent musicianship as well as musical feeling far beyond the years of the young pianist. C. E. W.

———♯♯♯———

**Magnus**—Mrs. Florence Magnus, the distinguished teacher of vocal art, will close her Fine Arts building studio for the summer, and spend her vacation, as usual, at her New Hampshire farm, where she will, during the summer, entertain a number of her pupils, including Cora Libberton, Edith Ayers McCullough, Mary Peck Thomson, and others.

# Music in Chicago

## METROPOLITAN CONSERVATORY OF MUSIC

The annual commencement exercises of the Metropolitan Conservatory of Music took place on Tuesday evening, June 25, in Kimball Hall. One of the interesting features of the program was the student orchestra, which was directed in part by Dr. J. Lewis Browne. The first number following the "Star Spangled Banner" was rendered by Miss Alice B. Gray, organist, artist pupil of Dr. Browne, who played "Concert Fantasia in F Minor" (Arthur Bird) and "Capriccio" (Herbert J. Wrightson). Her work showed good comprehension of the possibilities of the instrument with which she was dealing, and her skill in utilizing these possibilities to the best advantage throughout the group.

Margaret Conrad, a charming young violinist, played the first movement of the Mendelssohn Concerto in E Minor with great ease and musical feeling. She was followed by Lila Butler at the piano in "Berceuse" (Chopin) and "At the Spring" (Joseffy). A vocal aria, "Thou Charming Bird," from "The Petrel of Brazil" (Felicien David), followed, sung by Laurine Olesen, who possessed a sweet, flexible voice of great range and lyric quality, together with a pleasing stage presence.

George Kayser played the Paganini "D Major Concerto" for violin in a manner which revealed him at once as a young musician of exceptional talent. His double stopping was unusually clear and true. Other numbers on the program were the aria, "O Mio Fernando," from "La Favorita," rendered by Blanche Baxter, the Saint-Saens "B Minor Concerto" for violin, played by Edna Gansel, and in conclusion the Liszt "Hungarian Fantasie, Aeolia Martin at the piano.

Following the program, teachers' certificates were awarded to the following: Piano—Phyllis Greene, Evelyn Krueger, Aeolia Martin, Dorothy More and Signe Person. Violin— Vi Verne Buckborough, George Kayser and Maybelle McClanahan. Academic certificates to Samuel Gurevitz, Max Jack Goldstein and Laura Frances Smith, while preparatory certificates were granted Bennie Burstein, Virginia Elizabeth Dimond, Charles Georgopoulos, George Georgopoulos, Arnold G. Houlton, Celia Kaplan, Elinore Kaplan, Josephine Maloy, and Ethel Marie Neff.

MARY CARVER WILLIAMS.

———♯♯♯———

## ELLEN KINSMAN MANN TO HOLD SUMMER TERM

Ellen Kinsman Mann, whose work has grown to great proportions, especially in the training of individuals and ensembles for the Lyceum and Chautauqua stages, has decided, because of the great demand upon her time, to hold a summer session at her Fine Arts building studios.

This will extend throughout July and August. The special topics to which Mrs. Mann will devote her attention are: Correct Use of Voice, Breath Control, Perfect Enunciation, Perfect Pronunciation, Poise, Personality, Interpretation and Musicianship.

## MARGUERITE KELPSCH PRESENTS PUPILS

The following very well chosen children's program was given in fine style by pupils of Marguerite Kelpsch at the Lyceum Arts Conservatory rooms last Sunday afternoon:

Surprise—Haydn
Jack Grey

Jack in the Pulpit—Mokrejs
Bernice Polakoff

Spinning Song—Elmenreich
Edith Hurst

Pixies in the Indian Village—Brown
Anna Kvorka

Pixies' Goodnight Song—Brown
Ruth Makowski

Birds in the Woods—Hollaender
Edith Taylor

Reading—Selected
Martha Barnhart

Bell Rondo—Streabbog
Helen Welter

Song of the Mill Wheel—Cloy

The Dancing Lesson—Ducelle
Anita Schulman

Valse—Duvernoy
Carolyn Freiberg

Dance of the Mist Maidens—Martinez
Dorothea Rose

The Evening Hour—Kussner
Catherine Langan

Dance Solo—Selected
Ruth Makowski

The Race—Kullak
Alicia Cross

The Avalanche—Heller
Cecile Schulman

Butterfly—Merkel
Elizabeth Franklin

Au Matin—Godard
Rosell Bass

Postillion—Godard
Elsa Shalek

Shadow Dance—MacDowell
Geraldine Osmun

Grande Marche De Concert—Wollenhaupt
Wilma Conklin

Rustle of Spring—Sinding
Ruth Krafthefer

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### MRS. GALE IN OAK PARK

Oak Park had a rare treat musically last week.

Mrs. Permelia Gale, beloved and full of renown in her own country, sang twice in two days to two brilliant audiences.

The first occasion was a hospital benefit at the home of Mrs. J. Fletcher Skinner, Friday afternoon.

The program was given in the Italian Garden in a setting of flowers and fountains.

The harp accompaniment of Madame Amelia Conti, harpist of the Chicago Grand Opera Company, completed the magical charm of the scene.

Mrs. Gale, most happily costumed for the occasion, instantly captivated her brilliant audience with her rare gift of sympathy, ingenuousness and vivacity. Despite the technical disadvantages of singing in the open air, Mrs. Gale's vocal work was of an order to more firmly fix her amongst the country's great contraltos. The native warmth and richness of her voice have gained, rather than lost, through intense cultivation, especially during the last two years, when the growth in this already well finished voice has been little less than spectacular. Surely Mrs. Gale is now ready for bigger things.

On Saturday evening Mrs. Gale delighted her second audience at the River Forest Tennis Club. A record company came out upon the news that she was going to sing. Many said she had never sung better, which, considering her habit of improvement, is not impossible.

———###———

**Mabel Lyons**—Mabel Lyons, artist pupil of Howard Wells, has been engaged for appearance on the afternoon series given at Ravinia Park, Friday, July 19, 1918.


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### CENTRALIZING SCHOOL DRAMATIC RECITAL

At the Centralizing School on last Tuesday evening the presentation of the academic certificate was made to Jack Hager, who gave a dramatic evening of readings, assisted by Esther Lang, soprano, and Caroline Stevens, with Gertrude Ogden Fleming at the piano. Miss Lang, a pupil of Miss Fleming, gave two very telling groups. The first contained "Jane" (so the program read), but most likely it meant "June" (William Lester), "The Enchanted Glade" (Barker), "Because" (d'Hardelot). With each she gave an interesting tone picture, adding attractively a pleasing personality, good intonation and excellent phrasing. In Oley Speaks' "When the Boys Come Home" she was properly dramatic in interpretation and sympathetic in tone.

The readings of Mr. Hager were of great variety, embracing primitive days when great warriors ruled by their brawn rather than their wits, and the modern days of warfare, telling of the humane struggle side of the conflict experienced in an army base hospital, interspersed with three dialect readings of "I—Mary MacLane" calibre.

A snappy comedy bristling with laughable dialogue was "The Silent System." The cast (husband and wife) gave Caroline Stevens and Mr. Hager the opportunity of indulging in some intimate domestic situations. Jealousy, unreasonable jealousy, on the part of wifey, who imagines her spouse is faithless because he returns after 12 without an explanation as to where he has been spending the evening. Whenever he does try to explain she hushes him up with a gift of gab that only a woman possesses. But "all's well that ends well" and as he presents her with a bracelet, she decides that after all friend husband is a pretty safe bet to have around the house. Miss Stevens carried everything before her as the green-eyed wife. Crying fits, as well as hysterical tantrums, were naturally depicted with skill. Mr. Hager had little to do, save to utter "My Dear," etc., yet he was always in the picture. This young man has accomplished wonders with our language. A little over a year ago he came to the Centralizing School, unable to speak English, and today his English is well nigh flawless, save for an occasional lapse when under an excited strain. For this the dramatic department may well be proud. Young Hager has certainly done justice to its teaching. Perhaps it is an innovation, and then perhaps it is not, but Hager was the recipient of two very Oscar Wilde-ish nosegays from admiring friends. Miss Fleming was thoroughly adequate at the piano.

ALLEN YORK.

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**Brownell**—Pupils of Edna Louise Brownell gave an interesting program at Shedd Park on last Wednesday evening, playing some excellent examples of the teaching repertoire for piano. Those appearing were: Mildred Nesdalek, Dorothy Prochaska, Sylvia Tumpach, Walburgia Karels and Olga Strnad.


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## AUDITORIUM CONSERVATORY COMMENCEMENT

Auditorium Recital Hall was filled to the last seat and many turned away from the annual commencement of the Auditorium Musical-Dramatic Conservatory last Friday evening, June 28. The departments represented were piano, vocal, violin, and dramatic art. A high standard of excellence was shown throughout the whole program, and a poise and ease of public appearance was evident, with practically all the students presented. The audience gave evidence of its appreciation of this, as well as for the very good work done by the young artists.

Of the pianists, Miss Anna Weske deserves special notice for her playing of a Raff number with clean technic and with scholarly appreciation for the musical feeling, though the other pianists also showed the same characteristics.

Miss Tatiana Vojan's playing of Liszt and Leschetizky was splendid, and Miss Sylvia Haas opened the program with a spirited rendition of the Scharwenka Polish Dance. Miss Hazel Quirk played a concert waltz by St. A. Erst, the head of the piano department, which is not only a brilliant number of its kind but gives the player a good opportunity for showy execution.

♮ ♮ ♮

Miss Jane Havens also deserves special mention as a dramatic reader, possessing remarkable force in delivery, combined with a capacity for depth of interpretation seldom attained by readers. Her reading of a serious story was thrilling. But the other readers were keen in their interpretation and expression as well. Miss Alice Zimmer was splendid in her negro dialect story, and the tale of "Sally Ann" was exceptionally well done by Miss Florence Haack. Rosalie Anderson also pleased the audience with her clever impersonation of the "Old Maid," showing both the humorous and pathetic sides of the character.

♮ ♮ ♮

The vocal department was represented first by Miss Emily Kartak, who has a soprano voice of extraordinary beauty, well trained. She sang a brilliant concert waltz in true bravura style. William Schwartz then gave a rendition of the famous Lament Song from "I Pagliacci" with force and feeling, and though this song fits a singer better on the operatic stage than in concert, he was able to bring the spirit of the story vividly to the audience. Mr. Schwartz also sang "Longing for Spring," a new composition by Karl B. Stein, who accompanied at the piano. It made a distinct impression, and both singer and composer were recalled.

The good work of the violin department was shown by the playing of Massenet and Beethoven numbers by Jacob Steinert, a violinist of much talent and ability. Alfred Buelwitz played the Vieuxtemps Concerto with pure tone and very good control of his instrument.

♮ ♮ ♮

A delightful operetta, "The Bargain Hunters," was given by nine vocal students, each sustaining his part with vivacious acting and good voice, making a twenty-minute ensemble having all the completeness and finish which are characteristic of the opera department of this institution, under the direction of Dr. and Mrs. Karl B. Stein.

Certificates and diplomas were awarded by Dr. Stein, President. D. C. T.

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## ARTHUR SHATTUCK AGAIN TO PLAY FOR BROOKLYN INSTITUTE

Arthur Shattuck has been re-engaged for the concert series given under the auspices of the Brooklyn Institute of Arts and Sciences for a date next season. Mr. Shattuck made his first appearance in Brooklyn two seasons ago in a joint program with Olive Fremstad. The following season he was engaged for a recital program in the institute series.

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**Orchard**—The Orchard School of Music will remain open throughout the summer.

## THOMAS McGRANAHAN NOW IN WAR SERVICE

Thomas McGranahan, tenor, has given up an all-summer concert engagement as well as his church position in Brooklyn and has enlisted in war service.

He is now with Base Hospital Unit No. 11 at Camp Mills, N. Y., and expects to be overseas shortly.

THOMAS McGRANAHAN

Mr. McGranahan was offered work as a chorus conductor in camps, but preferred the more active and positive work in which he is now enlisted.

During most of the month of June he was on tour through the South and scored a series of successes in his concert appearances.

♯♯♯

## CLARA EDMUNDS HEMINGWAY

A record of 28 appearances, ranging from solo to recital, has been made by the composer-contralto of Gary, Ind., during April, May and June:

June 2—Substituted at First Presbyterian Church—"The Earth Is the Lord's" (Lynes).

June 5—Composition recital at Tolleston, Ind.

June 7—Assisted Marguerite A. Klumpner in her pupils' recital at Library Hall as whistler—"Felice" (Lieurance), "The Smile of Spring" (Fletcher), with Mrs. Klumpner at the piano.

June 8—Recital at Froebel School, for community music. Used songs by Seneca Pierce Zerbe, Vibbard, Hoberg, "Orientale" and "The Linnet" (Marion Bauer), and "Garden of Summer (Dorothy Forster); also gave two whistling solos and four child readings. Miss Florence Hemingway, accompanist.

June 14, Flag Day—Glen Park. Star Spangled Banner; 2 whistling solos (original); 5 child readings; "The Little Town" (Pierce); "Dear Old Glory" (Hamblen). Miss Hemingway, accompanist.

June 23, a. m.—Substitute at First Presbyterian; p. m.—Substitute at First Christian Church.

June 30—Substitute at First Presbyterian.

June 20 Mrs. Hemingway sang at a meeting of the Adelphian Society, using Thayer's "My Laddie" and "Who Knows" (Ball) as an encore. She was accompanied by Miss Cathryn Steadman. She then accompanied Miss Steadman, who sang "The Enchanted Glade" (Barker) and "Some Time You'll Remember" (Maurice Head), and later gave an original whistling solo as a request number.

# Grant Hadley

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The Magic of Your Eyes.*Arthur A. Penn*

Spring's a Lovable Ladye.....
.....*W. Keith Elliott*

There's a Long, Long Trail...*Zo Elliott*

Freedom for All Forever..*B. C. Hilliam*

Dear Little Boy of Mine.*Ernest R. Ball*

I Did Not Know.....
.....*Frederick W. Vanderpool*

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## THE CHORISTERS COME HOME

Back from a six months' trip, covering the whole country from Portland, Me., to New York, to California, to the Northwest and twice across the continent, came the Paulist Choristers, and, on last Sunday afternoon, at the Auditorium, under the familiar baton of Father Finn, gave a victorious and rousingly good concert.

This program was the 238th of the series

J. PARNELL EGAN

and was given in the presence of a capacity audience, which did not know when to curb its enthusiasm—in fact, the one and only criticism of the whole event was that it was much too long; this fact being entailed in the endless (and useless) list of encores allowed by Father Finn.

The choir was dressed in the blue of France and the whole tour has been a succession of benefits for various French needs—that of Sunday, which must have brought in a great deal of money, being for the benefit of the French Relief Fund.

The singing of patriotic songs, "Star Spangled Banner," "Marseillaise," etc., was attended with great enthusiasm, as also the appearance of Arthur Kraft and others in the khaki of the American army.

The work of Father Finn's boys remains wonderful. Wherever it may have been possible to gather together such an array of high soprano voices one can only surmise, but the fact remains that in this choir they seem endless in number and with a uniformity of pure, soaring tone which is wonderful.

Every chorus number is pitched very high on this account, and, if one wished to be hypercritical, it would be of the fact that excessively high tones are introduced so constantly as to lose all novelty after an hour or so, and one wishes, almost, for more solidity.

The shading of the whole ensemble is simply beyond words to tell of its perfection and the purity of tone is always marvelous.

A long list of Russian pieces were done beautifully — such introspectivity, such purity of musical form and style seeming impossible from a choir composed so largely of small boys.

A Bach number was not so good, in my opinion—it was too rapid and had a breathless effect not in keeping with the composer.

Some simple things were, on the other hand, absolutely flawless.

Father Finn may certainly be congratulated on the development of the most amazing vocal ensemble ever thought out in Chicago, and his removal to New York (to be accomplished at once) is a very great loss to our musical circles.

The concert of Sunday provided such an embarrasment of riches that it is difficult to detail even the bigger factors, and a report of much of the chorus work is left, perforce, to another time.

There was a wealth of soloists, both great

FRANK DUNFORD

and small, and every one was a distinct delight.

Master Donald Tobin in the solo part of "Deep River" was delightfully musical. Master Hallet Dolan in "Jubal's Lyre" (Handel) and "The Swallows" (Cowen) was a marvel for altissimo tones taken with absolute purity.

"Billy" Hallisey repeated his former triumphs in Father Finn's fluent arrangement of "Mocking Bird." "Billy" Probst was exceedingly charming in Brahms' "Lullaby," and "Dick" Finn showed silver purity of tone in MacDowell's "Wild Rose."

These were all arranged by Father Finn and the choral obligatos were managed superbly.

Also, en passant, one must mention an "Alleluia" of Father Finn, which, written unbelievably high, was yet managed by the boys beautifully, in great contrast to the solo obligato of Frank Dunford, which ran to equally unbelievable low depths.

Mr. Dunford sang also an aria from "Philemon and Baucis" (Gounod), which showed conclusively that his great voice is still intact and that the long tour has developed in him a certain fluency which he did not before possess.

For encore he gave "When the Boys Come Home" magnificently, and, on second demand, "The Four Leaf Clover."

J. Parnell Egan, more like John McCormack than ever in quality, but with a personal charm all his own, completely captured the house in "Where'er You Walk" (Handel) and his two encores, "May God

ARTHUR KRAFT

Be With Our Boys Tonight" and "Sweet Genevieve," the last named being one of the finest treats of the season.

Arthur Kraft, in khaki, sang a French song and one in English instead of the programmed number, and did them so delightfully that he also had to add an encore, using "When I Was a Little Lad," which he sings so admirably always and which at this time was a double delight.

Clay Hart, a third tenor, was also scheduled for a solo, but as it was probably 6 o'clock before the program rolled around to his name this writer could not remain to hear him.

The accompaniments were by Mary Anderson, and George Iott was programmed for an obligato to "The De'il's Awa'" (De Lamarter), which was not heard.

Father Finn was in excellent form and in a clever speech (greeted with volleys of enthusiasm) expressed his regret at leaving Chicago.

C. E. W.

## TAUNTON, MASS.

The following unusually fine program was given under the direction of S. Harrison Lovewell on June 10, by the combined choirs of the city, assisted by Minnie Louise Cameron String Quartet:

Motet—The Arm of the Lord Is Upon Them..Haydn
Aria for bass—Lord God of Abraham.....Mendelssohn
William W. Gammons
Double chorus—Praise the Lord, Ye Servants ...West
Andante Cantabile .....Tschaikowsky
String Quartet
The Road to France.....Butler
Summer .....Thompson
Sextet from Lucia—What from Vengeance..Donizetti
Solo voices and five-part chorus
Minuet .....Beethoven
Quartet No. 8, Vivace .....Haydn
String Quartet
Cantata—Dream Picture .....Whiting
Solo voices, chorus and piano solo

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## MRS. L. C. STUMPF AND MISS AIMEE STUMPF PRESENT THEIR PUPILS IN ANNUAL RECITAL

At the very cozy and comfortable First Swedish Church on Addison avenue, Mrs. L. C. Stumpf and Miss Aimee Stumpf presented their piano pupils in characteristic and thoroughly enjoyable piano program.

These teachers—mother and daughter—have lived for a long time in the neighborhood, and are known far and wide as conscientious and artistic workers.

It goes without saying that they have very large classes, and that the program of Wednesday was a long one.

However it was so varied in character, and was kept moving along with such celerity, that no one could weary of it, especially as there was a constant crescendo of achievement throughout the evening.

Small pieces, played by small hands, began the program, and by degrees the ages, as well as the difficulty and importance of the pieces, increased until at the end there was quite a feast of Liszt in his dizziest of pianistic manifestations, although even here the years of the players were still few, the oldest on the whole program being but sixteen.

It was certainly a cunning sight to see, at the beginning of the program, one tiny tot after another, ranging from 6 to 9 years of age, approach the piano and, in business-like style, as well as with good musical ideas and a very evident intention in each case to please the audience, play his or her "bit" with good technic and tone, and then quickly pass off the stage just as "next" came up the steps.

The pieces chosen for these children were so interesting and so much worth while as to prove the skill of the Stumpfs decidedly.

The pupils of this group were: Viola Weil, Irma Huchberger, Marion White, Francis Huff, Adrienne Springs, Edward Jackson, Edith Kaufman, Bartley Wilson, Hortense Nelson, Allan Dellheim and Rose Lewi.

Following these there came to attention a second group, somewhat older, a little bigger in technic growth and with more mentality, of course, and, like the first group, thoroughly trained and thoroughly musical.

These were Clarence Lang, Arloa Springs, Leila Whitney, Jane Girton, Teddy Peterson, Carol Roy, Mildred Schaefer, Bernice Wexberg, Ruth Carter, Eleanor Oeler, Edith Prosser, Margaret Miller and Margaret Nimtz.

It is impossible to tell how well each of these worked out, but it is permissible, perhaps, to detail the experience of Teddy Peterson.

This boy, a fine appearing and manly little fellow, when he first went on the stage had a sudden lapse of memory and "couldn't get his piece started."

But instead of retiring in defeat, he marched off the stage to the retiring room, secured his notes, came back, gave a glance or two at the printed page, then sailed in and played his number as well as anybody on the program.

The last group of the list consisted of pupils from 12 to 16, and constituted the advanced pupils of the two teachers.

Each of these did such fine work as to be worthy of special comment and much commendation.

Marjorie Craft played the "Scotch Poem" (MacDowell), with much musical feeling. Ruby Bullerman was exceptionally clear and full of repose in the C Sharp Minor Prelude of Rachmaninoff. Lucy Shaw disclosed a good tone in a Liszt "Love Dream." Pearl Doran did some clever shading and contrasting in the "Eleventh Rhapsodie" (Liszt), and Mary Horan showed individual style in the "A Flat Ballade" of Chopin.

The program was closed by Dorothy Heywood, who gave a careful and effective reading to the "Eroica" of Liszt.

Twice during the evening a pleasant diversion was afforded by Florence Odil, whose good voice and nice style were shown in "The Sweet of the Year" (Salter), "Ma Curly-Headed Baby," "Love is the Wind" (MacFayden), and "The Old Refrain" (Kreisler). C. E. W.

## PAUL ALTHOUSE SINGS FOR BOYS AT CAMP DIX

Upon the conclusion of a very strenuous series of festival dates, Paul Althouse departed immediately for Atlantic City for a much-needed resting spell. "Am going to do nothing but bask in the sun and relax for the next week, and nothing short of an earthquake can move me," was his farewell speech to the writer.

It was therefore somewhat of a surprise to find out some three days later that Paul Althouse was singing for the soldiers at Camp Dix, on a program with Mischa Elman and Florence Macbeth. To our query, "How about that rest which nothing short of an earthquate was to interfere with?" the tenor patriotically replied, "There's no rest for me when I'm wanted to help cheer 'our boys.' I'd give up any kind of a vacation, no matter how much I needed it, when it's a question of 'doing my bit.' In fact, my only concert manager for the forthcoming summer is to be Uncle Sam, and wherever he books me I'm ready and willing to go."

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## EDNA WINIFRED COOKINGHAM SCHOOL OF MUSIC

### Pupils' Recital

On last Monday evening the commodious Myrtle Masonic Temple was filled to the last place, and there was unbounded enthusiasm for the appended program given by pupils of the Edna Winifred Cookingham School of Music.

It is, of course, impossible to detail the work of very member, but, beyond question, every one deserves praise, and it is true also that this was the best of all the concerts ever given by the school, which is also, in itself, high praise, inasmuch as these concerts have been noted always for their fine show of preparation, as well as for the artistic impulse they invariably demonstrate.

Miss Cookingham teaches technic very carefully, and she specializes on the fact that her pupils thoroughly understand pedaling and apply its best principles.

The program of Monday was well chosen and beautifully built up and contrasted, and the total effect was pleasing indeed.

The first half of the program was devoted to small children, all of whom displayed ease and finish.

Dorothy Dasch, only 5 years of age, did herself and her name full credit, and her sister Elizabeth also proved herself a talented little girl.

James Kaun and Elsie Desmond were decidedly impressive, and Lily Zukowsky, Rose Nakitin, Olive Marsh and Edith Retchin were thoroughly convincing.

All the concertos were played with surety and dash, having the artistic support of Miss Cookingham, and the violin numbers, songs and readings were all so skillful as to add very much to the total of value and enjoyment. Program:

Bluette ..... Duvernoy
Dorothy Parsons
Playing Lady ..... Mokrejs
Rose Crocker
Facile March ..... Rummel
Violet Vette
The Old Witch ..... Lemont
Elizabeth Patterson
Reading—Aunt Elinore's Hero ..... Phelps
Evangeline Carlson
In the Blacksmith Shop ..... Edith Pryne Hall
Charles Hawley
The Music Box ..... Poldini
Dorothy Dasch
Cuckoo as Prophet ..... Christiani
Elizabeth Dasch
Dance—La Coquette .....
Audry Arnold
(Pupil of Marie Zvolanek)
In the Smithy ..... Parlow
Dance of the Forest Elves ..... Grieg
James Kann
The Doll's Dream ..... Oesten
Elsie Diamond
Scherzino ..... Voss
Mary Loucks
Reading—The Eternal Question ..... Foley
Charles Kipp
Boat Song ..... Loth
Fred Plapp
Violin—Air Varie ..... Dancla
Leslie Kassel
Etude ..... Moszkowski
Lily Zukovsky
The Butterfly ..... Lavallee
Rose Nakitin
Nocturne ..... Chopin
Olive Morse
Reading—Miss Kate Penoyia ..... Anon.
Hazel Duval
Momento Capriccioso ..... Westerhout
Edith Retchin
Fantasie—Impromptu ..... Chopin
Herbert Rosenberg
Vocal Duets—
Farewell Songs of the Birds of Passage .....
..... Mendelssohn
The May Bells and the Flowers ..... Mendelssohn
Prelude C Minor ..... Rachmaninoff
Edith Hunter
Concerto in D Minor with Rubinstein Cadenza .....
..... Mozart
Vera Bean
Toccata ..... O'Neil
Margaret Sloan
Songs—
The Passing Cloud ..... Leoni
Twilight ..... Katherine A. Glenn
The Smile of Spring ..... Percy Fletcher
Emma Ewen
Scherzo in E Minor ..... Mendelssohn
Edna Rosenberg
Capriccio Brillante ..... Mendelssohn
Mary McMahon
Concerto in D Minor, First Movement ..... Rubinstein
Mabel Davis
Playlet—Reform ..... Cooke
Edna Lee and Helene Grossenbacher

C. E. W.

###

## CONTRACTS CLOSED BY HAENSEL & JONES IN BUFFALO

The following artists on the Haensel & Jones list have been engaged for recitals in Buffalo, N. Y., next season, under the auspices of Miles & Taylor: Margaret Matzenauer, April 22; Ethel Leginska and Max Rosen, Oct 3; Arthur Middleton, with New York Symphony, March 1.


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## SWIFT & COMPANY CHORUSES; D. A. CLIPPINGER, CONDUCTOR; CHARLES W. CLARK, SOLOIST

The first concert of Swift & Company's Choruses was held in the Chicago Theater, formerly the American Music Hall, on Thursday evening, June 20, under the direction of D. A. Clippinger, with that "Master of the Song World" Charles W. Clark, soloist. It was made up of two distinct choruses, the Men's Chorus and the Women's Chorus. The men evidently have been under training longer than the women, for they gave the greater portion of the program, singing "Invictus" (Huhn), "Carmena Waltz Song" (Wilson), "He'll Come Back From Somewhere" (William Yule), "In Absence" (Buck), "Rolling Down to Rio" (German), "The Rosary" (Nevin), "Annie Laurie" (Scott-Buck), "Alexander" (Brewer), "Mammy's Li'l Pigeon" (Fearis), "Winter Song" (Bullard), and "Land of Mine" (MacDermid).

These were all sung with good body of tone, much sweep, and an unusual regard for shading in such a new chorus.

The Women's Chorus sang "Barcarolle" (Denza), "A Hong Kong Romance" (Hadley), "Chit-Chat" (Old English, arranged by Moffatt, and "Sandman Am a-Comin'," arranged from Dvorak's Humoresque, by Rix. This chorus did exceedingly good work, and so insistent was the applause that they were forced to repeat both "Chit-Chat" and "Sandman Am a-Comin'."

Mr. Clark is so well known and such an artist that it seems almost impossible to add anything to the comments and honors won by him on so many former occasions.

His first group consisted of "O Thou, Billowy Harvest Feld" and "Morning" (Rachmaninoff), "A Dissonance" (Borodine), and "Serenade" (Tschaikowsky.) He sang the aria "Vision Fugitive" (Massenet), for second, and for third, "My Love is Like the Red, Red Rose" (MacDermid), "Uncle Rome" (Homer), "A Messenger" (Sturkow-Ryder), "When I Walk With You" (Arthur Hartman), "Gospel of Pau" (Leach).

These were all done with such purity of tone, artistry and clarity of diction that it was a joy to listen to him.

Mr. Clippinger conducted at all times with authority, and seemed to get every thing from his choruses that they were capable of giving, which is saying a great deal.

The concert was given for the benefit of the Military Welfare Association, maintained by Swift & Company's employes to provide the "small necessities which are not furnished by the government" for their fellow-workmen who are in the service of their country.

ELEANORE CAPPS-HOSTLER.

———♯♯♯———

## BUREAU OF FINE ARTS ACTIVITIES IN JUNE

### War Not Affecting Miss Hall's Business

June 1—Dorothy Lynch, violinist, and Elizabeth Fickett, pianist; fashionable North Side wedding.

Week of June 2—Gerald Gardner, basso, artist soloist, Circle Theater, Indianapolis, Ind.

June 9—Beulah Hayes, soprano, soloist Wilmette Congregational Church.

June 16—Annabelle McIntyre Dickey, contralto, substitute, church.

June 18—Princess Watawaso, mezzo-soprano, Dorothy Lynch, violinist, and Elizabeth Fickett, pianist; recital, Mason, Mich.

June 23—Nina Layman, soprano, soloist Wilmette Congregational Church.

Week of June 23—Grace Bennett Wynn, soprano, artist soloist, Circle.

June 30—A. L. Wilson, tenor, soloist Evanston Baptist Church.

Week of June 30—"Six Girls Left Behind," booked at Circle Theater.

Week of June 30—Carl Craven, tenor, Central Park Theater, Chicago.

### Church Positions

Arthur Boardman, tenor, engaged permanently, Second Presbyterian Church, beginning June 16.

G. C. Latchaw, baritone, engaged permanently, New England Congregational Church.

### Chautauqua

Theodore Ocker, tenor, Coit-Alber Circuit.
McElroy Johnston, tenor, Independent.
Franklin Horstmeier, baritone, Redpath.

### Vaudeville

Beulah Hayes, soprano.
Mildred Waugh, pianist.
Margaret L. Freck, pianist.
Mary McMillan, pianist.

Two new stars in Service Flag: No. 27, Alfred C. Greene, Jr., tenor; Navy, Great Lakes. No. 28, Thomas McGranahan, tenor, Hospital Unit 11, Camp Mills, N. Y.

———♯♯♯———

**Park**—A musical tea was given Saturday evening, June 29, at the residence studio of Ralph Munroe Park. A very enjoyable musical program was heard. Among the guests were Roy David Brown, Minnie Morris and others.

## PUPILS OF GEORGE G. LEWIS IN RECITAL

A very enjoyable and finished recital was given on Friday evening, June 28, at the Cosmopolitan School of Music by pupils of George G. Lewis, who were assisted by Marguerite Beckman, vocal pupil of Shirley M. K. Gandell.

Mr. Lewis's pupils were without exception in giving proof of the merits of their instruction, as well as showing in their playing the results of original talent and conscientious study. It is seldom that a teacher is able to put on a recital so consistently good, presented by students so equally well prepared.

As may be seen from the program, the soloists were all able to play compositions requiring great technical facility and brilliance of interpretation. The numbers were given as follows:

Nocturne, G major ..... Chopin
Danse Negre ..... C. Scott
Gertrude Graham

Prelude, G flat ..... Chopin
Polonaise, B minor ..... Liszt
Neita Mullenix

Novelette, B minor ..... Schumann
Rhapsodie, No. 11 ..... Liszt
Lucy Bellerive

Sonata, B minor ..... Chopin
Last three movements
Carnie Newcomb

Songs—
Chant Indoue ..... Rimsky-Korsakow
Le coeur de mamie ..... Dalcroze
Marguerite Beckman

Concert arr. Blue Danube Waltz ..... Strauss-Schutz-Evler
Dorothy Huey

Sarabande and Gavotte ..... Bach
Vogel als Prophet ..... Schumann
Scherzo ..... Kullak
Marian Ulrich (age 7)

Polonaise in E major ..... Liszt
Catherine Smith

Gertrude Graham gave a splendid reading of the Cyril Scott "Danse Negre," though that of the Nocturne was a trifle cold. Neita Mullenix was received enthusiastically, especially after the Liszt Polonaise, which was rendered with great ease and facility.

The Liszt Rhapsodie, No. 11, was played by Lucy Bellerive with great warmth of feeling. The difficult and ambitious B Minor Sonata (Chopin) was given a most acceptable interpretation by Carnie Newcomb. Dorothy Huey displayed a splendid technical equipment, together with clearness of tone in the Evler arrangement of the "Blue Danube," and Catherine Smith brought the program to a successful conclusion with the Liszt E Major Polonaise.

One of the chief attractions of the evening was the talented 7 year old child, Marian Ulrich, who has been heard before, always with great pleasure, at Mr. Lewis's recitals. She possesses unusual talent and technical ease for one so young and with wise tutelage will undoubtedly develop extraordinary gifts. Mr. Lewis has partially promised her a recital of her own next winter, to which we should all look forward with great interest and expectation.

M. C. W.

———♯♯♯———

**Ormsby**—Madame Phroso Ormsby, one of the south's greatest lyric sopranos, has been spending a short vacation in Chicago as the guest of Clarence Rogerson, musical director of the Shubert productions. During her sojourn here she received several flattering offers to return to the operatic stage. Madame created the title role in "Dolores" (Breton) at the Royal Opera, Milan. Last Sunday she entertained the jackies at Great Lakes.

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## CLARA L. JOYCE STUDIOS

The closing concert of the Clara L. Joyce Piano Studio at 2104 Washington boulevard was given last Sunday afternoon with great success.

The program was as follows:

Lullaby (any major key)....Gurlitt
Jumping the Rope....Wright
Scissors Grinder....Ayres
Marjorie Murphy

Hide and Seek....Schytte
Valse, Op. 174 (two pianos)....Gurlitt
Jane Burke

Gavotte....Tavan
Mable Egerter

Helter Skelter....Franke
Op. 174, No. 2 (two pianos)....Gurlitt
Katherine Egerter

Berceuse....Brown
The Cossack's Ride....Brown
Elizabeth McDonnell

Sonatine, Op. 36, No. 1 (two pianos)..Clementi-Timm
Humoresque....Dvorak
The Parade....Weidig
Leonard Duffy

Sonatine, Op. 36, No. 2 (two pianos)..Clementi-Timm
Valse—Reverie....Kern
Leon Masterson

Musette, D Major....Bach
Etude de Style....Ravinia
Rondo, Op. 175, No. 1, Scherzo (two pianos)..Gurlitt
Charlotte Connery

Sonata, C Major, Allegro (two pianos)..Mozart-Grieg
Butterfly....Lavallee
Rose Mary Flood

Sonata, C Major, Andante (two pianos)....Mozart-Grieg
Spring Song....Mendelssohn
Frances Wallace

Sonata, C Major, Rondo (two pianos)....Mozart-Grieg
Poupee Valsant....Poldini
Anita Von Stefenelli

Reverie....Huerter
Staccato....Bohm
William Bolger

To a Wild Rose....MacDowell
To a Water Lily....MacDowell
Catherine McDonnell

Prelude, C Sharp Minor....Rachmaninoff
Anna Patricia McNamee

Lucia (left hand)....Leschetizky
Scherzo, B Flat Minor....Chopin
Dorothy Whittingham

## DUNNING SYSTEM DEMONSTRATION

A demonstration of the Dunning System of Improved Music Study was given by the pupils of Miss Nell Sansom at Miss Loofbourrow's School in Oak Park, Tuesday, June 25. To an audience accustomed to the stereotyped piano recital the work of the children was an interesting surprise, for the smaller part of the program was devoted to piano work.

The teachers of this system lay stress, in the pupils' beginning work, upon ear training; the writing of music from dictation; its transposition into any or all keys, both at the blackboard and at the piano; the writing of the piano solos from memory; sight reading, and the training of the sense of rhythm by drawing pictures to music in three-quarter time, two-quarter time, six-eighth time, etc. In all this work the little pupils showed marked ability after only eight months' training.

One little girl with three months' teaching played without hesitation a Lullaby in G, in E sharp major, in E flat major and in C sharp minor, as the audience named the keys.

That the piano practice is not neglected is proved by the excellent tone and good fingering shown in the solos and two piano numbers.

Miss Sansom is deserving of much praise and of success in her work for the coming year.

E. L.

## SAM THOMPSON SCHOOL SOLOIST

From among the 125 graduates of the grammar grades at the Graeme Stewart School, Sam Thompson was chosen to sing the solo on the occasion of the presentation by the class to the school of a fine United States flag.

His number was "We'll Never Let the Old Flag Fall," and his reception amounted to a genuine ovation.

## ANNE WILLIAMS

On Tuesday evening, June 25, Anne Williams presented her class in piano, in recital at Community Hall, Oak Park.

Those appearing on the program were: Clara Lorge, Ethel Thomas, Jeannette Bentz, Philip Nieman, Stella and Catherine Williams, Fred Booty and Angela Bourke, some of them appearing both in solos and duets. They played selections from Behr, Lacome, Smallwood, Lemont, Rogers, Oesten, Foster, Hall, Goddard, Schutt, Holst, Nevin, Paldi, Leschetizky, MacDowell and Goerdeler.

Miss Williams has been teaching for some years in Austin and Oak Park. She is a thoroughly good musician and a conscientious teacher.

The program was not too long, and the selections were very well chosen, and for the most part played very well, indeed. There was an occasional slip in memory, but they recovered so quickly that it was scarcely noticeable.

After the program, Miss Williams presented medals for excellence in scholarship and attendance to Catherine Williams, Jeannette Bentz, Philip Nieman and Angela Bourke.

Miss Marie Herron, pupil of Rose Lutiger Gannon, assisted on the program with two groups of songs. Her first was the aria "Il est doux, il est bon," from Herodiade (Massenet), the second, two songs from "The Cycle of Life" (Ronald), "Down in the Forest," representing Spring, and "Love, I Have Won for You," Summer.

Miss Herron has a lovely voice, good stage presence and splendid interpretative abilities, and her singing was one of the attractive features on the program. She was ably assisted at the piano by Miss Williams. Miss Williams played a bit of her own composition, a patriotic song, words of which were written by a relative and which was much enjoyed.

E. C. H.


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# MENDELSSOHN CONSERVATORY

Reviewed by CHARLES E. WATT

Distinctly unique is the plan of the Mendelssohn Conservatory in holding its Commencement Concerts at the big west side churches and equally impressive and agreeable.

Last year the New First Congregational was used and this year it was the big, old-fashioned but very beautiful Third Presbyterian on Ashland Avenue.

The audience completely filled the great auditorium, and the disposal of orchestra and soloists on the rostrum was distinctly effective.

A full orchestra was in evidence and gave some good accompaniments, although others might have been better than they were.

A. Alfred Holmes and Hjalmer Rabe officiated at the baton, and both accomplished wonders with the material at hand.

The program was not long, but was of distinctly fine solo character and presented also most agreeable variety.

Joel Mossberg, a teacher in the school, sang "Even Bravest Heart" (Faust), and made such a sensation that an encore was necessary, when he sang "When the Boys Come Home." It is a curious thing to say, but nevertheless strictly true, that the "Faust" aria proved a better war time selection than the Speaks song, which, after all, is not such a very good composition.

The orchestra, under Mr. Holmes' careful beat, played the "Jubel Overture" (Weber) with good style and some finish, and following this four piano pupils and two singers appeared in succession, each one scoring success and each being greeted with enthusiastic applause and rewarded with many flowers.

Maud Anderson played the Weber "Concertstueck" with very clear tone and good movement, showing special mastery of the more difficult cadenzas.

Mildred L. Sonne displayed good finger technic and nice tonal qualities in the Rosenhain Concerto, but had a tendency to run away from the orchestra at times.

Martha Johnson made some big effects in the Tschaikowsky B Flat Minor Opus and maintained her poise, even when the orchestra seemed to find the score beyond its powers, and Margaret Andersen, a young pianist with beautiful tone and fine musical qualities, gave a good account of herself in the scintillant E Flat Concerto by Liszt.

Hazel Reid, possessor of a nice mezzo voice and good musicianship, was much liked in the "Flower Song" from "Faust," and Rosa Larson showed that she is growing, both in style and virtuosity, in the "Waltz Song" from "Romeo and Juliet" (Guonod).

There was an elaborate address by Rev. M. E. Anderson, and honors were conferred as follows:

ARTISTS' CLASS
Degrees—Bachelor of Music, Master of Music
Advanced Teacher's Diploma
Piano—Harmony, composition, history and science of music, method of teaching
Margaret Christine Andersen

ARTISTS' CLASS
Degrees—Bachelor of Music, Master of Music
Piano—Composition, history and science of music
Martha Marie Johnson

POST-GRADUATE CLASS
Degree—Bachelor of Music
Piano—Harmony, composition, history and science of music
Mildred Lovine Sonne

GRADUATING CLASS
Piano—Harmony, composition and history of music
Maude Elizabeth Anderson, Emma Caroline Ekle
Charlotte Babbette Kilsheimer

TEACHER'S CERTIFICATE CLASS
Piano—Harmony and History of Music

| | |
|---|---|
| Alice Violet Berg | Florence Lillian Opheim |
| Olga B. Gustafson | Dorothy D. Wharton |
| Anna J. Matsuo | Helen Feldman |
| Anna Bernice Furzland | Jeanette Kaufman |
| Anna Lauretta Hayes | Evelin Cecelia Smith |

ACADEMIC CLASS
Piano—Harmony and History of Music

| | |
|---|---|
| Genevieve Anna Budinger | Sabina Soffer |
| Hilda T. Mangus | Grace Anne Dooley |
| Florence Marg't Schlecht | Pearl Florence Rynertson |
| Virginia Eleanor Bing | Frances Margaret Thiel |
| Edith S. Peterson | |

VOCAL
Anna J. Matsuo

## VIOLA COLE STUDIO

A recital by members of the interpretative class was given in the studio on Friday, June 21. All of the performers demonstrated the efficiency of their pianistic training, not only by their always adequate technical ability, but rather by the possession of a well-rounded musicianship really unusual in a student exhibition. Especially commendable was the treatment given to a group of MacDowell Sea Pieces by Miss Isabel Schrage; these were played with quite a poetic feeling for the charm and varied moods of the different numbers of the group. Miss Frieda Cohen manifested good technic and a serious attitude of mind toward the Beethoven G Major Sonata, whose minuet has enjoyed tremendous popularity among even lay music lovers. An unusual talent was exhibited by Miss Bess Clair Murray, a little pianist whose grasp of the keyboard is unusual. Her medium was the heavy fifty-page Fantasie of Schumann, and she brought to it an exquisite feeling for the ethereal charm of the composition, and a fine appreciation of its fantastic humor. To sustain a mastery of this stupendous work to the end is no small achievement. In fact, the only big soloist who has programmed it, to my knowledge, is Harold Bauer, who included it in one of his New York recitals a season or two ago. The little pianist is deserving of congratulations for her success.

W. D.

**Alma Peterson**
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## A REMARKABLE LITTLE PIANIST

Among the children introduced to the public by Esther Harris, president of the Chicago College of Music, none has made

RUTH EMILY PARKER

a more prompt or emphatic success than Ruth Emily Parker, an 8-year-old pianist, whose picture is shown herewith.

At the commencement concert of the college last week, little Miss Parker played d'Albert's "Bonne Nuit" with specially arranged full orchestral accompaniment, and did it in a way to prove herself mistress of good ensemble powers, as well as showing solo gifts which enthused the big audience present.

This point is dwelt upon because of the fact that Music News inadvertently stated last week that Miss Parker did not play with orchestra.

———♯♯♯———

**Cox**—Helen Kittilsby, a pupil of Mary Cox, played a violin solo at the Great Lakes on last Sunday afternoon, scoring a big success. C. E. W.

## MANDY SCHOOL OF MUSIC

The following program was given by the Mandy School of Music, assisted by pupils of Jeannette W. Derdiger in classic dances, at Kranich & Bach Hall on last Monday evening:

Duet—Queen of Drowsyland.....Ducelle
Joseph Meyers and Casimer Sobierajski
Airy Fairies .....Spaulding
Ethel Stock
Intermezzo .....Bohm
Evelyn Pottinger
Spanish Dance .....Williams
Mary J. Epperson
(Pupil of Miss Helen Harris)
Young Shepherdess .....Spaulding
Mabel Bennett
Air and Variations, No. 6.....Dancla
Bernice Hammer
(Pupil of Anna Takach)
General Boom-Boom .....Poldini
Elizabeth Linden
(Pupil of Miss Helen Harris)
Lilliputian Parade .....Ducelle
Geraldine Cudney
Salut d'Amour .....Elgar
Joseph Lewi
In an Alabama Cabin.....Cadman
Joseph Meyers
Scarf Dance .....Kreisler
Jane Bremkin, Eleanor Miller, Viola Tresch
La Princesse .....Krogman
Lucile Watterson
(Pupil of Miss Helen Harris)
Theme with Variations, No. 3.....Dancla
Carl Rackow
Wooden Shoe Dance.....Barbour
Stanley Krueger
In Springtime .....Williams
Helen Barden
Souvenir .....Drdla
William Jones
Twilight Musings .....Ganschals
Mildred Polak
Chanson Polonaise.....Wieniawski
Charles Harris
Daffodils .....Pennington
Leroy Ledvinka
Gavotte .....Ghys
Marion Kaspar
Alla Zingaresca .....Tchetschulin
Maymie Carter
Sonatina, No. 6, Op. 36.....Clementi
Casimer Sobierajski
Rococo .....Haesche
Raymond Krieg
Song of Joy .....Ravina
Fayette Miller
Kuiawiak .....Wieniawski
Marshall Ockert
Menuet a l'Antique.....Paderewski
Virginia Shawhan
Souvenir de Posen.....Wieniawski
Oliver Burnett
Second Mazurka.....Godarrd
Rose Mattas
Mazurka .....Mlynarski
Ramona Koenemann
Trio—Welcome to Spring.....Oesten
Helma Peterson, Virginia Shawhan, Rose Mattas

———♯♯♯———

## FOURTH PRESBYTERIAN CHURCH

At the Vesper Choral Preludes at the Fourth Presbyterian Church the programs and soloists will be as follows:

July 7
The Light of Life .....Elgar
Seek Him
Doubt Not Thy Father's Care
As a Spirit
Woe to the Shepherds
Light of the World
July 14
A Song of Exile .....Eric De Lamarter
July 21
Jesus, Priceless Treasure.....J. S. Bach
(Motette for five voices, unaccompanied)
July 28
By the Rivers of Babylon.....Loeffler
O Lord, Thou Hast Searched.....Mendelssohn
(Motettes for women's voices)
August 4
Give Ear, O Shepherd of Israel....Eric De Lamarter
(Solo cantata for tenor, Edward Atchison, soloist)
"Thy Word Is a Lamp.....Felix Borowski
August 11
(Motette in seven parts, written for the choir of Fourth Presbyterian Church)


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## TWO GREAT ARTISTS AT THE CHICAGO MUSICAL COLLEGE

One of the most astonishing musical developments ever in evidence in Chicago musical circles was that of last summer, when Oscar Saenger, coming here as a guest teacher at the Chicago Musical College for the summer term, proved so extremely popular that the days were not long enough to supply "periods" for the throngs of students who wished to have lessons with him.

OSCAR SAENGER

And when, during the last week, it was announced that Mr. Saenger had promised to come again this summer, there was an immediate rush for "time," which speedily filled up his days to the last available half hour.

Under these circumstances the college decided to negotiate with another great artist teacher, with the result that some months ago it was possible to make the announcement that Herbert Witherspoon, also of New York, would likewise be a guest teacher at the College this summer.

This announcement brought an immediate response from the public of such proportions that long before Mr. Witherspoon began his work the last possible period of his teaching time had been engaged.

Therefore, these summer days at the college are busy ones and filled to the limit with interest also, for the pupils of these two great teachers are of a quality to ensure wonderful results.

Teachers and young artists from all parts of the United States are in the classes both of Mr. Saenger and Mr. Witherspoon and enthusiasm in vocal art at the Chicago Musical College is at fever heat.

Mr. Witherspoon brought with him from New York two excellent accompanists,

HERBERT WITHERSPOON

while Mr. Saenger is depending upon local help, and when it is stated further that he has the services both of Isaac Van Grove and Gordon Campbell, nothing further is left to say, for every one knows that these two are supreme artists in their particular line of work.

Mr. Saenger in New York has long been noted as a teacher of vast ability and wonderful influence. A very great proportion of the concert and operatic artists of America have studied with him.

Mr. Witherspoon, though not quite so long in the teaching field, brought to his work a remarkable prestige gained on the concert and operatic stage, and his studios also are constantly filled with the finest of vocal material.

Mr. Witherspoon tells us that, in the fall, he will move to splendid new quarters in New York and promises to give the details of this move to the readers of Music News a few weeks later.

C. E. W.

## GRACE BRUNE-MARCUSSON

Mme. Marcusson has abandoned her western concert trip, which was to have begun July 1st, on account of the large number of new pupils who have lately applied for tuition during the summer months, and also war work which will occupy her spare moments.

In September Mme. Marcusson goes to Lockport, N. Y., to sing at the American Music Festival. She will sing three times during the week, including a group of miscellaneous songs, a group of Horsman songs, with the composer at the piano, and a group of duets with John Rankl, bass-baritone.

## MRS. CHANDLER'S PUPILS IN RECITAL

Mrs. Agnes B. Chandler used the Sherwood Recital Hall for the musical evening she provided for her friends on Tuesday. The occasion was in the nature of a summing up of what many of her students had accomplished during the longer or shorter periods which they had enjoyed under her developing and fostering tutelage. Her class members evidenced that they came from homes of culture and musical taste, and the audience of friends and relatives were not slow to appreciate what was being given to them in the way of good music, well prepared. Those altogether admirable qualities of thoroughness and earnestness were so noticeable as to indicate the basis of Mrs. Chandler's instruction. Nothing was presented which had not been carefully studied and coached and a search made to present it so honestly and sincerely that its mood and color would stand revealed. In a highly creditable way these results were in the main attained, and the right impression produced. As is inevitably the rule, the distractions and nervousness attendant on public appearance interfered at times. A discerning auditor discounts these incidents as of no importance when the larger merit predominates. The reviewer rather thought the one lad who had his troubles with a bit of Mendelssohn had the earmarks of uncommon talent, and would place him among the leaders of the junior section. Mrs. Chandler's class was rich in the boy section, and their playing had the boy touch of individuality in its beginning. Among the more mature work may be mentioned a good performance of the Chopin Rondo for two pianos, enlisting Lillian Rust and Edna Friedlander. Dolores Smith and Dorothy Lowenstein also promise well. Other pupils on the program of good selections were: Fred Lewis, Willis Aronson, Elizabeth Wright, Alfred Engelhard and Marvin Mildenberg.

Varying the program pleasurably were violin numbers from David Pollackoff, a medal pupil of Ramon Girvin, and a decidedly gifted lad. Alice Weber, on this occasion, a capital accompanist, was at the piano for him, as well as in a concerted support to Telma's "Adoration," done very well indeed by Eliza Burling, who has a light, well placed voice. Stella Wendt played for her in another group. Altogether, a very enjoyable event.

ALBERT COTSWORTH.

## RENE S. LUND AT GRACE CHURCH

One is more than paid for a trip to Grace Episcopal Church. The service is held in a most unpretentious room back of the ruin which was the beautiful Grace Church, but the spirit of the service is fine. How could it be otherwise, with Mr. Harrison Wild directing the music forces? His choir is not large in numbers, but the boys sing with splendid fervor, with solid big tone and surety. Last Sunday night they sang "Magnificat" and "Nunc Dimittis" in B Flat by Marks. The offertory solo was "The Lord Is My Light" (Allitsen), by Mr. Rene S. Lund. Mr. Lund is singing right up to his best mark. His interpretation and pronunciation are of high quality, and his tone even broader and richer. He is a valuable member of the choir.

M. W.

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## RAVINIA PARK OPENS ITS SUMMER SEASON

The picturesque north shore amusement resort, Ravinia Park, opened its doors last Saturday evening for a ten weeks' run of condensed operatic performances, served, as formerly, under the leafy trees, with only a roof between the stars and mosquitoes that infest the grounds.

This year it is more than ever the rendezvous for the Sammies and the Jackies stationed at the neighboring training camps. It is here that they may come, assured that the entertainment is unapproachable and the dancing delectable, with plenty of winsome misses for partners in the ballroom that flourishes before and during the intermission of the opera.

For the opening Mr. Eckstein chose Verdi's standby, "Aida," furbished with a cast that during winter opera one could not hear for less than five dollars per sitting.

Metropolitan stars twinkle as brightly under the canopy of heaven as in the Manhattan playhouse, and their voices can easily be heard in and outside of the pavilion without pressing their tones. The newcomers, Claudia Muzio, dramatic soprano; Sophie Braslau, contralto, and Leon Rothier, bass, were welcomed with the favorites of long standing, who are Morgan Kingston, Millo Picco, Louis D'Angelo, Orville Harrold, Francesco Daddi and Mabel Garrison.

Muzio proved one of the definite hits of the evening. Not only can she sing, but she is an actress of accurate dimensions. The applause accorded her was overwhelming. Sophie Braslau opened the evening with a stirring rendition of "The Star Spangled Banner," which stamped her a favorite before she appeared as the jealous, scheming "Amneris." In this role she appeared for the first time and disported herself far better than we are used to having this Princess given, even at the Chicago Opera performances. Her voice, too, was in better keeping with the Verdi idea of the role. Altogether the ancient war horse of grand opera took a new lease on life as it was given on last Saturday evening, and we suspect that it will see a great many "repeats" before the ten weeks are up.

Morgan Kingston came first among the men. This tenor comes back each year fresher as to tone and more equipped as to roles, and on this occasion carried "Rhadames" to a successful climax. His beautiful voice is in exact accordance with the role. Setting a good example with "Celeste Aida," which comes early in the opera, he kept up the standard till the final drop of the curtain. It was good to have him back.

Leon Rothier, besides playing "Ramfis," sang (just before the intermission), as only a Frenchman can, the pulsating "Marseillaise" that brought our loved ally even closer and put us on common ground, as we watched the youth of our country in uniform all around us, who will soon join the lads of blue of M. Rothier's country in the battle to make this world a safe place to live in.

The dependable voice of Louis D'Angelo was utilized in making the small role of the King one of vital importance, and Millo Picco was at home as "Amonasro."

The three things that galvanized the attention were: The sterling work of the artists, the elaborate scenic effects, and the understanding and sympathetic supervision of Gennaro Papi at the baton, who conducted in superb style, with full knowledge of the score.

### Sunday Afternoon

In spite of the threatening weather conditions there was a representative audience to welcome the season's debut of the popular Richard Hageman, who conducted the first afternoon concert of the season. He led the Chicago Symphony Orchestra through a series of standard orchestral compositions.

### Sunday Evening

Excerpts from the Donizetti score, "Lucia," marked the second evening's bill. The coloratura role served to bring back to Ravinia Mabel Garrison, a former favorite. Orville Harrold, who last season was a bit "sung out," returns improved vastly and was welcomed as "Sir Edgar."

Millo Picco and Leon Rothier scored in their respective parts as on the previous evening, while Louis Derman and Cordelisa Latham filled out the cast. Richard Hageman conducted the destinies of the opera.

♮ ♮ ♮

### Other Bills

On this afternoon (Friday) is announced the first artist-student concert. Philip Warner, who created a reasonable sensation on the American Conservatory Commencement program, is listed to play the Tschaikowsky "Concerto, No. 1, B Flat Minor," with Kurt Wanieck at the second piano. Other names are Eleanor Eastlake and Kathryn Keirnan, both vocalists. This evening Sophie Braslau is announced as soloist in connection with the regular Friday evening concert program.

For Saturday, "Rigoletto," with Garrison, Braslau, Harrold, Rothier, D'Angelo and Picco, is announced, while on Sunday evening we have "Tosca," exploiting Muzio, Kingston, Rothier and Daddi.

ALLEN YORK.

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## CHICAGO MUSICAL COLLEGE

The regular Saturday morning concerts at the Chicago Musical College were resumed on last Saturday, with a fine program and a large audience.

The pianists were four in number, Irene Zinter, a pupil of C. Gordon Wedertz, making a fine impression in the well-known "D Flat Etude" of Liszt; Adelyne Morrison, who has as her teacher Karl Reckzeh, showed talent and skill in "Nenia" (Sgambati); Herbert S. Johnson, under the expert tutelage of Alexander Raab, made brilliant work of "Rigoletto" (Liszt), and Sydney Marks, a talented and advanced pupil of Rudolph Reuter, played with style pieces by Reger and Rachmaninoff.

Amy Genevieve Puterbach, Lilian Dyer and Naomi Hamilton upheld the credit of the vocal studios in fine style, and Ethel Elkins and Harold Ayers again proved that the college is fortunate in its violin teachers and pupils.

## VIRNA HARMAN WALKER

Virna Harman Walker of the Walker Studio of Dancing gave "Tantoli," a wooden shoe dance, at the wooden wedding anniversary of Mr. and Mrs. Vernon A. Reese, 919 North Kedvale avenue, June 25.

♮ ♮ ♮

Nine pupils of the Walker Studio of Dancing, members of the graduating class of the Spencer School, danced in the Tumult of the Elements at the commencement program at the Tilton Assembly Hall, June 28. In the ballet, representing water, were Lenore Schade, Evelyn Lavezzerio and Vera Manlove; wind, Katherine Skehan, Dorothy Schneider and Nellie Nielson; fire, Mary Fitzgerald, Helen Pearl and Emily Snyder.

♮ ♮ ♮

Virna Harman Walker of the Walker Studio of Dancing will present Harriet Schweitzer in the National Emblem Dance and Miss Marie Ruff in Anitra's Dance at the Marigold Gardens, July 12.

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**Ffrench**—Florence Ffrench, soprano, will appear as soloist with the Sousa band at Willow Grove Park at Philadelphia this month.


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"WHEN THE FLAG GOES BY"

at Camp Lee, and Mrs. Baker is an accomplished musician with a ringing soprano voice, and the soldiers are delighted with her singing. "When the Flag Goes By" is now issued for solo voice, quartette, mixed voices, orchestra and band. An arrangement for men's voices will shortly be issued by the publishers.

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# FIRST ANNUAL MEETING OF THE ILLINOIS FEDERATION OF MUSIC CLUBS AND FESTIVAL ASSOCIATION

By ELEANORE CAPPS-HOSTLER

The first annual convention of the Illinois Federation of Music Clubs and Festival Association was held in Peoria from June 13 to June 16, inclusive.

Morning and afternoon sessions of the convention were held in the Woman's Club and it might almost have accommodated the audiences at all concerts.

Peoria is a delightful city of about 100,000 inhabitants, with perhaps the best park system of any city of its size in the United States; it is easily accessible from all parts of the state, being situated almost in the center of Illinois; so for many reasons a better place for a convention could not have been chosen. There is also a great community spirit in Peoria, and the president, Mrs. William A. Hinckle, being an indefatigable worker and full of optimism, has a faculty of imparting this same spirit to her co-workers. However, we failed to see why this same feeling could not have pervaded to the extent of filling the Coliseum for the symphony concert on Friday evening, and Medinah Temple for the war song concert on Saturday evening. But sometimes people expect those things to sell themselves and do not realize that they need a great deal of publicity and personal work in disposing of tickets.

A number of people, since my return, have expressed a feeling of regret at not being informed of the convention, as they would like to have attended.

The convention opened on Thursday evening with a banquet at the Jefferson Hotel. During the banquet a verse from each of the following songs was sung: "Star Spangled Banner," "America" and "Illinois," with J. Lawrence Erb directing and Henry Purmort Eames at the piano.

Willis Evans, representing the mayor and business men of Peoria, gave an address of welcome. He spoke of Emma Abbott as our first great American prima donna, and likened the president, Mrs. Hinckle, to her, not so much for her singing ability, but for her work of pioneering in this great movement and her ability to inspire others. He said that Peoria stands on its own foundation and is a city of merit; that the business men were a busy lot of people, but that they had given much time and thought to the finer things in life, and that in so doing had become a greater and more useful city. He said that Peoria stands with hands outstretched, and on behalf of these interests bade a very cordial welcome to the guests assembled at this convention. He then introduced the toastmaster of the evening, Mr. J. Lawrence Erb of Urbana.

Mr. Erb spoke of the wonderful things which Peoria is doing; that America is a good place to live in; that the cities are not altogether beautiful and artistic, but that the business man is beginning to see the esthetic side of life, and it makes it easier to live with. The business of music makes better people; it makes homes more homelike, making a better place to live. He spoke of the government taking up music—that they could not have financed the third Liberty Loan without the patriotic songs. He spoke of the bill before congress for a national conservatory, and among other things he said that it created new life—a new spirit—when Uncle Sam puts his shoulder to the wheel.

He then introduced Mrs. Hinckle, president of the hostess organization, president of the Illinois Federation of Music Clubs and second vice president of the National

ANNA GROFF-BRYANT

Federation of Music Clubs. Mrs. Hinckle said in part:

"Friends of music, it is not confined to local people, but to the world at large—not limited to sphere. The Red Cross has taught us to work together. There is no use in one town being musical unless all are musical—we must get a larger view. We should discuss what we think of music; organizations should not rest content until people are ready to spend as much as they do for other welfare purposes; that it is a serious propaganda; that we should democratize music, get together in the spirit of song." She spoke of the important part which music plays in our lives, of the help in trouble, how it calms our fears in time of danger — citing the instance of the band on the Titanic playing while the boat sank. She spoke of the festival zones—that there should be at least eight or ten festivals during the year throughout the state. She spoke of a recommendation from Governor Lowden, which was closely akin to a proclamation, regarding the festival zones and state orchestra. She read greetings from Mrs. A. J. Oschner of Chicago, president of the National Federation of Music Clubs; also from Mrs. David Allen Campbell, New York City, chairman of the publicity committee. She then introduced the state officers, some notable musicians, who were guests, and others less notable.

She next introduced Miss Dickenson of Alton, who, in turn, introduced Mr. Loeb, who spoke on behalf of the mayor of Alton, two of the best musical organizations, the Alton Board of Trade and Retail Association. He read a letter from Mayor Savage, inviting the assembly to meet in Alton one year hence, adding "That to be neighbors we must be hospitable." An informal vote was then taken, which seemed to be unanimous in favor of meeting in Alton in 1919. Mr. Loeb made a plea to furnish as much music as possible to the boys at the front to relieve the awful strain, saying "they played 'Yankee Doodle' when scaling the awful heights." He also made a plea for more music at home, saying that "not all of the battles are fought in the trenches."

Mrs. Seiberling of Akron, Ohio, chairman of the Endowment Fund of the National Federation of Music Clubs, brought greetings from the national organization and the state of Ohio, and said they thought Ohio had done wonderful things in music until they found out what Illinois was doing and that she should take away something practical and inspiring, that we should make Ohio and all America sing. But she said people usually did not go at music from a strictly business foundation; that we should build in music the same as we build houses; that the bringing together in musical things breaks down the barriers; that we should inspire our artists to work, so when the great struggle is over we will be prepared for that great song of victory; that music makes soldiers courageous.

Princess Watahwaso, the Indian princess, sang "By the Waters of Minnetonka" (Lieurance) and "From the Land of the Sky Blue Water" (Cadman), disclosing a lovely dramatic soprano and there were numerous demands for encores, for which she sang "The Crow Maiden's Prayer Song and Dance," revealing wonderful histrionic ability; also in her explanatory remarks, a beautifully spoken English. She was forced to respond to another encore and sang a "Chippewa Melody." The pronunciation in the songs was a little faulty in one or two spots, but this may have been due to nervousness, for it was afterwards learned that she was married to a Peoria man, who

is now in the government service. She was afraid his friends might not like her and became extremely nervous, almost to the point of not appearing on the program; but if she had any misgivings before she sang, they must have disappeared, for seldom does any singer receive such hearty and enthusiastic applause as did she upon this occasion.

Henry Purmort Eames spoke on "Sidelights on Community Music." He said he had one message and that was, "Back up the source of American art." He spoke of the Indian folk songs, that there was a

CHARLES W. CLARK

theme for every symphony, that "The Songs My Mother Taught Me" also give practical inspiration. He spoke of the theoretical side—ear training and counterpoint. He said that the average teacher has not the time to teach these subjects—that the place for theoretical music is in the high school, but the place for applied music is not in high school. He spoke of the disciplinary value of music—one thing in particular, "the sincere message of beauty." He said we should take care of the higher thoughts in community music; that, as far as possible, community choruses should use the better grade of music. He also spoke of the school credits, and said that we are now getting results in this line. He thinks the festival zone idea a good thing, that we should support and encourage the American composer, to give him a broader view, that we should stand by and be national before international, that we become international by the true American spirit.

Eugene Simpson spoke on "Russia's Attitude Toward Music." He said he was cosmopolitan in every sense of the word and a Slav enthusiast. He told many incidents in the lives of a number of Russian composers. He said when Rubinstein began to play there were no piano recitals. Rubinstein's vision was to do something for the nation. He told of the conservatory at Moscow; said there were no orchestras, as the distances in Russia were too great. He touched upon some of the modern composers and the political situation in Russia.

Mme. Marie Yahr sang a group of songs, "The Stars Are Brightly Shining" and "Turn Ye to Me," an old Scotch ballad.

Herbert Hyde gave an interesting talk on the "Civic Music Association of Chicago." He said there was no community spirit in Chicago, that it must be a local spirit—that each locality, the north, west and south sides, was different and they needed different tools to work with; but that they had accomplished much: the south side parks are to have eight concerts during the summer, Lincoln Park six and the west side parks four in July, which will probably be further extended. He spoke of the music at Great Lakes, saying that the Civic Music Association was directly responsible for that, also that the popular concerts given by the Chicago Symphony Orchestra had been fostered by the Civic Music Association. He said eight settlements have sings seven nights in the week, and that the association was now encouraging industrial sings, the Dunbar Manufacturing company being the first to inaugurate these songs.

This meeting closed with the singing of one verse of "The Battle Hymn of the Republic."

♮ ♮ ♮

### Friday Morning

Friday morning's session was given to the reports from the different musical clubs throughout the state, several of which have

THE LATE EDWARD MAC DOWELL

not yet joined the state organization. Just here it may be apropos to say that when this organization had its incipiency at Chicago in November of 1916 it was stated that the dues should be 10 cents per capita, one-half of that to go to the National Federation for dues in that organization. At this meeting it was stated that the dues would be 10 cents per capita, to belong to the "Illinois Federation of Music Clubs and Festival Association." It is presumed that the membership in the National Federation is still 5 cents, as it has always been, but there has been a movement on in that body for some time to raise the dues to 10 cents. So, if this is done another year, it would make it very expensive for even a club of ordinary size to belong to both organizations. Ten cents per capita sounds small, but when a club of 500 members pays 10 cents per capita into two organizations it means one hundred dollars, and I fancy some clubs will think twice before they leap.

But the puzzling part about this whole thing is, how an organization can impose certain dues to include affiliation in two organizations, and then change, leaving out one and including another, without taking a vote of the delegates from the different clubs represented, or a change of by-laws, nor even the existence of a single by-law being in evidence, either in printed form or by discussion; at least none were in evidence when the writer was present, and she was absent only a few minutes from any session—not to exceed one-half hour—during the entire convention. And she repeatedly asked the President for any information in regard to the objects and ideals of the organization, but received nothing. All that is incorporated here was gathered by attendance at the different sessions of the convention.

If the writer is in error she will be very glad to be set right on these questions.

Reports were heard from the Helping Hand Club of Moline, by Mary Lindsay-Oliver; Birchwood Morning Musicale, Chicago; Comrata Choral Club and Dominant Ninth, of Alton; Chicago Woman's Musical Club, by Eleanore Capps-Hostler; the Litta Musical Club, Pekin, by Mrs. Cattron; the Bloomington Musical Club, by Miss May Christian; the Amateur Musical Club, Springfield, by Mrs. Albert Myers; the Musicians' Club, Galesburg, Mrs. George Kimber, and several others. All reported excellent work being done, with much interest in the various activities relating to war work.

Mrs. Ruth Sexton of Streator sang a group of songs, "It Was a Lover and His Lass" (De Koven), "Morning" (Speaks) and "My Laddie" (Allitsen), in which she displayed a light but well-poised coloratura voice.

Eugene Simpson spoke with much enthusiasm upon his favorite theme, a state orchestra, and pointed out where it might be of great assistance to the different festivals throughout the state.

Much valuable information may be gained by attending a conference of this sort and a great deal of good accomplished in the necessary interchange of thoughts and ideas.

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### Friday Afternoon

The first part of the afternoon session consisted of a concert by representatives from several different clubs in the state. Mrs. E. L. Kellogg of Kewanee opened the program with a group of songs, "Spirit Flower" (Campbell-Tipton), "The Magic of Your Eyes" (MacDermid) and "Robins Come" (Floy Little Bartlett), singing also an encore by this same composer. Mrs. Kellogg has a lovely voice of lyric quality and a very charming personality, and she presents the message to the audience with telling effect, whether it be of a serious or lighter character.

Mrs. Albert Myers of Springfield sang "Ah, Love, but a Day" (Beach), "The Spirit House" (Clarence Mayer), "Yesterday and Today" (Spross). Mrs. Myers has a rich dramatic voice, and her interpretation of the group, although slightly faulty in intonation, was sincere and musicianly. "The Spirit House," by Mr. Mayer, was a choice bit of composition. The words, by Sara Teasdale, are very worth while, and the musical setting is of such a high character that it made one long to hear it again and have a copy in one's library. Mrs. Myers had the able assistance of Mr. Mayer, composer, at the piano, which added greatly to the enjoyment of the song, as well as the rest of the group.

Mr. Mayer studied abroad for a number

of years with August Spanuth and Scharwenka. He has composed a number of songs and is the enterprising President of the Springfield College of Music and Allied Arts.

Mrs. George Kimber, President of the Musicians' Club of Galesburg, sang a group of MacDowell songs, which was thoroughly enjoyed. She has a glorious soprano voice and a fine stage presence, with excellent poise, and in the interpretation of her group she brought a musical nature and charm of manner which was entirely convincing. She was very ably assisted at the piano by Miss Elyda Burkhalter, who has been for some time one of Peoria's best piano teachers. A number of years of study abroad, coupled with her varied experience as concert pianist, teacher and organist, have won for her a reputation which far outreaches the boundaries of Illinois.

After this concert Mrs. Chubbock introduced Mrs. Scott of the Grand Chapter of the D. A. R., who read a very thrilling and stirring paper on "Our Flag and Patriotism." This was quite appropriate on account of its being Flag Day.

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### Mrs. Edward MacDowell

After this Mrs. Chaffee, in introducing Mrs. Edward MacDowell, said she was seeing a dream come true—that she had always been a MacDowell enthusiast, and that it had been her greatest desire to have Mrs. MacDowell come to Peoria. She mentioned an incident many years ago, when Paderewski was asked what America should do for its music? His answer was: "Endow Edward MacDowell so that he need do nothing but compose music."

The writer has heard Mrs. MacDowell's lecture a number of times, and it never grows old, for she usually says something different, or the listener usually finds some new thing each time which seems to stand out more than the rest. Of course, just now the particular thing is that the 500 acres of ground, with the fifteen studios and Mrs. MacDowell's own living quarters, are to be given over to the government for the use of sick and wounded musicians who have been engaged in the war. Her lecture-recitals are always very informal, and, coupled with the profound devotion to her work, she has a quaint charm which makes it both interesting and fascinating.

To be eligible for entrance to the MacDowell Colony at Peterboro one must be engaged in big creative art; and she spoke of how much one needed isolation in the creative art, for one cannot give of his best unless he has intervals of rest. She also added that unless we take care of art through these war years we will miss a great opportunity.

Her musical program consisted of the usual MacDowell favorites, Prelude, Opus 10; "The Eagle," Opus 32; the Woodland Sketches, "To a Water Lily," "Will o' the Wisp"; Largo from "Sonata Tragica," "From a German Forest," and "Brer Rabbit," from Fireside Tales; "To the Sea," "Song," "A. D. 1620," from Sea Pieces; "From a Log Cabin" and "The Joy of Autumn," from New England Idyls; Improvisation" and the "Witches' Dance," Opus 17, besides a number of encores, closing with "The March Wind." These were played with a rare comprehension and sympathy born of her intimate knowledge of the purpose with which they were written and with a style and musicianship which is all her own. She said afterward that she wished the people would allow her to play something new, but that they always wanted the old favorites.

We were then taken for an automobile ride through the city parks and boulevards, ending at the Country Club, where we were served with light refreshments.

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### Friday Evening

Friday evening's concert took the form of a June festival, given by the Peoria Symphony Orchestra (Harold Plowe, conductor) and the Catholic Choral Club (H. W. Seitz, conductor), with Charles W. Clark, baritone, of Chicago; Jeannette Powers

CARRIE JACOBS BOND

Block, violinist, and Marie O'Leary, soprano, of Peoria.

Program:

Polonaise from Eugene Onegin.....Tschaikowsky
Triumphal March from the Oratorio Naaman, With Sheathed Swords.....Costa
Largo from the New World Symphony.....Dvorak
Adagio and Perpetum Mobile from Suite, Op. 34 .....Ries

Mrs. Block

Pilgrim Chorus from I Lombardi.....Verdi
Inflammatus from Stabat Mater.....Rossini
Andante Cantabile from Concerto in A Minor .....Goltermann

(Played by six cellos)

Ten Thousand Times Ten Thousand.....Carrie Jacobs Bond

(Dedicated to the National Federation of Music Clubs)

Mr. Clark

Ballet Egyptien .....Luigini
Allegro non troppo; allegretto; andante sostenuto; andante expressivo; allegro
Bridal Chorus from The Rose Maiden, 'Tis Thy Wedding Morning .....Cowen

The Peoria Symphony Orchestra was organized twenty years ago, with a membership of twenty-five musicians, and gradually increased to forty-five, and two years ago was further increased to sixty musicians. It has been a potent influence in the music of the city since its birth. Mr. Plowe has continued as its conductor during the entire time, and although modest and unassuming, he directs with much authority, keeping absolute control of his musicians. It is now an organization of which Peoria may well feel proud. The playing on this occasion was thoroughly inspiring.

The Catholic Choral Club was organized in February of 1918 with 200 members, all untrained voices, with H. W. Seitz, conductor. They have given one public concert previous to this. Mr. Seitz is also a teacher of music in the public schools. While his conducting flavors somewhat of the sensational, he nevertheless gets results. While he does not strike as many poses, yet he makes one think a little of Morgan Eastman of the Commonwealth Edison Orchestra. However, the chorus is a good thing, and it is doing remarkably good work, considering the length of time they have rehearsed together. It is one of the good things that has grown out of the campaign for more and better music in Peoria.

Mr. Clark's singing of "Ten Thousand Times Ten Thousand" (Bond), with orchestral accompaniment, was of his usual high standard, the song being particularly suited to his voice, and so insistent was the applause that he was forced to respond, which he did very graciously with a group of songs with piano accompaniment: "Vision Fugitive" (Massenet), "In Flanders Fields" (Susan Ware Hubbard), "A Song of Riches" (Leo), "In the Balmy Night" (Tschaikowsky). Mr. Clark pays particular attention to the business of giving the message to his audience, and this he does with telling effect. His vocalism is so pure and his enunciation so perfect that it is a wonderful example for any artist to follow.

Mrs. Block's playing was that of a really fine artist. She draws a big, virile tone and plays with much dash and skill.

Miss O'Leary sang the solo from the "Inflammatus" with lovely tone quality. While not a big voice, it is well schooled and was noticeably clear and sweet.

The concert was held in the Coliseum, but could easily have been housed in Medinah Temple or perhaps in a smaller building.

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### Saturday

The greater portion of Saturday morning's session was given over to the "Seashore Tests of Musical Ability," conducted by Esther A. Gaw, from the University of Iowa. This is indeed a great revelation. It was tried out on a dozen or so children, with about the same number of grown-ups. Perhaps some of the wise heads who have absolute pitch might find by this test that they were not always absolutely true, or some who are perfectly accurate in their sense of time and rhythm might find that they were not infallible.

The elements of musical talent, according to Seashore, are divided into the following:

1. Musical sensitivity; combining sense of pitch, time, rhythm, timbre, and consonance.

2. Musical action; natural capacity for skill in accurate and musically expressive production of tones (vocal or instrumental, or both), in control of pitch, time rhythm, intensity, and timbre.

3. Musical memory and imagination; auditory imagery, motor imagery, creative imagination, memory span and learning power.

4. Musical intellect; musical free association, musical power of reflection, and general intelligence.

5. Musical feeling, musical taste, likes and dislikes, emotional reaction to music, and emotional expression.

This was all intensely interesting and we were sorry when the time set apart for this demonstration was consumed.

Mr. McConathy, president of the Supervisors' League, followed with a few words of

approval of these tests, with also a few words of warning, saying: "Don't read anything in Seashore tests which he disclaims; just use common sense." He said also that a person of musical capacity should have training in order to get the greatest enjoyment out of life. Among other things, he said: "America is a musical nation; things have come to a point where we can say what we think—where music can come into its own—where America can come into its fulfillment."

The afternoon session consisted of a concert by young artist winners of National Federation contests, in the Woman's Clubhouse.

Carol Robinson opened the program with a group consisting of the following: "Nocturne, Opus 15, No. 1"; "Fantasie Impromptu, Opus 66"; "Mazurka, Opus 67, No. 4," and "Scherzo, Opus 20," by Chopin. Her second group embraced the following: "Spring Night" (Schumann-Liszt); "Romance" (Brahms); "Birds of Passage," "Golden Rod" and "Coasting" (Cecil Burleigh), and "Cracovienne Fantastique" (Paderewski). Miss Robinson's playing of the Nocturne was sympathetic, while in the "Birds of Passage" one seemed to hear the chatter of the birds, and the "Scherzo," "Spring Night" and "Cracovienne Fantastique" were of that dazzling brilliancy which has made Miss Robinson so popular. She was forced to play an encore after each group.

Wallace Grieves played "Sarabande and Allegretto" (Corelli-Kreisler) and "Sonata" ("Devil's Trill"), by Tartini, for violin. The "Devil's Trill" is enough to try the technical ability of any big artist, and this was done with wonderful skill and agility, and almost perfect intonation. His last group, consisting of "Ave Maria" (Schubert-Wilhelmj), "Reverie" (Grieves), "Prophet Bird" (Schumann-Auer), "Country Dance" (Weber-Elman) and "Ballet Music," from "Rosemunde" (Schubert-Kreisler), were also extremely well played, despite the fact that it was a hard day on strings. Mr. Grieves is associate director of the Springfield College of Music and is deserving of wide recognition.

Edith Ayers McCullough added more laurels to those won on previous appearances. She chose for her group, "Plus Grande dans son obscurite," from "Queen of Sheba" (Gounod); "Meet Me by Moonlight Alone" (Old English); "Dear Lad o' Mine" (Branscombe), and "The Year's at the Spring" (Beach). In her aria she disclosed a glorious dramatic soprano full of warmth and color. The Old English air and "Dear Lad o' Mine" were well done, and the Beach song was beautifully rendered. She sang for encore "Last Hour" (Kramer) and "He Met Her on the Stair."

The rest of the afternoon was taken up in discussions, with J. Lawrence Erb in the chair. "Neighborhood Festivals with Chorus" was thoroughly discussed by Elias Bredin, and William F. Bentley spoke on "Professional Choral Clubs." He spoke of the professional chorus being a high form of community chorus. He said that particular pains should be given to good discipline and regularity of practice.

Mary Lindsay Oliver of Moline spoke on "Choral Organization."

"Anna Groff-Bryant of Galesburg read a very interesting paper on "Community Grand Opera." She called particular attention to the "small town" or community grand opera as one of the most constructive and educational features in the musical world today; that the establishing of community grand opera will do for America what small town grand opera has done for Europe—make America musical. The establishing of community grand opera in America will meet with a series of problems. She said it was most unfortunate for America's real musical development that we know opera only by the standards of New York and Chicago grand opera productions, with their artistic equipment similar to the early history of opera when it was closely interwoven with the pleasure-loving monarchs and the wealthy aristocracy. In Europe of late years opera has been given in hundreds of small towns for the entertainment of the people and at a price within reach of all. Commendable as this all has been, it has achieved a greater purpose—that of serving as a school of experience for the greatest artists of today.

America's greatest need today is the "small town opera" to help America become musical and to give its singers and musicians the opportunity to gain practical experience and routine indispensable to the development of the artist, musician and opera.

The world war is causing a readjustment of the musical situation. Community sings, victory choruses, a singing army and navy, are all signs of a new era in the musical life of America, and community grand opera will be one of the innovations of the times.

A community grand opera is not intended for a luxurious amusement, but as an educational factor, capable of instilling artistic ideas into plebeian minds and inculcating an appreciation of the beautiful in art.

Other discussions followed concerning plans for "Zone Festivals" by Mrs. Hinckle, Mr. McConathy and others, in which the keynote was, "I hear Illinois a-singing, I participate and help to sing. I see America go singing to her destiny—a wonderful privilege, that of making the world a greater democracy."

The concert in the evening was in the nature of a "war song concert" and was held in Medinah Temple, to a small but appreciative audience.

WAR SONG CONCERT

Star Spangled Banner.....Key
Merry June.....Vincent
Barcarolle—O Lovely Night.....Offenbach
Ladies' Chorus of the Helping Hand Music Club of Moline
Mary Lindsay-Oliver, Conductor
The Young Warrior.....Burleigh
Land of Mine.....MacDermid
Herbert Miller
Flag of Mine.....Forrest Horrell Kellogg
E. L. Kellogg
Mrs. Kellogg at the piano
Spanish Dance.....Sarasate
Claudia Page Smith
Elias Breedin at the piano
Our Boys.....Clara A. Rees
Herbert Miller
We're Here, La Fayette, We're Here..Edward Auten
Catholic Choral Club
Harry E. Seitz, Conductor
Your Flag and My Flag.....Frederick Ryder
Stella Weston Berger
Union and Liberty.....Frederick A. Stock
Quartet
Hereafter?.....Mary Lindsay-Oliver
Herbert Miller and chorus
Mary Lindsay Oliver, Conductor
The Home Road.....John Alden Carpenter
Mme. Marie Yahr
The Birth of a New Flag.....Nida H. Hopkins
Chorus, Organ, Piano and Violins
Nida H. Hopkins, Conductor

It is hard to judge of the relative merits of these compositions, never having heard some of them before. In one song there is perhaps more literary value in the text, while in another there is greater merit in the musical setting and one has a very catchy and singable air and will no doubt be whistled and sung regardless of its real poetic or musical significance. "The Birth of a New Flag" was an innovation, both in the words and the spirit which it was rendered, being sung as it was by the Methodist Church Choir and the Catholic Choral Club. It is a forerunner of what may be a new religion, when the Methodist choir and the Catholic choir can sing together. Let us hope that some day they may also worship together.

Perhaps the greater portion of the honors for solo work were due Herbert Miller, baritone of Chicago. He was in splendid voice and his interpretation of the several solos allotted to him was all that could be desired. Mr. Kellogg, tenor of Kewanee, brought forth a storm of applause by his singing of his wife's song, "Flag of Mine." Stella Weston Berger of Springfield and Mme. Marie Yahr of Chicago also came in for their share of honors. Claudie Page Smith draws a beautiful, smooth tone and her playing of the "Spanish Dance" was indeed quite remarkable, but she is a big girl to wear her hair bobbed.

The new officers of the organization are: J. Lawrence Erb, Urbana, president; Mrs. Emil Ritter, Chicago, vice president; Julia Cattron, Pekin, second vice president; Frances Kees, Harvard, recording secretary; Aurelia Ott, Pontiac, treasurer; Leila Miller, Cairo, auditor. The names of all the directors were not ascertained, so am unable to give them.

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### A Note of Warning

One thing to be regretted about this movement is that some unscrupulous people use it as a source of social aspiration and the sooner the Illinois State Federation of Music Clubs and the National Federation of Music Clubs divorce themselves of these so-called social climbers the better it will be for the organizations and a greater amount of good will be accomplished for and in the cause of music and humanity. It is believed that the new president, Mr. Erb, is big enough to do this and that he will not be dominated by these influences.

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### Sunday

While Sunday morning's services were not exactly included in the convention, the service at the Universalist Church was so significant as to make it worthy of mention. The organ solos, including "Grand Chorus in March Form" (Guilmant), "Meditation in D flat" (Kinder), "Offertory; Andante Cantabile," from "Fourth Symphony" (Widor), and "Grand Chorus in D" (Renaud), were played by Mr. Erb of Urbana. His playing is of a very high order, being scholarly yet withal spiritual. Rudolph Kafka, whose playing with the Minneapolis Symphony Orchestra attracted such favorable comment, played "La Folia" (Corelli) and the "Traumerei." These were done with his usual frank musicianly style and with a true regard for the spiritual which was altogether inspiring. Mr. Kafka is to give at least a part of his time to teaching at the Cosmopolitan School of Music of Chicago in 1918-19. We congratulate the school upon the acquisition of such a fine artist and teacher, and one who is so truly a gentleman.

Stella Weston Berger, regular soloist at the Christian Church, Springfield, sang "But the Lord Is Mindful," from St. Paul's" (Mendelssohn). She was in superb voice and sang with a style and finish which merited much commendation.

The hymns and accompaniments for Mr. Kafka were played by Miss Elyda Burkhalter,

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the regular organist of the church, and were both musicianly and sympathetic.

The sermon, on the subject, "Music and the Soul," was delivered by Dr. Carpenter, the regular pastor, and was as unique as it was beautiful. "Music and the soul," both words, he said, "are indefinable." That this something called "soul" is beyond reach of the mathematician or scientist. "I am a soul," and that it is our business to develop our souls. Food for soul is a source of inspiration and life.

Music is the direct source in which we come in touch with the great fundamentals of wisdom. He likened music to the pine tree or cone which carries history of 1,000 years. He said, "If you cut out art and music, the soul would wither and die; music is the oldest and most powerful of all the arts."

Life is a great musical instrument on which we play each day and if we do not make music out of life it is because we are not in harmony. Harmony is the basic element by which we are able to exist and when harmony is the law of the universe so it will be of the soul. The best music lifts our souls to the gates of heaven, so the low, down to hell. He stated that music is no longer a luxury but a necessity.

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**Sunday Afternoon at Bradley Park**

The big meeting of the Convention was at Bradley Park, when 5,000 people gathered together in one big "community sing." The Municipal Band, with Mr. Le Barre, conductor, played a number of selections, also the accompaniments for most of the solos and choruses. The Moline Chorus was heard again in two selections, besides leading the singing of "We're Here, La Fayette, We're Here."

Lloyd Livings, an "old-timer" on the vaudeville stage, but now a resident of Peoria, gave a rousing interpretation of "Our Boys," composed by Clara Rees, also of Peoria.

Willis Evans, acting for the Mayor, introduced Hon. Hugh McGill, who spoke on the "Illinois Centennial." Among other things, he spoke of the spiritual element contained in the one hundredth anniversary of Illinois; that our hearts should be lifted up; that real patriotism must be founded upon knowledge, making it very fitting that we celebrate at this time, and that "true government of the people and by the people must not perish from the earth." He spoke of the many generals from Illinois in the Civil War and said, "May the spirit live again as in the past."

"Illinois," with many patriotic and old, familiar airs, was sung with a spirit, making the forests ring. These were conducted by Franklin Stead of Peoria and J. Lawrence Erb of Urbana.

Mrs. Seiberling sang "When the Boys Come Home," with the audience joining in the chorus, while Mmes. Weston Berger and Marie Yahr gave again of their talents.

And so closed the first annual convention of the Illinois Federation of Music Clubs and Festival Association, in a blaze of glory; and here's wishing that the new regime will be equally as successful as the past and that their efforts may result in great good for the cause of humanity in general, and music in particular, throughout this grand and glorious State of Illinois.

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Barbour—Septimus E. Barbour, a brilliant young baritone, whose home is in Streator, Ill., is spending the summer in Chicago in study with Oscar Saenger and Alexander Raab at the Chicago Musical College.

## COLUMBIA CONSERVATORY OF MUSIC, AURORA, ILL.

The following programs were given by undergraduate pupils of Harry R. Detweiler in the Columbia Conservatory of Music at Aurora, assisted by members of the Lemuel W. Kilby Vocal Class, with Misses Ruth Burnett and Esther Cook as accompanists:

MONDAY, JUNE 17

Pianists—Ralph H. Robbins, Dorothy Detweiler, Ellen Hallett. Singer—Hulda Baumann, soprano.

PART I

Sonata in C ..... Mozart
Allegro; andante; rondo
Elegy, Scherzo, Canzonette ..... Gade
Snowflake ..... Koelling
Tender Ties ..... Delbruck
Damon ..... Stange

PART II

Sonata, Op. 49, No. 2 ..... Beethoven
Allegro; minuetto
Nocturne ..... Grieg
Minuet ..... Paderewski
Indian Lodge ..... MacDowell
Fable ..... Raff
Like Melting Tones ..... Brahms
Song of Spring ..... von Fielitz

PART III

Sonata No. 14 in D ..... Mozart
Allegro
Gavotte in G ..... Bach
Impromptu in A flat ..... Schubert
Nocturne in B flat ..... Field
Minuet in E flat ..... Mozart
En Courant ..... Godard
Dorothy Gavotte ..... Gaynor
Shepherd's Hey ..... Grainger

TUESDAY, JUNE 18

Pianists—Virginia Spencer, Ralph Peterson. Singer—Miss Elsa Limbach, contralto.

PART I

Fantasia, C minor ..... Mozart
Adagio; allegro
Nocturne in G minor ..... Chopin
Song of the Winds ..... Harris
Aire de Ballet ..... Chaminade
Concerto (first movement) ..... Beethoven
Orchestral parts supplied on organ by Mr. Detweiler
Japanese Farewell ..... Coates
A Sea Drift ..... Canfield

PART II

Sonata, Op. 13 ..... Beethoven
Valse in D flat ..... Beethoven
Valse in D flat, Nocturne in B, Polonaise, C sharp minor ..... Chopin
Serenade d'Arlequin ..... Dutton
Pastel ..... Chaminade
It Was Not to Be ..... Nessler
Love in the Southland ..... Canfield
Concerto in A minor (first movement) ..... Hummel
Orchestral parts supplied on organ by Mr. Detweiler

WEDNESDAY, JUNE 19

Pianists—Eleanor Plain, Robert Milton. Singer—Mrs. R. K. Leitch, soprano.

PART I

Sonata No. 3 in C ..... Mozart
Allegro moderato
Bourree ..... Bach
Nocturne ..... Englemann
Will o' the Wisp ..... MacDowell
Water Lily ..... MacDowell
Wedding Day ..... Grieg
Concerto in C (first movement) ..... Beethoven
Orchestral parts supplied on organ by Mr. Detweiler
O Sleep, Why Dost Thou Leave Me? ..... Handel
Lover's Call ..... Ruckauf

PART II

Sonata in A ..... Mozart
Theme and variations, minuet, trio and march
Bourree ..... Bach
Witches' Dance ..... MacDowell
Bondmaid ..... Lalo
Were My Song with Wings Provided ..... Hahn
Capriccio Brillante ..... Mendelssohn
Orchestral parts supplied on organ by Mr. Detweiler

THURSDAY, JUNE 20

*Pianists—Helma Eden, Esther Jeffery. Singer—Miss Hazel Jones, soprano.

PART I

Sonata in F ..... Beethoven
Allegro
Allemande and Air ..... Bach
Waltz in E flat ..... Chopin
Mazurka in F ..... Chopin
A Memory ..... Friml
Danse Poetique ..... Dutton
When the Heart Is Young ..... Buck
Joy of the Morning ..... Ware

PART II

Sonata Pathetique (first movement) ..... Beethoven
Nocturne in E flat ..... Chopin
Moment Musicale ..... Schubert
Valse in C sharp minor ..... Chopin
Iridescence ..... Harris
Reverie ..... Huerter
Elevation ..... Chaminade
I Know That My Redeemer Lives (Messiah) ..... Handel
Concerto in D minor (first movement) ..... Mendelssohn
Orchestral parts supplied on organ by Mr. Detweiler

* Miss Eden and Miss Jeffery have completed the Teacher's Course at Columbia Conservatory and receive their certificates this month.

FRIDAY, JUNE 21

*Reader—Miss Mildred Pratt. Pianist—Miss Esther Cook. Soprano—Miss Elizabeth Newton.
Gavotte in B minor ..... Bach-Saint-Saens
Nocturne ..... Debussy
The Happy Prince ..... Oscar Wilde
Music by Liza Lehmann
Miss Marguerite Brown, accompanist
Songs—
The Lark ..... Balakirew
Scherzo in E minor ..... Mendelssohn
By the Courier ..... O. Henry
Bear Story ..... James Whitcomb Riley

* Miss Pratt has completed the graduate course and will receive her diploma this month.

Wood—Mrs. Stanley Wood presented her pupils at Lyon & Healy Hall last Thursday evening. A charming assistant was Hazel Wood, who sang "Deep River" (Burleigh) and "My Lover, He Comes on the Skee" (Clough-Leighter).


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## MUSIC AT THE HYDE PARK PRESBYTERIAN CHURCH

The Hyde Park Presbyterian Church has a very pleasant auditorium and a fairly good organ, although the latter is not nearly what it should be for the exploitation of so good an organist as is possessed by the church—Hugh B. Porter.

Mr. Porter, who graduated from the American Conservatory this spring, played at the Commencement Concert at the Auditorium, and was one of the sensations of that event.

In fact, it was the generally expressed opinion of all who heard him that his achievements with the very-much-run-down organ at the Auditorium were the best that have been in evidence for many moons, and that Mr. Porter proved himself adept in manipulation of his instrument, as well as thoroughly skillful in every musical sense.

He has a remarkably fine musical feeling, a technic which can be named as nothing less than virtuosic, and musicianship which covers all phases of directing and composing, as well as the mere fact of fine solo work at the organ.

On last Sunday evening this writer witnessed an exhibition of his various powers at the evening service at the Hyde Park church, and has no hesitation in pronouncing Mr. Porter far beyond the usual average of church organist.

He is one, indeed, of whom it may very confidently be predicted that he will work his way to the very top of the concert field, as well as being certain to shine in church music circles.

His musicianship was especially shown at this time in his own fine composition, "Chromatic Fantasia in D Flat," which is truly a master work as to structure and style, and into which he has injected technical requirements which put it quite outside the possibilities of any one except an expert.

He played it wonderfully well, and in the elaborate pedal cadenza showed himself master of that department of organ playing, exhibiting also such knowledge and skill in registrations as to prove himself exceptional, indeed.

For offertory he played a dainty "Capriccio" by Lemaire, and in this disclosed the fact that he has facility of touch and style, while in the "March aux Flambeaux" (Guilmant), at the close, he showed dignity and breadth, as well as positive rhythm.

His achievements did not stop here, for he is director of the music at the Hyde Park church, and to him must be given the credit for a well-chosen vocal program, which also he accompanied with true feeling for texts and music, and with a constant play of organ color.

The quartette, on Sunday night, was composed of Edna M. Ross, a soprano, who, in recitals at the studio of Leila

HUGH B. PORTER

Breed, her teacher, as also in events all over the city, particularly in church circles, long ago proved her musicianship and her general worth.

She has a fine voice and definite style.

Frances Papert, contralto, has a beautiful voice and distinct style, which, while they had not much chance for play on Sunday night, were yet so much in evidence as to keep her part in fine balance with the occasion.

Mr. W. C. Eichenberger, tenor, was similarly deprived by the program list of any definite display opportunity, but he also fitted into the scheme musical with exactitudes and artistry.

Dr. Joseph B. Sonnenschein, bass, joined with Mrs. Ross in a very beautiful reading of Smart's standard, "The Lord is My Shepherd," both singers being fully effective.

Two quartet numbers were used, absolutely dissimilar in content and development, and both so well presented as to prove the quartet versatile, as well as distinctly musical.

Dr. Tertius Noble's unique "Fierce Was the Wild Billow," a turgid work very suggestive of modern Russian writing, was given dramatic breadth, and Scott's suave (not to say sugary) "I Cannot Find Thee" afforded special opportunities for each voice to show nice quality and smooth production.

C. E. W.

## MISS HELEN M. BROWNE PRESENTS PUPIL

A most enjoyable recital was given in a delightful drawing room on Saturday evening, June 29, by a charming little pupil of Miss Helen M. Browne of Ravenswood. The soloist of the evening was Madeleine de Smet, the 14 year old daughter of Madame de Smet, who heads L'Academie La Fayette, where the recital was given.

It was a great treat to this writer to be entertained in as restful and homelike a fashion by so gracious a hostess and in so cultured a home.

The audience was so warm and friendly that the young soloist could not help appearing perfectly at ease. She gave the following program:

Sonata, Op. 26 ..... Beethoven
Andante con variazioni
Spanish Dance, Op. 12, No. 4 ..... Moszkowski
Prelude, Op. 28, No. 20 ..... Chopin
Mazurka, No. 2 ..... Borowski
Cradle Song ..... Kjerulf
Octave Etude, Op. 44, No. 4 ..... Leschetizky

The most ambitious number was the Beethoven Sonata, Opus 26, which she gave very well in opening. Her playing throughout was clear and precise, with good interpretations. Perhaps a little nervousness made her use of the pedal a trifle too heavy in one or two places, though for the most part she gave ample proof of the excellent character of her instruction and of her own thorough enjoyment of what she was doing.

Her rendition of the Borowski Mazurka, No. 2, and of the Leschetizky Octave Etude at the close, was especially fine.

Miss Browne and her pupil are both to be complimented upon their excellent team work.

MARY CARVER WILLIAMS.

## WINNIPEG, CANADA

On May 27, a farewell recital was given by the pupils of Miss Charlotte Ellen Powers at Manitoba Hall. More than thirty pupils assisted on the program, making a splendid variety of vocal art and numbers. All showed the same ease in singing as a result of the Lamperti method, which this teacher uses. All showed the same ability to freely use the vocal organ as a medium of expression. The recital had unusual interest to Winnipeg people, as it was the final summing up of Miss Powers' vocal instruction in this city. Miss Powers will shortly go to San Francisco, where a larger field for her splendid work awaits her.

B. L. K.

**Delayed Reports**—On account of the Fourth of July holiday, Music News was compelled to go to press one day early this week and, therefore, several reviews are unavoidably held until next week, as well as other matter of great interest.


**Constantin Nicolay**

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## LIZZIE ABBOTT CLARK

Lizzie Abbott Clark presented her pupils in concert at Kranich & Bach Hall on last Wednesday evening, being assisted by Alice Virginia Spayd and Helen Marie Spayd, dancers, and John Baxter, tenor, in the following program:

Serenade from Le Roi La Dit.....Delibes
Across the Still Lagoon.....Henri Loge
Stella Wendt and Harriet Carson
Patriotic dance—Democracy
Alice Virginia Spayd and Helen Marie Spayd
Love, Here Is My Heart.....Lao Silesu
Bernice McLoone
Knitting .....Anna Priscilla Risher
Misses Stella and Eleanor Wendt, Ruth Coverdale, Babette Schneewind, Bernice McLoone, Harriet Carson, Eleanor Edwards and Dorothy Metzger
Folk song—I Must Write a Letter.....Jadassohn
Sunlight-Waltz Song .....Harriet Ware
Stella Wendt
Interpretative dance
Alice Virginia Spayd
Somewhere a Voice Is Calling.....Tate
Will You Remember, Sweetheart (Maytime).....
.....Sigmund Romberg
Miss Wendt and Miss Coverdale
Summer Is Here.....De Graff
Hayfields and Butterflies.....Del Riego
Eleanor Edwards
War Songs from Lyon & Healy booklets
Audience
Because I Love You, Dear.....Hawley
Dorothy Metzger
I Hear a Thrush at Eve.....Chas. W. Cadman
Sing, Smile, Slumber.....Gounod
Miss Coverdale
La Russia
Helen Marie Spayd
Duet from Traviata .....Verdi
Miss Coverdale and Mr. Baxter
If No One Ever Marries Me.....Liza Lehmann
The Leaves and the Wind.....Leoni
Eleanor Edwards
Il Bacio .....Arditi
Stella Wendt

All the young singers proved themselves worthy pupils of a teacher who not only comes from a fine musical family (Emma Abbott was a sister of Lizzie Abbott Clark), but has also fine knowledge of method of singing and repertoire of song.

There was a large audience and much enthusiasm for the well-selected and charmingly presented program.

The accompanists were Genevieve Laubach Davidson and Clara Merriman.

———♯♯♯———

## PUPILS OF MISS WILSEY HEARD

Ruth Ann Wilsey of the Centralizing School of Music presented students in a successful recital on Wednesday evening, June 26, in the recital hall of the school.

The following students played: Richard Conover in a group of patriotic songs, Mildred Merrill, Miss Florence Jesperson, Marjorie Hite, Margaret Buckie, who recited and played to the great delight of the audience four Mother Goose rhymes set by Rogers, and Mildred Roger, Mary Sidney Muriel Chon, Mildred Boger, Mary Sidney Branch, Vera Mockel and Leo Sagel, who completed the program with a most vigorous and interesting rendition of the "Wooden Shoe Dance" (Barbour).

Miss Wilsey demonstrated in the work of her pupils all the qualities of a good teacher, and she is to be congratulated upon having brought her year's work to so successful a conclusion.

The class was ably assisted by dramatic and dancing students of the school in a charming children's play, "In the Forest of Every Day," by Lindsey Barbee.

MARY CARVER WILLIAMS.

———♯♯♯———

**Parry**—Julia B. Parry gave a successful concert with her piano pupils at her Oak Park studio last Saturday afternoon.

## SARAH E. PAINE PUPILS

The Western Conservatory parlors were not commodious enough to hold all those who were attracted to the recital prepared by Miss Sarah E. Paine on Saturday evening. The overflow had to be content with standing room in the hall.

Miss Paine has a standard all her own by which, having once set it, she is apt to be measured. It is a thoroughly fine standard, based on quiet sincerity, integrity and musical enthusiasm. When Miss Paine played, or when her students gave of their talent, there was a hearty pleasure in the self-imposed task. And pleasure is a large factor in musical expression. Enjoying what they did themselves, the pupils made that enjoyment get into what they did, and, naturally, it infected those who heard it. The music was all of excellent grade; there was good tonal color and expression that was convincing.

In its completeness the occasion might be summed up in the presentation of two movements of the lovely "G Minor Concerto" of Mendelssohn. The andante is still an exquisite period of musical delight and calls for tenderly intelligent treatment, while the allegro demands a technical speed and skill that are not trifles.

Serene Cohen and Miss Paine met these requirements admirably indeed. The pupils listed and who all did very well were Hortense Foss, Mildred Lazarus, Edith Goldsmith, Charles Fischer, Ruth Farnham, Leonore Ross, Ruth Ruhman, Nat Weinfeld, Marjorie Shewell, Evelyn Katz, Helen Andrews and Marian Cohn.

Very agreeable songs were contributed by Ruth Hillman with nice voice and style.

ALBERT COTSWORTH.

———♯♯♯———

**Clark**—Charles W. Clark, baritone, will give a recital at Bush Conservatory, Tuesday afternoon, July 9, at 3 o'clock. The program will be given in the new Conservatory Building, at the corner of North Dearborn avenue and Chestnut street.

## LOUIS VICTOR SAAR

Mr. Louis Victor Saar, one of the foremost of this country's composers and head of the Theory department of the Chicago Musical Colloge, attended the sessions of the Ohio Music Teachers' convention in Cincinnati, June 24 to 28.

Mr. Saar was elected president of the organization last summer in Cleveland, but had to resign his position when he entered upon his Chicago activities last fall. He delivered two addresses and played a group of his recent piano numbers during the composers' symposium. A number of his latest songs were on the convention programs.

A great number of new works, which seem to flow easily from his prolific pen, in spite of his heavy pedagogical duties, are being issued this summer. A new and important piano study work, on which the composer has been busy all during the year, is shortly to be issued by the Willis Music Co., Cincinnati. In "The Word from Willis" the following announcement of the new work is made:

"The writer of 'The Proficient Pianist,' the new and important piano study work which The Willis Music Co. has in preparation, is a pianist, composer and pedagogue whose work is known throughout the United States. Mr. Saar's genius is founded on profound knowledge and skill in music in all its details and ramifications; and intellectual and broadly comprehensive education in literature and art; a most charming personality, and a sympathetic understanding of the limitation and need of the average music student. Not a few of the more eminent educators in the piano-teaching world are looking forward to 'The Proficient Pianist' with pleasant anticipation; and we are certain, by reason of our examination of the proof-sheets prior to publication, that they will not be disappointed, no matter how much they expect."

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Muzio, Sharlow, Matzenauer, Roberts, Martinelli, Althouse, Lazzaro, De Luca, Middleton, Ferguson, Ganz and Bonnet were the out-of-town soloists.

Organist; Dorothy Wines, Pianist, and Florence B. Potter, who trained the Children's Chorus, are all associated with the School, either as faculty members or as professional students.

Ada Grace Johnson and Lois Marjory Johnston, Sopranos; Nora Crane Hunt, Contralto; James Hamilton and Odra Patton, Tenors; Robert Dieterle and David Nash, Baritones; Earl V. Moore,

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## MINNEAPOLIS

### Minnesota Music Teachers' Association Meets June 25, 26, 27, at Roof Gardens of St. Paul Hotel, St. Paul

The program was very attractive. The chief solo artist was Frances Ingram, contralto, Chicago Grand Opera, in recital on Thursday evening. Mrs. Katherine Hoffman added her superlative accompaniments.

The sessions began Tuesday afternoon at 2 o'clock with the President's address and a welcome from Mayor Hodgson.

Brahms' Requiem was given at the House of Hope by the augmented choir of Westminster Church, Minneapolis; Harry Phillips, bass and director; Miss Clara Williams, soprano; Mrs. Alma Johnson Porteous, contralto, and Walter Mallory, tenor; Hamlin Hunt, organist, and a chorus of forty voices. This was followed by a reception in the church parlors.

Wednesday evening was chosen for the annual supper and frolic, at which time was presented an operetta by Stanley Avery, a comedy by the John Seaman Garns players and solo dances by Lorna Dunn.

It had been the endeavor to have the papers upon topics which would be of universal interest. Various subjects were presented by Mrs. Harry Palmer, Misses Grace Boutelle, Margaret Dougherty, Ruby Westenhaver, and Donald Ferguson, Carl Jensen, W. M. McClintock, G. A. Thornton, Gustave Schoettle and R. Buchanan Morton.

Illustrative class lessons were given by Wilma Anderson Gilman in public school work and by Emily Minett in the Upton harmony method.

Vocalists were Mrs. Malcolm McMillan, Mildred Langtry and Beatrice Troendle, and pianists, Misses Gertrude Cleophas, Margrathe Petterson and Helen Sklenar.

An organ recital was given on the superb House of Hope organ Thursday afternoon by H. Chandler Goldthwaite.

♮ ♮ ♮

### Results of Class Voice Teaching Shown

The following program was more than ordinarily interesting, as it gave a very commendable demonstration of what can be done in class work on voice placement, and also because of the interesting numbers contributed by blind young people. In both unique branches has Miss Hall shown herself most skillful:

All Through the Night ..... Old Welsh
Silent as Night ..... Bohm
Voice Placement Class
(In unison)
A Dream ..... Bartlett
Elmer Soderstrom
My Laddie ..... Thayer
The Awakening ..... Spross
Lillian Frendin (blind)
Duet—L'Addio ..... Nicolai
Lillian Frendin and William Jordan (both blind)
Liberty Anthem .....
..... Katherine Gordon French (St. Paul)
What's in the Air Today? ..... Eden
Vocal Class
(In unison)
Violin solo—Mazurka ..... Drdla
Beata Hanson
Duo—Shadowtown ..... Lynes
(Won in competition by vocal class)
Myrtle Brandlee and Sophie Nedrebo
At Dawning ..... Cadman
Danny Boy ..... Old Irish
An Open Secret ..... Woodman
Susan Hymes
The Kerry Dance ..... Molloy
On the Road to Mandalay ..... Speaks
William Jordan
Song of the Flag (The Knickerbockers) ..... De Koven
Vocal Class

### Musicians Contribute Talent to Girls' Liberty League

The program committee for the Liberty League is meeting with splendid co-operation on the part of local musicians in supplying entertainment at Fair Oaks, the home of the organization and clubhouse for 15,000 girls who have enrolled within the last month. Every evening a leader for informal singing takes charge from 9 to 10; every Saturday volunteer musicians play for dancing, and every Sunday professional musicians give of their best for the cause.

The Sunday afternoon program for June 23 was given by George Klass, violinist of the symphony orchestra; Miss Mildred Langtry, contralto, and Miss Lillian Crist, pianist. On June 30 the program will be given by Carlo Fischer, cellist; Miss Lena Gjertsen, soprano, and Miss Louise Chapman, pianist. On July 7 Mrs. Fryberger will conduct a community sing on the beautiful Fair Oaks grounds.

Sonata, E minor ..... Grieg
Sonata, E minor (first movement) ..... Grieg
Nocturne ..... Borodin
Romance ..... Sibelius
Spinning Song ..... Raff
Souvenir de Moscou ..... Wieniawski
Ballade, A flat ..... Chopin
Ave Maria ..... Schubert-Wilhelmj
Perpetual Motion ..... Ries
Painted Desert ..... Ensign Hale
Witches' Dance ..... MacDowell

♮ ♮ ♮

### Pupil of Kate Mork Twichell Gives Recital

An excellent program was attractively given at the Curtis Court Ballroom Thursday evening, June 6, by Miss Corinne Hutchins, pianist, pupil of Kate Mork Twitchell.

♮ ♮ ♮

### Minneapolis School Graduates Have Contest for Honors

A most interesting contest was given by members of the junior and senior departments of voice and piano recently before three judges selected from among local musicians not connected with the school.

The junior graduates in piano, three in number, each played the Mozart Sonata in F and a Leschetizky Nocturne. Gertrude Dunham won first place.

The senior piano graduates each played the first movement of the Beethoven Sonata, Opus 10, No. 1, and a Chopin Nocturne, first place being attained by Elsie Gannerud.

Junior voice pupils sang two songs selected by the school and one of her own selection. First place was shared by Mabel Larson and Janie Gunn, soprano and contralto, and honorary mention was given to Kathleen McGrath.

KATE MORK TWITCHELL,
3246 Second Avenue, South.

♯ ♯ ♯

### JAMESTOWN, N. Y.

Mrs. F. D. Bevitt gave an organ recital last Thursday afternoon, June 20, at the First M. E. Church, for the benefit of the Red Cross. This was Mrs. Bevitt's first public appearance in Jamestown and she soon demonstrated that she is a thorough musician and an organist of high rank. Her technic was excellent and her playing was at all times clean-cut. The opening and closing numbers afforded ample opportunity for tone coloring, and Mrs. Bevitt produced many orchestral effects in playing them. Mrs. Bevitt was assisted by Mr. Fred B. Anderson, baritone. His singing delighted the audience.

♮ ♮ ♮

Miss Lillian Gustafson, Jamestown's best known soprano, gave an excellent song recital in Norden Hall, Thursday evening, June 20, under the auspices of the Jamestown Conservatory of Music. The hall was filled to its capacity and the audience heard a well selected program. The soloist is one of the most talented young musicians in this city. She has a beautiful voice, a sincerity as well as a breadth of style, and her musicianship is undoubtedly so far advanced as to place her in the class of artist. Miss Gustafson was assisted by Miss Vivian Burklund, reader, and Mr. Samuel Thorstenberg played the accompaniments. Miss Burklund gave two splendid readings, and Mr. Thorstenberg rendered a piano solo.

♮ ♮ ♮

The Sunday band concert season in Allen Park will open tomorrow, June 23, when the First Lutheran Church band, Mr. Thorstenberg, director, will play an excellent program. The concerts, which are given under the auspices of the Municipal Park commission, will be held every Sunday afternoon until Sept. 1.

♮ ♮ ♮

Miss Anna A. Knowlton will present her pupils in a piano recital in the Mozart Club rooms Wednesday evening, June 26.

♮ ♮ ♮

The Jamestown Choral Society, Mr. Thorstenberg director, will give a concert for the benefit of the Italian M. E. Church in the First Lutheran Church, Tuesday evening, June 25, when "The Rose Maiden" by Cohen will be sung.

♮ ♮ ♮

Miss Mary G. Lawrence will present her pupils in a piano recital in the Mozart Clubrooms this afternoon, June 22.

A. S.

♯ ♯ ♯

**Frederick Bruegger**—Frederick Bruegger, director of the Players' Workshop, has been chosen for chief pageant master, to produce the various pageants throughout Illinois, during centennial year.


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### The Strand

For the week ending June 30 the offering consisted of the presentation of Cora Tracy, mezzo-contralto, in two popular renditions, "A Spirit Flower," by Stanton, and Newton-Tate's "Somewhere a Voice Is Calling." The singer showed not only that she possesses an unusual voice, but sings also with exquisite taste—an unusual feature in the best movie houses. Oscar Spirescu conducted excerpts from Puccini's "Mme. Butterfly."

♮ ♮ ♮

### Tamaki Miura Engaged by Campanini

The Japanese soprano, the only one from the Mikado's land known as an opera singer —especially as an interpreter of the Japanese Maiden, by Puccini, and as Iris, by Mascagni—has been engaged for several performances by Maestro Campanini. It is understood that she will appear in several performances of "Mme. Butterfly" and possibly in a revival of "Iris." A good acquisition.

♮ ♮ ♮

### Open-Air Concerts—Anna Fitziu Inaugurates the Summer Season as Soloist with the Stadium Symphony Orchestra.

Last summer the Civic Orchestra Society, with Pierre Monteux as the leader, entertained the lovers of music at the St. Nicholas Rink. This summer we traveled from 66th street to 137th street, where the City College Stadium is located. Neither of the two places is enviably located for summer music, but as we lack in this metropolis the proper environments, we might as well be contented with poor substitutes—for the sake of music.

A committee of prominent citizens has offered the sum of $10,000 as a guarantee for two weeks. Should the concerts prove a success they may be extended to several. Now it is a question of location. It is a difficult task to travel such a distance, and besides, the numerous inconveniences might prove detrimental to the financial support of the enterprise. It was poor judgment on the part of the committee to announce that the City College Stadium has been transformed to such an extent as to make possible comparison with the Casinos of Aix les Bains, Spa, Evian les Bains and Enghien. Not only that, the Stadium does not equal either of the above mentioned summer casinos—places unique in the world. But there is no possible chance to compare it with the pavilion of Ravinia Park, Ill., a place unique in this country.

Has any of the committee ever visited Ravinia Park? Hardly. The Stadium is a vast field, perfectly adapted for baseball and other similar games. Had the organizers employed their efforts to make this location the proper place for summer music, then we would have avoided the criticism. The affair was organized in haste. An escalade resembling the patriotic stands was constructed in haste, being uncovered. The musicians are at the mercy of the capricious weather, more so detrimental to the vocalists. The effects of the instruments are lost in the air; the beautiful voices of the vocalists lose their resonance, brilliance and quality. There are galleries which could be made available for several thousand listeners, but one is compelled to sit on uncomfortable stones, tight as sardines in a box, and if the rain happens to arrive suddenly much excitement ensues.

Under such circumstances and with such inconveniences we succeeded in listening to an entire orchestral and vocal concert. The ninety-five musicians were recruited from the various orchestral organizations. The material is good, but the leader, Arnold Volpe, is not the ideal conductor. Wishing to convince us of his knowledge of the compositions rendered, he directed without score, where the partitura would have been a necessity to the leader, the orchestra played not smoothly and not with brilliant effects, and this is due to Mr. Volpe's limited powers as a real leader. It is useless to detail each and every composition rendered. The good effects at times were lost in the clouds, for the weather was cloudy and chilly—more of the autumn kind than "a midsummer night's dream."

The real success of the first concert was Anna Fitziu of the Chicago Opera Company. She sang "Ritorna Vincetor," from "Aida," and one asked himself why Mr. Campanini did not allot her the part during the past season. Her voice carried wonderfully well; the timbre has grown in power and volume; the quality of the voice

ANNA FITZIU

has grown in beauty, and the aria was sung with the proper spirit and in the proper mood. Notwithstanding the improper location and the capricious weather, the singing of Anna Fitziu was another striking example of American talent. The Easter Song from "Cavalleria" was given a splendid interpretation, and she took single-handed the vocal honors. The assistance of the Metropolitan chorus under Letti was not of the same artistic status to which we are accustomed at the opera house. The chorus was uneven, and it looked like a makeshift. The women singers were better than the men, and the orchestral accompaniment was practically inaudible.

The concert opened with "The Star Spangled Banner," followed by the march "Pomp and Circumstance" (Elgar); symphony, "New World" (Dvorak); overture "William Tell" (Rossini), and "American Reveille," a patriotic fantasy for orchestra and chorus, arranged by Arnold Volpe.

The concerts are under the management of the Metropolitan Musical Bureau, and some 4,000 people attended. Prices are popular. And again the question of Americanism is to be raised. Even the popular concerts are not being conducted by pure Americans. Why the committees on musical entertainments do not dig into American musical circles is a puzzle to us. Arnold Volpe's loyalty to this country cannot be disputed, but as a leader of orchestras he ranks with the mild conductors. I am quite sure that hundreds of American conductors can do better. Why should not the Yankee musicians be pushed to the front—if not for concerts at $2 a ticket, at least at 25 and 50 cents? The only answer which can be given is "red tape, protection, influence," besides the apathy of our own American musicians. How many Toscaninis can we produce in this world, and how many of the foreign conductors in America are to be rated as "great"? None—from New York to San Francisco.

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### Other Stadium Concerts

On June 24th an opera night was the feature of the second concert. In point of attendance it was as large as that of the previous night. It is encouraging to note the audience's interest in these popular entertainments, and if the attendance doesn't decrease, New Yorkers will benefit by an increase of summer music; the future may endanger the future summer enterprises. The public should have this in mind. The Metropolitan Chorus sang "March" from "Faust." The interesting item was the Kirmess scene from the same opera, sung by Arthur Middleton (Mephistopheles), Mario Laurenti (Valentin), Phyllis White (Marguerite), Ernest Priora (Faust), and Fernanda Pratt (Siebel). Mario Laurenti of the Metropolitan sang the "Largo al Factotum" from "The Barber of Seville." Arthur Middleton and the chorus sang the Toreador song from "Carmen." The orchestral program consisted of compositions by Verdi, Saint-Saens, Thomas, Offenbach and Ponchielli; of the patriotic anthems, "The Star Spangled Banner," "The Battle Hymn of the Republic," "La Marseillaise" and Garibaldi's Hymn. Arnold Volpe conducted.

On June 25th Adam Didur of the Metropolitan Opera Company was the soloist in a rendition of the "Prolog" from Boito's "Mefistofele" and the Coronation scene from "Boris Godounoff" (Moussorgsky), assisted by the Metropolitan Chorus. The orchestra numbers enlisted as composers Henry Hadley, Cesar Franck, Rimsky-Kor-

sakoff and Tschaikowsky. On June 26th the popular night concert featured Mary Jordan, contralto, in a rendition of "Mon Coeur," from "Samson and Delilah," and the "Anvil Chorus" from "Trovatore," assisted by the Metropolitan Chorus. Orchestral numbers by Gomez, Tschaikowsky; solo, "Meditation," from "Thais," played by Ilya Scholnik, Mascagni, Dvorak and Volpe.

June 27th, opera night, with Rita Fornia of the Metropolitan Opera, Rafael Diaz, tenor, and Pietro Biasi, basso of the San Carlo Opera Company. The "Miserere" from Verdi's "Trovatore" and the Temple scene from Verdi's "Aida" were rendered by the soloists. Mr. Volpe conducted. Compositions by Massenet, Bizet, Gounod and Meyerbeer. Rafael Diaz sang "Cielo e Mar" from "La Gioconda," and Rita Fornia sang the "Page Song" from "The Huguenots." The allied anthems were also given. Lenora Sparkes, soprano of the Metropolitan, was the soloist on June 28th, singing the "Waltz Song" from "La Boheme." The chorus rendered the dance music from "Prince Igor" (Borodin), and the "Bell Song" from "Pagliacci." Orchestral numbers consisted of compositions by Chabrier and Glazounoff. June 29th was a popular night, with the following soloists: Eva Didur, soprano, singing the "Jewel Song" from "Faust"; Mario Laurenti and chorus, "Marinaresca," from "La Gioconda"; Giovanni Martino, basso, aria "Il Lacerato Spirito" from Verdi's "Simone Boccanegra," and the Church scene from "Faust" with Eva Didur as "Marguerite" and Giovanni Martino as "Mephistopheles," assisted by the chorus. Orchestral numbers by Gounod, Grieg, Tschaikowsky, Offenbach and Massenet.

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### The Tollefsen Trio Play at the N. Y. S. M. Y. A.

That the Tollefsen Trio has been specially engaged to play at the N. Y. S. M. Y. A. is a tribute well deserved; also, praise should be bestowed upon the officials of the teachers' organization for the discriminative judgment in selecting the excellent trio to furnish the musical program. Chamber music is one of the much neglected arts on our shores. The limited number of chamber music organizations is proof that this branch of art has not yet gained as much ground as the rest of the branches. The teachers' organization has never given such intelligent proof of selecting artists and the form of entertainment as it has at the three days' convention held at the fashionable Hotel Majestic, located on picturesque Central Park, West. Luckily the atmospheric conditions unusually retarding the summer days contributed much to the enjoyment of the musical program. The Tollefsen trio, following the new era of Americanism in music, offered a program of purely American music. One might have had a chance of grudging and growling prior to the concert because only American composers were announced, but after listening to the program, the Tollefsen trio received special commendation for featuring the "made-in-America" music. Tuesday, June 25th, was the opening of the convention. Preceding the musical program the president of the Association predicted in a brief but eloquent discourse that America is destined to be the leading country in the world of music, and it may be said that such prediction is not an exaggeration of statement—only we wish our inhabitants more ambition and more activity in bringing this factor to a new and more solid basis. If the American musician did not profess a certain apathy which is detrimental to his own progress, the success of foreign artists would record less "eclat," as has always been the case with the European artist in past years. The Tollefsen Trio played trios by Charles W. Cadman and Arthur Foote. A composition called "From Old New England" for violin and piano disclosed its composer, Edmund Severn, as being a gifted musician. In this composition the playing of Carl Tollefsen and of Mme. Schnabel-Tollefsen was a source of delight. The harmony between the two musicians, the intonation, and the tone of Mr. Tollefsen's violin, and the liquid, limpid and clear touch of the pianist were admirable factors to give the composition the necessary execution required by its author. The trios (enlisting Michael Pennha, cellist), were exquisitely rendered, each and every one of the performers fulfilling brilliantly his task. As a whole, the event was quite out of the ordinary.

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### The Rialto

The week ending June 30th the musical program was somewhat more interesting. The orchestra, under Mr. Riesenfeld's baton, played excerpts from Massenet's "Manon." Mr. Sascha Fidelman, violinist, rendered Svendsen's "Romance." Mlle. D'Espinay sang the "Waltz Song" from "Mireille," by Gounod.

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### America Should Have Celebrated Gounod's Centenary

It is true that the musical season is over, but we should have honored one of the world's greatest composers, Charles Gounod, whose centenary falls this month. The Opera Comique and the Opera of Paris are paying just now well-deserved tributes to its genial son, and as a loyal ally of our sister republic we should have made an effort to celebrate in some way Gounod's centenary. Though times are critical, music and composer should not be shelved. Music has more beneficial consequences, especially in unusual times, than any other factor we know of. No one has come out to announce that Gounod's centenary is this month.

Combining Gounod's music in the form of a festival with a grand war gala, we should have attempted to pay a tribute to the composer of "Faust," "Romeo and Juliet," "Philemon and Baucis," "Mireille," "La Reine de Saba" and some of his oratorios. We have in the past honored bombastically the composers of our enemies today. No one attempted to honor Gounod. Spirited citizens, it is not too late. Who will undertake it?

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### Grace Hoffman and Dr. Jesse Willey Amey Married

The correspondent extends his greetings and best wishes to the splendid coloratura soprano, Grace Hoffman, on the occasion of her marriage to Dr. Jesse Willey Amey. The ceremony was celebrated on May 8th at the Church of St. Cornelius in New York.

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### Duncan's Dancers and Copeland, Pianist

A belated appearance of Duncan's pupils and George Copeland of Boston did not deter the public from filling up Carnegie Hall on June 27th. Programs were continued on June 28th and 29th before large audiences. The pupils and the pianist were cordially received.

## THEATRES

### "Hitchy Koo" 1918 at the Globe

Raymond Hitchcock presents his own revue, assisted by some of our best comedians, among them Leon Errol. A revue should be based on actualities, caricatures, cartoons, humor, impersonations of notable personalities, but we have had no opportunity to record such revue. We have been accustomed to elaborate scenery and a whole chain of pretty girls, who sing the same nonsensical tunes and give the same dances of yore, with slight changes. The French revues deal with our enemies, depicting them in their true light; our revues are usually patches of humor with no connections with the present spirits or situations. In the Hitchcock revue some of the scenes are totally a bore—too much wit wears one out. Some of Mr. Errol's scenes, especially "Dinner at Seven," get on your nerves when the so-called humor is uselessly prolonged. The final scene equaled Mack Sennett's silly comedies. The revue has its many enjoyable bits. "The Small Town Firemen's Ball" is amusing; "Somewhere in Brooklyn" would be the occasion of good entertainment if the scene did not contain so much vulgarity; "A Music Store" is pleasing.

Scene 2 of act second is also worth while. The balance of the entertainment consists of dry dances and uninteresting songs interpreted by voiceless interpreters. Mr. Raymond Hitchcock is the soul of the revue —clever and witty, he bores you not at all. Leon Errol is excellent in all respects; he is a worthy partenaire. Irene Bordoni should play sentimental parts in songs of the Boulevard; she is not the typical French divette. In patriotic songs she is more successful. The real hit of the revue was the Kouns sisters in their singing "Le Laran Rose," an echo duet. We were reminded of the opera stage. Nellie Kouns is the Galli-Curci of vaudeville and her sister Sara is the brilliant lyric soprano. It is a pity that these two Chicago girls are in revues and vaudeville—they should find appreciation on the legitimate concert and opera stage. The revue was written by Glen McDonough and Raymond Hubbell. Ray Dooley is appropriate in baby parts. The balance of the cast are more or less mediocrities.


# THE BEST ADVERTISING

that occurs to us to do for the summer is to invite the sending to us of names and addresses of teachers of music who are interested in modern educational works.

We have published several important works of this character during the past few months and would like to send full descriptive circulars to all teachers interested.

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## MR. AND MR. TOLLEFSEN PUPILS' RECITALS

The annual recitals by pupils of Mme. Schaubel-Tollefsen (piano) and Carl H. Tollefsen (violin) took place at the Auditorium of the Central Branch of the Y. M. C. A. in Brooklyn, N. Y., as follows:

Piano—Barcarolle ..... Offenbach
Beatrice Hoffman

Violin—
Slumber Song ..... Haydn Wood
Zingareska ..... Heller Nicholls
Otto Bender

Piano—Air de Ballet ..... Chaminade
Samuel Wolsk

Violin—
Solo de Concert No. 2 ..... Dancla
Esther Ecklund

Piano—Barcarolle, June ..... Tschaikowsky
Ethel Horowitz

Violin—
Melody in D ..... Taylor
Souvenir ..... Drdla
Archie Tonkonogy

Piano—
Reverie ..... Schumann
Bird in the Tree ..... Eggling
Pomponette ..... Durand
Clara Markowitz

Violin—Slovak Legend ..... Heller Nicholls
Marian Aalbue

Piano—
The Flatterer ..... Chaminade
Polish Dance ..... Scharwenka
Beatrice Sage

Violin—
Aubade ..... Ellerton
Perpetuo Mobile ..... Bohm
Marvin Ukrain

Piano—Concerto No. 1 in C major (first and final movements) ..... Beethoven
Katheryn Makin

Violin—Concerto No. 7 in G major ..... DeBeriot
Antonio DeTrinis

Piano—
The Two Larks ..... Leschetizky
Impromptu ..... Schubert
Muriel Jennings

Violin—Mazurka de Concert ..... Mlynarski
Carl Carlson

Piano—
Mazurka No. 2 ..... Godard
Rustle of Spring ..... Sinding
Irene Nicholls

Ensemble finale—Marche Militaire ..... Schubert
20 violins and piano

Trio—Op. 45 in A major (first movement) .... Bradsky
Gladys Webster, piano; Flora Rincones, violin; Marian Sturges, cello

Violin—Concerto No. 7, Op. 9 ..... Rode
Moderato; adagio; rondo con spirito
Estelle Furshtenberg

Violin—Les Adieux ..... Sarasate
Clarissa Dodge White

Piano—
From an Indian Lodge ..... MacDowell
The Nightingale ..... Liszt
Isabel Gould

Violin—
Adagio from Suite No. 3, Opus 34 ..... Ries
Gavotte (arr. by L. Auer) ..... Popper
Dorothy Kingsley Grundy

Quartets for four violins and piano—
Ave Verum ..... Mozart
Intermezzo ..... Tolhurst
Dorothy Kingsley Grundy, Flora Maria Rincones, Clarissa Dodge White, Helen Booth Carey

Trio for Piano, Violin and Viola—
Op. 15 ..... Derckum
Gladys Webster, piano; Henry T. Child, violin; Carl H. Tollefsen, viola

Violin—
Pierrot Serenade ..... Randegger
A la Zingara ..... Bergh
Anna Gray Mitchell

Piano—
Andante ..... Beethoven
Valse in E major ..... Moszkowski
Elizabeth Murphy

Violin—Concerto for Op. 30 in D major ..... Willem Ten Have
Allegro maestoso; andante; allegro non troppo; Mercedita Marie Wagner

Piano—Rigoletto Paraphrase ..... Verdi-Liszt
Gladys Webster

Ensemble finale—Spanish Dance ..... Moszkowski
(Arranged by Gustav Saenger)
20 violins and piano

### CHARLESTON, S. C.

"Olivette" was presented at the Charleston High School, under direction of J. Henry Francis, on April 26, scoring a big success.

♮ ♮ ♮

Gaul's "Joan of Arc" was presented by the Charleston Choral Club at the High School Auditorium on May 31. The soloists were Elsie Fischer Kincheloe, I. Merrill Smith, Frank H. Kincheloe and Jesse B. Thomas.

♮ ♮ ♮

The commencement exercises of the Charleston High School were given at the Burlew Opera House on May 30, there being many fine chorus numbers, under the direction of J. Henry Francis.

♮ ♮ ♮

"The Treasure Hunters" (J. S. Fearis), was given by the senior class at the High School with the assistance of the High School orchestra, on May 28.

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"The Feast of the Red Corn," an American Indian operetta by Paul Bliss, was recently given by the Junior High School chorus, under direction of J. Henry Francis.

———♯♯♯———

**Murdock**—Miss Leta Murdock, violinist, and Miss Mona Redman, pianist, gave a program at the Great Lakes Naval Training Station on June 26.

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### PUZZLING QUESTIONS REGARDING MUSIC ANSWERED

Letters addressed to this department will be answered by Mary Bower, B. M., who has made an exhaustive study not only of piano playing, but also of music, and both the psychology of music and the psychology of teaching.

♮ ♮ ♮

Q. Would you advise a piano student 11 years old, who does not intend to make music her profession, to study with a private teacher or enter a music school and be graded? A. L. B.

A. I would advise her to enter a school of music and be graded. Doubtless she wishes to be able to play for her own amusement and that of her friends, and to do that she must become accustomed to play before others, and there are many opportunities afforded for this in a school that a private teacher cannot give, and the examinations and the musical atmosphere are an incentive to practice.

♮ ♮ ♮

Q. Which of the senses are most developed by piano technic? W. E. W.

A. Nothing comes to the mind except through the senses, and piano playing influences directly touch, sight and hearing. Touch is the most important of the senses, all the others being modifications of it; therefore, the greatest influence is brought to bear on this sense, and there are two aspects to this sense: One as a receiver of sensation, constituting the sense proper, and the other as a seeker of sensation, deserving the name of tact.

♮ ♮ ♮

Q. What scale or scales is best to practice in order that I may become more proficient in velocity? B. M. S.

A. C major scale and arpeggios always for velocity, and also practice the A major scale with the right hand alone, and the E flat major scale, beginning on G and ending on G, with the left hand alone.

♮ ♮ ♮

Q. I want to play the piano very much, but I have no talent for it. Is it worth while to spend money for lessons? W. A. B.

A. Yes, it is worth while. Seek a teacher who does not tell you how well her gifted pupils play, as those would find a way to express themselves without a teacher, but seek one who tells you how her less gifted pupils have learned to play interestingly, and who can tell you there has been no obstacle in her own life on which she did not make some impression, provided she did not actually remove it.

———♯♯♯———

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## PERU, ILL.

At St. Joseph's Hall a concert will be given by Christine H. Miller, pianist, assisted by Parnell Egan, tenor, and Harmon H. Watt, accompanist, on July 9, as follows:

*Fantasy Russian Themes, Op. 48 ..... Arensky
Aria—Where'er You Walk ..... Handel
Woodland Sketches, Op. 51 ..... MacDowell
In Autumn
Will o' the Wisp
At An Old Trysting Place
Etude, Op. 10, No. 12 ..... Chopin
Etude, Op. 25, No. 9 ..... Chopin
Songs—
I Arise from Dreams of Thee ..... Huhn
The Magic of Your Eyes ..... Penn
Rose of Picardy ..... Hayden Wood
Arie, Op. 8 ..... Harmon H. Watt
Audine (Souvenir d'Ems) ..... Rubinstein
Chant d'Amour, Op. 26, No. 3 ..... Stojowski
Staccato Caprice ..... Vogrich
Songs—
Lift Thine Eyes ..... Logan
Consecration ..... Manney
God Be with Our Boys Tonight ..... Sanderson
*Spanish Rhapsody ..... Liszt-Busoni

* Orchestral parts to concerted numbers by Mr. Harmon H. Watt on second piano.

###

**MacDermid**—Sibyl Sammis MacDermid has many artist pupils, among them Miss Doris Doe, contralto, who has accepted the position of choir director and soloist of the First M. E. Church of Palm Beach, Fla.

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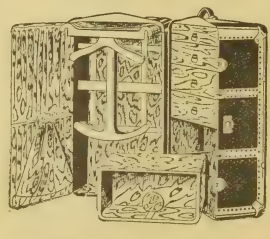
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## LOCKPORT FESTIVAL

An announcement just received from Lockport, N. Y., lists the following people for appearance at the festival next fall:

American Festival Chorus, Alfred Jury, Conductor
Apollo Male Quartet of Boston
Special Children's Chorus
American Student Symphony Orchestra, Lynn B. Dana, Conductor
Chicago Ensemble Trio
The Artists' Ensemble Trio of Pittsburgh

| | |
|---|---|
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| Emily Beglin | Grace Brune Marcusson |
| Bertha Beeman | Myrtle June McAteer |
| Dorice Bowen | Louise Mertens |
| Mme. E. de Cisneros | Olive Nevin |
| Harriet Case | Amy Emerson Niell |
| Charles W. Clark | Viola Albright Niland |
| Meta Christensen | Hazel Peck |
| Lacy Coe | Edna Gunnar Peterson |
| Isabel Cline | Marguerite Potter |
| Jessie Comlossy | Marguerite Ringo |
| Gertrude Darsie | Carol Robinson |
| George Darsie | Bertha Lansing Rodgers |
| Frederica G. Downing | Ethel Hague Rea |
| Maude De Voe | Anita Rio |
| Parnell Egan | Anna Priscilla Risher |
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| | |
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# Music News

CHICAGO, AMERICA — JULY 12, 1918

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# Music News

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago. Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, JULY 12, 1918

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

Changes in advertisements must be ordered one week in advance.

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Music News

Vol. 10 Chicago, July 12, 1918 No. 28

# Editorial

PASSING COMMENT

Here is a case of loyalty of a pupil for her teacher, and, as everyone in the music profession knows, this is indeed a rare thing.

Music News is in receipt of a letter from Alice Geer Ferguson of Gary, Ind., in which she voices her thanks for the review of a song program given by her in the Indiana city recently, but concludes the letter with the statement, "I am, however, more than sorry that you did not definitely mention in the review that I owe my success to my teacher, Agnes Leist Beebe of Chicago."

♮ ♮ ♮

Mrs. Beebe, besides maintaining a studio at Kimball Hall in Chicago, teaches two days a week at Gary and is fortunate in having in her class such an attractive voice as that of Mrs. Ferguson, and the latter, in turn, is fortunate to have placed herself in the care of so good a teacher as Mrs. Beebe.

♮ ♮ ♮

Gary, which, as you know, is a hustler in every respect, is no laggard in music and especially does it shine in the number of women composers resident there.

Marian Coryell, one of the earliest to spread music wings in the city, has since moved to New York, and at her studio there, as well as in local concerts throughout the city, has, during the past season, introduced a great number of her songs and piano pieces.

♮ ♮ ♮

On last Monday evening the editor of Music News made one of his frequent pilgrimages to Gary for the purpose of hearing the annual concert of the Gary Musical Club, at which time the program was made up entirely of compositions by Gary women.

Clara Edmunds-Hemingway appeared as vocalist and pianist, and introduced a number of works in both lines with much success.

Alice Geer Ferguson, who has just been referred to above as a singer (and she is a good one), is also a reader and, better still, she composes everything she reads. At this time she gave a great variety of numbers, one of the most apropos of which

THE LAD AS GOES OVER

Oh, let's make a song
To the lad as goes over—
The lad as goes over the top.
He's fighting for you an' he's fighting for me,
An' a bloomin' big job has he got;
A what?
A bloody black job has he got;
For whether he's Scotty, or Irish, or Jew,
Or Frenchy, or British, or Yankee, like you,
He's a regular fellow with something to do—
The lad as goes over the top;
What! What!
Lord, leg him up over the top!

Oh, what will we sing
Of the lad as goes over;
The lad as goes over the top?
Is he cold in his skin, to be quit of the thing?
Is he keen for the job as he 'as got?
A what?
Why, he begged for the chance, like as not.
For whether he's Scotty, or Irish, or Jew,
Or Frenchy, or British, or Yankee, like you,
He's bit no more off than he'll jolly well chew,
For he's bound to go over the top;
What! What!
Lord, leg him up over the top!

ALICE GEER FERGUSON.

is reproduced in the center of this page.

Alice Margrethe Olsen, a long time pupil of Heniot Levy in Chicago and well known throughout the country for her concert appearances, is now teaching part of the time at Gary, and she also was introduced at this indicative concert in her own compositions.

♮ ♮ ♮

Gary has still another woman composer in the person of Lida Browning White, who writes for both voice and piano, and whose work has been heard by this writer with great pleasure many times. She was co-star with Mrs. Ferguson in the concert recently given, when she played some of her own works and Mrs. Ferguson sang others.

♮ ♮ ♮

An organization under the name of the American Musicians' War Service League, has been effected and recently, over the signatures of a number of well known Chicago musicians, sent out the following circular letter:

"To Musicians of Chicago—Greetings.

"At a meeting held June 18, 1918, at 64 East Jackson boulevard, of the American Musicians' War Service League, the following declarations and resolutions were unanimously adopted:

"Our country is at war, not from choice, but to maintain its honor as a people among the nations of the world, to enforce obedience to the rights and privileges of a free people and its free institutions, and to command adherence to and full performance of agreements between nations, whether great or small, weak or powerful.

"We are at war with a system of government unresponsive to the will of its people, disloyal to the attributes of human justice and violently opposed to the human conception that the powers of government should rest solely with those governed.

"Our nation is in conflict with a coterie of hereditary rulers of mankind, whose sole purpose is to enslave the human race, and by the use of violent and brutal force compel submission to the will of a few self-constituted and self-ordained rulers—men who, under cloak of divinity, would assume to themselves for the present and all future time the power to control the destinies of all people, their lives, their lands, their fortunes, and dominate all their human relations and activities.

"We are at war with nations who have no regard for womanhood, the sacredness of child life; to whom international covenants appeal only as instruments to cover a philosophy of conquest and forced annexations, and who recognize no moral force of restraint, but are guided only by blind, brutal and vicious force.

"In this world's contest for the supremacy of the rule of democracy, as opposed to the rule of autocracy—the dominance of moral restraint as against violent and brutal force—there can and is but one choice, and the musicians of Chicago are proud in the knowledge and loyal to the decision of our nation and its people to maintain the ideals of a free people and free institutions, and to expand the sphere of influence of

the rule of democracy everywhere, among all nations of the world.

"In this contest all loyal citizens are called upon to do their utmost in carrying on to a triumphant victory this crusade for justice and ideals of democracy.

"The youth of America is even called on to carry out the declaration and determination of our people by force of arms—if necessary, meet this obligation by the sacrifice of life. To you and all of us our nation now appeals, each in our own station of life, to do our utmost in the helping to support our fighting forces of our land, and to meet the ever-changing conditions of our civil population and industrial life.

"To day we are appealed to to promote the investment of the savings of the workers in War Savings Stamps. As in the past, musicians are ever ready and more than willing—aye, anxious—to do their full share to help win this war. We, the undersigned, therefore call on all musicians, organized and unorganized, to respond to this call of our government. We urge each and all to invest all the money they can in the purchase of Thrift and War Savings Stamps. We call on all musicians to purchase the full amount of War Savings Stamps permitted by law, and request that every organization impress its members with the necessity of responding to this appeal.

"By responding to this call you are not making a sacrifice—you are only advancing and protecting your own best interests and those of your fellow musicians. You are indeed meeting a national obligation, with profit to yourself and all the people involved in this, the greatest struggle for freedom, justice and democracy.

"President Wilson has fixed upon June 28th as National War Savings Stamp Day. Every man, woman and child are expected to buy a War Stamp costing $4.17 or pledging to buy one or more between now and January 1, 1919.

"For the first time in history the American musician is given an opportunity to show his position and prove his patriotism by standing as a unit, for by purchasing his stamps and signing his pledge through the American Musicians' War Service League credit is given the musicians as doing their bit. The American Musicians' War Service League headquarters will be at Lyon & Healy Building, beginning June 25 to 28. Street booths on June 28, the National Stamp Day, will be at the Lyon & Healy Building and Kimball Building, corner of Jackson boulevard and Wabash avenue; McClurg Building, 218 South Wabash avenue; Chicago Musical College, 624 South Michigan avenue; Bush Temple, 800 North Clark street; Fine Arts Building, 410 South Michigan avenue. Members of the American Musicians' War Service League will be in these booths and will gladly sell you stamps or assist you in signing your pledge.

"Every patriotic musician will come to these booths and lend his money to the government and thereby help win the war—and at the same time help himself by honoring his profession by helping swell the total sum.

"Invite your friends to buy stamps and sign a pledge to buy during this year. Be sure to buy your stamps and sign your pledge with the American Musicians' War Service League. If you cannot come to the booths, write 725 Lyon & Healy Building, and they will be delivered to you."

♮ ♮ ♮

Music News failed last week to see "The Claws of the Hun" at Orchestra Hall in time to have a review in the last issue. It was seen later in the week, however, and there is no hesitation whatever in saying that it proved to be a wonderfully fascinating study and one, too, with such a definite propaganda as to be worthy universal attention. If you failed to see it at Orchestra Hall, watch for other opportunities, for you will probably never see anything which more faithfully and effectively presents the perfidy and the diabolism of those Germans in this country who remain loyal to the land of the Hun rather than to America.

♮ ♮ ♮

Thrilling indeed was it, on last Sunday night at Ravinia, to hear the spirited rendition of "The Star Spangled Banner" by the orchestra, for it was a superb performance.

There is a reason.

It is rumored that, in selecting the men for Ravinia, Mr. Eckstein insisted upon "100 per cent Americanism" in every case, and this, of course, explains the spirit and the understanding with which the music was played.

## BUSH CONSERVATORY

Saturday afternoon the Bush Conservatory presented two artists that have been recently added to the faculty. The recital was given in the new quarters of the conservatory at 839 North Dearborn avenue. The artists were Moses Boguslawski, pianist, and Hardy Williamson, tenor.

Mr. Boguslawski is indeed an artist in his line. Very reserved yet warm is his feeling for the pianoforte, and he gave most careful readings of his numbers, technically, musicianly and interpretatively speaking.

Mr. Williamson did splendid work, his singing being very enjoyable. His voice is beautiful, his enunciation very good, and one could listen and never tire of him.

The conservatory should be congratulated on its additions. Both artists easily could have responded to encores.

The following program was given in a positive style of brilliancy and poise:

Pastorale and Capriccio.....Scarlatti
G Minor Rhapsodie.....Brahms
Mr. Boguslawski
Che Gelida Manina (La Boheme).....Puccini
Recit.—My Arms! Against This Gorgias Will
I Go!.....Handel
Aria—Sound an Alarm! (Judas Maccabeus).....Handel
Mr. Williamson
Papillons.....Schumann
Mr. Boguslawski
My Lovely Celia.....George Monro
Have You Seen but a White Lily Grow?.....
.....(Written about 1610)
Phyllis Has Such Charming Graces....Anthony Young
Sally in Our Alley.....
.....Tune written in 1600, Words in 18th Century
Mr. Williamson
Berceuse.....Chopin
Staccato Etude.....Rubinstein
Mr. Boguslawski

L. H. C.

## CHICAGO MUSICAL COLLEGE NOTES

Ruth Kuerth, student of Edoardo Sacerdote, has been engaed for the opera performance at Ravinia Park. Miss Kuerth's talent for acting, as well as for singing, has been made manifest in Leo Dietrichstein's company, lately performing "The King," in Chicago. There have also been engaged for the Friday concerts given by the Chicago Symphony Orchestra at Ravinia Park, Mrs. Carleton Vail and Sylvia Loder.

♮ ♮ ♮

The concert that will be given on Saturday morning, July 13, at 11 o'clock, in Ziegfeld theater, will be presented by students in the piano, violin and vocal departments.

♮ ♮ ♮

Eric Delamarter, of the Chicago Musical College, is giving a series of choral preludes on Sunday afternoon at 4 o'clock at the Fourth Presbyterian Church. In these choral preludes, works of the larger forms will be sung, with soloists and full choir.

♮ ♮ ♮

The following program was given by students in the piano, vocal and violin departments of the Chicago Musical College in Ziegfeld theater, at 11 o'clock last Saturday morning.

Piano—
Fantasie Impromptu.....Chopin
Ruth Sax, student of C. Gordon Wedertz
Vocal—
I Came With a Song.....La Forge
A, Love, but a Day.....Beach
Ferne Ross Snapp, student of Adolf Muhlmann
Piano—
Rhapsody No. 13.....Liszt
Margaret Wilson, student of Karl Reckzeh
Violin—
Serenite.....Vieuxtemps
Mazurka.....Szulo
Ralph Michaelis, student of Leon Sametini
Piano—
Herodiade Elegiaque.....Liszt
Gnomenreigen.....Liszt
Marion Bergman, student of Alexander Raab
Vocal—
Inter Nos.....McFayden
To a Messenger.....La Forge
Florence Ryan, student of Edoardo Sacerdote
Violin—
Gypsy Dance.....Nachez
Ben Zimberoff, student of Max Fischel
Vocal—
Deh Vieni (The Marriage of Figaro).....Mozart
Mrs. Edward Polk, student of Herbert Witherspoon

♮ ♮ ♮

## ANNA M. FARDAHL

Anna M. Fardahl presented a group of her pupils (piano) in concert at the Unitarian Church in Minneapolis on June 18, herself appearing in vocal numbers and also in second piano and organ parts.

On June 28 she successfully presented her advanced pupil, Helen Twedt, in the following piano program:

Caprice.....Wollenhaupt
Beethoven Sonata, Op. 27, No. 1.....
Andante; allegro; presto
Meditation.....Mietzke
Organ, piano, violin, cello
To the Rising Sun.....Torjussen
Murmuring of the Brooks.....Poldini
Goblings Frolic.....Stephen Heller
Selection.....
Anna M. Fardahl
Polacca Brillante.....Bohm
Valse Brillante.....
On to Victory.....
Eleanor Sussman
Accompanied by Bailie Levitan
Melody in F.....Rubinstein
Romance.....Sibelius
Etude de Concert.....Lavalee
Anna M. Fardahl at the organ
Vera Aalbu, accompanist

♮ ♮ ♮

**Michaelis**—Among the artist pupils playing at the morning musicale at the Chicago Musical College on last Saturday was Ralph Michaelis, violinist.

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## PREISER SCHOOL OF MUSIC FINAL CONCERT

Many concerts have been given during the past few months at the Preiser School of Music in Austin, and the number of these, no less than their unfailing excellence, is proof enough that the school has passed through a very successful year.

Mrs. Preiser is an enterprising, as well as a thoroughly competent woman, and has done wonders in maintaining and building up the school in its every department.

On last Tuesday evening the last of the spring concerts was given at the First Bap-

FANNIE BARNETT PREISER

tist Church in Austin and, just as in other years, there was a capacity audience and great enthusiasm for the work of the young people on the program.

All departments of the school were definitely and adequately represented in the following list:

Orchestra—
Star Spangled Banner ..... Key
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Violin—Cavatine ..... Schmidt
Mary McCuen
Piano—
Consolation ..... Mendelssohn
Dance of the Demons ..... Holst
Helen Whitted
Violin—Souvenir de Wieniawski ..... Haesche
Mrs. Mina Ayton
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Adelaide Johnson
Violin—La Cinquantaine ..... Gabriel-Marie
Victor de Linde
Reading—When All Is Fair .....
Elmer Lunde
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Signe Elquist
Piano—
Impromptu ..... Reinhold
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Piano—
La Tambourin ..... Rameau
From Uncle Reums ..... MacDowell
Alice Nelson
Vocal—
Yesteryear ..... Sharp
Whisper and I Shall Hear ..... Piccolomini
Nola E. Johnson
Violin obligato, John Barker
Violin—
Gaelic Melody ..... A. L. Preiser
Orientale ..... Cesar Cui
Spanish Dance ..... Rehfeld
John Barker
Piano—
Minuet al' Antico ..... Seeboeck
Prelude ..... Rachmaninoff
Marie Van Delinder
Trio—Allegro Energico from Suite Op. 71 .....
Wieniawski
Gladys Welge, John Barker, Mrs. Preiser
Violin—
Thais (with piano and organ accompaniment) ..... Massenet
Obertass ..... Wieniawski
Albert Johnson
Piano—
Arabesque ..... Leschetizky
Perpetual Motion ..... MacDowell
Marguerite Grasse
Orchestra—Traum de Sennerin ..... Labitzky
Reading—An Interesting Story .....
Anna Westphal
Violin—
Finnisches Volkslied ..... Hurstinen
Rondino ..... Beethoven-Kreisler
Fridolf N. Spolander
Piano—Marche Grotesque ..... Sinding
Florence Erickson
Ladies' Trio—
Snow Flakes ..... Cowen
The Lass with the Delicate Air ..... Arne
Marie Van Delinder, Nola E. Johnson, Alice Nelson
Orchestra—War March ..... Mendelssohn
Fannie Barnett Preiser

The Preiser School was made essentially into a violin school, with a great deal of stress on ensemble in its first years by its founder, the late Albert Preiser, but, afterwards, with the expert and artistic help of Mrs. Preiser, who is herself a splendid pianist, as well as accompanist, it was developed into a general school, in which all branches of musical art have been taught most successfully.

On last Tuesday the old-time Preiser traditions were carried on and many of the old-time pupils of Mr. Preiser appeared on the program, as well as a lot of youngsters, who have been taught by his former artist pupils, who are now members of the faculty of the school.

Frederick Braucher, who gave a recital recently with great success, and Gladys Welge, who has often shown her artistic bent and who was on the program of last Tuesday, are among these young and very successful teachers.

Not alone was there a great deal of fine violin solo playing, both of children and youths, at this time, but the ensemble, quite as usual, was entirely exceptional in poise, assurance and artistic results.

The several voice pupils also were decidedly interesting and proof of the fact that this department is flourishing also.

Mrs. Preiser not only accompanied everything throughout the evening, but also stood back of the solo pianists, and in their work was proven anew to be a most conscientious teacher of musicianship and a thoroughly fine exemplar of interpretation and style.

C. E. W.

###

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**Yung**—Mme. Marie Yung will keep her school of dancing in the Fine Arts Building open until August 10.

## ANNA TOMLINSON

One of the most charming numbers played at the commencement concerts of the Sherwood Music School was the Haydn Sonata No. 1, the young artist-pianist giving it being Anne Ludemann, pupil of Anna Tomlinson.

To play Haydn intelligently and pleasingly requires gifts of the most musical and dainty description, for Haydn exacts not only absolute positiveness and exact musicianship but also a tone of great beauty and a style at once suave and clear.

Miss Ludemann brought all this to her work and easily proved herself a talented and thoroughly well taught pupil. Her rhythm was exceptionally clear and her tone coloring delightful throughout the reading.

Her playing was a case in which the teacher might very correctly take much credit for the definite accomplishment.

Besides teaching at the Sherwood School Miss Tomlinson has a school of her own at Berwyn, Ill., where the following com-

ANNA TOMLINSON

mencement (seventh annual) was given on June 27:

Preparatory and Intermediate Classes
Happy Farmer ..... Schumann
Sicilienne ..... Schumann
Margaret Hessler
The Joke ..... Wolt
Robert Hessler
On Blooming Meadows ..... Kroeger
Henry Quigley, Jr.
Wedding March (two pianos) ..... Mendelssohn
Frances Hannett, Miss Tomlinson
Reading—Sally Ann's Experience ..... Eliza Calvert Hall
Miss Haack
Concerto in D minor ..... Mozart
Allegro—Natalie Kastel
Romance—Idamay Smith
Rondo—Raymond Anders
(with Miss Tomlinson)
Junior and Senior Classes
Sonata No. 1, First and Second Movement ..... Haydn
Mary Anne Ludemann
Violin—Hungarian Idyl ..... Keler-Bela
Ruth Barton
Waltz (two pianos) ..... Arensky
Margaret Braun, Florence Wiersema
Reading—Maggie McCarthy at the Beauty Parlor ..... Mary M. Parker
Miss Haack
Second Rhapsodie ..... Liszt
Florence Wiersema
Concerto, G minor, Last Movement ..... Mendelssohn
Florence Wiersema, Miss Tomlinson

###

**Fischer**—Adelaide Fischer, a popular soprano of New York, has recently been married to Gottfried Henry Federlin, organist of Temple Emanu-El of that city.

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## PUPILS OF ROY DAVID BROWN GIVE RECITAL

At Lyon & Healy Hall the piano pupils of Roy David Brown gave a recital on last Monday evening. Nine of the numbers were represented by the fair sex, while Ralph Munroe Park stood alone as the only man of the evening's program.

The pupils made an excellent impression with their conscientious work, denoting careful preparation and good musicianship.

Especially brilliant was the playing of Carolyn Carlstrom in the Prelude (Rachmaninoff) and "Rustle of Spring" (Sinding).

Blanche McCauley in "Serenata" (Moszkowski) and "Menuet Moderne" (Conrath) deserves mention, as does Anna Spring, for her work in the "Hungarian Dance, No. 7" (Brahms) and Debussy's "Fireworks."

Helen Marshall distinguished herself in her selection of "Caprice Espagnole" (Moszkowski) and the Liszt Rhapsody, No. 4.

But it was Mr. Park that made the most lasting impression. Clear cut is his work and remarkable is his ability to deliver his best efforts. He is a combination of a pleasing personality and a level headed musician. He gave a wonderful reading to the "Pan's Flute" of Godard, while his temperamental nature enabled him to make more than an artistic success of Brahms' "Hungarian Dance, No. 6."

Others that contributed were Evelyn Mayer, Sylvia Schwartz, Rose Heywood, Olive Hays and Anna Peterson.

ALLEN YORK.

———♯♯♯———

**English**—Miss Marion Harvey, soprano, a pupil of Jane English, sang at the wedding of Miss Leiby and Sergeant Otzen in Zion City last Tuesday.

# Music in Chicago

## NORTH SHORE SCHOOL OF MUSIC

The closing program of the juvenile and preparatory departments of the North Shore School of Music (Charles J. Haake, director) was given on Saturday afternoon, June 29. The following pupils were heard in piano and violin numbers and readings:

| | |
|---|---|
| Maud Jean Gail | Alice Clark |
| Catherine Smith | Marion Hodges |
| Jerome Leve | Sarah Berenice Larash |
| Agnes Spoerer | Olivette Milliken |
| Leslie France | Edith Whitehill |
| Eloise Holmes | Margeret Nyhagan |
| Cora Scheuer | Ida Levy |
| Grace Cole | Hilda Willingham |
| Marguerite Van de Merlen | Muriel Kreasan |
| Max Steinbook | Borghild Anderson |
| Marie Borman | Herbert Kinkaid |
| Theodore Bach | Emily Hard |
| Miriam Whitehill | Milward Adams |
| David Shipman | Lorraine Hibbeler |
| Lois Neilsen | Melvin Morsbach |
| Mary Louise Mayo | Beatrice Wade |
| Gertrude Mueller | Louis Haake |
| Viola Keating | Nell Foley |
| Lillian Ollmert | Frederick Fuller |
| Elsa Schuelke | Ruby Clauson |
| Eva Futterman | Mildred Blumenthal |

The following appeared in solo and group dances:

| | |
|---|---|
| Mary Louise Mayo | Lillian Ollmert |
| Dorothy Pearson | Olivette Milliken |
| Marie Borman | Edith Whitehill |
| Evelyn Pearson | Margeret Nyhagan |
| Beatrice Wade | Sylvesta Doose |

The program was one of excellence throughout. Of the older pupils who played especial interest was aroused by little Beatrice Wade, a pupil of Miss Alice Anderson. This very young lady has dash, temperament and sure fingers. She played the "Rhapsody Mignonne" (Koelling) with sure-fingered brilliancy.

Ruby Clauson, a thirteen-year-old miss, who is a pupil of Charles J. Haake, played the Liadov "Music Box" and the Godard "Barcarolle Venetienne," two pieces within her easy technical grasp, with fine rhythmic sense and a discrimination in the matter of pedaling and phrasing that promises fine things for her musical future.

———♯♯♯———

## APOLLO CLUB OUTING

Last Saturday 150 members of the Apollo Musical Club and their friends went to Fox River Park, with well-filled baskets, for their outing. The day was ideal and a most delightful time was had by all. Several games of baseball were played between tenors and basses, also sopranos and altos, and if the owners of the big league teams hear of the wonderful work done on the diamond on that occasion, they will, no doubt, make an effort to secure their services to replace their present leading players. Dancing was one of the features of the evening. On returning, at 10 o'clock p. m., the crowd was hilarious with song, and as we passed through Aurora, singing the "Star Spangled Banner" and other patriotic songs, the streets were filled with people, as on circus day, wondering what fine troupe it was. All were loud in their expressions of their enjoyment of the day and hopes of having another one next year.

ONE WHO WAS THERE.

———♯♯♯———

**Doelling**—Mae Doelling is in California studying with Godowsky.

## LUCILE WYNEKOOP AND JAMES GODDARD

On Tuesday evening, June 2, Lucile Megahan Wynekoop and James Goddard gave delightful groups of songs at the commencement exercises of the Lakeview Hospital Training School for Nurses at Buena Memorial Presbyterian Church.

Mr. Goddard sang "Negro Spiritual" (Burleigh), "The Bitterness of Love" (James P. Dunn) and the Bergen setting of "Flanders Fields." In more than usually fine voice, Mr. Goddard sang with great smoothness of tone and warmth of feeling. His wealth of power and range were excellently well suited to the rendition of "Flanders Fields," which was enthusiastically received by the audience.

Mrs. Wynekoop, who possesses a voice of rich mezzo quality, sang a group of three songs, as follows: "One Golden Day" (Fay Foster), "Cradle Song" (MacFayden) and "My Son" (Del Riego). Her songs were well chosen and sung with excellent understanding and artistic ease. Both soloists were enthusiastically encored. They also sang the duet "'Tis Evening," from the opera "Pique Dame" (Tschaikowsky), with very effective interpretation.

Miss Grace Grove, at the piano, played exceptionally artistic accompaniments.

MARY CARVER WILLIAMS.

———♯♯♯———

## DEARBORN SCHOOL OF LYCEUM ARTS

Last Thursday afternoon was the occasion of the delightful studio recital in the spacious quarters of the Dearborn School of Lyceum Arts in the Auditorium building.

Miss Eleanor Pogue, mezzo-soprano, presented a program consisting of modern songs, in which she was more than successful. Miss Pogue displayed a voice of broad, colorful quality, which was used in a well schooled and discriminating fashion.

Mr. R. B. DeYoung, her teacher, will present her again this summer, in addition to other studio activities.

Miss Grace Grove supplied artistic accompaniment.

The Dearborn School ladies' chorus has distinguished itself under the efficient and capable direction of Miss Lyravine Votaw. At the annual spring program, given in the Auditorium recital hall, an unusual variety of choruses gave them ample opportunity to display the fineness and finish to which their work had been brought.

Isabelle Suess Bellows, artist pupil of Estelle Mandeville, presented two groups of songs, especially remarkable for the tonal smoothness with which they were delivered. A large and enthusiastic audience greeted the performer.

———♯♯♯———

**Bohnet**—Cleveland Bohnet, pianist, is spending the Summer at San Antonio, Texas, his former home. He reports that the heat has been very great, but that this has not prevented him from playing very often for the boys in camp there nor the forming of plans for numerous concerts throughout the Summer.

## THE GARY MUSICAL CLUB GIVES ITS ANNUAL CONCERT

On last Monday evening the Gary Music Club presented a program of compositions by its own members, under the direction of the president, Clara Edmunds-Hemingway, at the close of which she made a very neat little speech of retirement and thanks, introducing, as well, her successor, the new President, Mrs. Eva L. Odell Diedell, who was equally felicitous and successful in her remarks.

The program proper was very delightful and was shot through and through with novelty as well as merit.

Mrs. Hemingway opened the ball with some whistling solos, a branch of work in which she is unique and which gives pleasure always, after which, with Mrs. Diedell playing the violin very skillfully, she presented a Suite of her own, including a Sarabande, Gavotte and Gigue, and later sang a group of her own songs, including "The Mists Aboon the Moor," "To Conquer or Dee" and "Twilight," in the last named having again the expert and artistic support of Mrs. Diedell, as well as that of her daughter Florence, as accompanist.

Mrs. Hemingway's songs are distinctly original and always effective, and, as sung by herself, the "Twilight" was particularly beautiful.

Mrs. Hemingway plays excellent accompaniments for herself, and her enunciation is always at such a point of clarity as to make her work definitely and strongly appealing.

Margrethe Olsen, a most charming personality as well as a pianist of the finest sort of attainment, played her own "Meditation," "By the Brook" and "Venetian Gondolier," all being pianistic and beautiful, but the first named being a trifle best of the three.

Miss Olsen has lovely tonal quality and a sense of musical interpretation, which make her work a great delight.

The last of the composer-artists to appear was Alice Geer Ferguson, who, although definitely known as a singer, chose at this time to appear only in original readings.

It would be possible to dilate at great length on the work of Mrs. Ferguson, for not only is she forceful and definite in her readings, but also her compositions show a very long gamut of emotions and are touched with colors and moods so various as to attract and hold the closest attention.

Her patriotic readings included three: the first a glowing tribute to Captain Knyvette, the second a remarkable genre picture entitled "The Sailor's Daughter," and the third being so good that this writer begged the privilege of reproducing it on the editorial page of Music News, where it may be found today.

The last group was made up of a lot of short bits, mostly in dialect, and including Irish, Italian and French, to say nothing of "colored" talk.

In all this Mrs. Ferguson was delightful, perhaps in nothing more so than in "Bigga Boy," an Italian picture, true and charming.

A group of Children's Pieces was equally felicitous and ended with the story of a boy who hated the constant changing of clothes prescribed by his mother and who ardently wished that he were a savage, because "they wear only skin, and you don't have to change that."

C. E. W.

## JOHN RANKL PRESENTS PUPILS

John Rankl, baritone and teacher of voice, presented his pupils in recital at the Rundle School of Music, Fine Arts Building, on Tuesday evening. A program of taxing song compositions enabled the young musicians to demonstrate their training, which reflected great credit upon Mr. Rankl as an instructor.

Dora Christopher, contralto, (in no partiality) was by far the most finished artist. She possesses a rare contralto voice, well under control, and the essential poise that goes to make an excellent singer. She gave "Melisande in the Wood" (Goetz), "May Day Morn" (Slater), "A Selection from Indian Cycle" (Bergen) and "Lullaby" (Ross) in pure, luscious tone, enhanced by clear enunciation.

Florence Cohan was most happy in Cadman's "At Dawning" and D'Hardelot's "Because," and Goldie Fisher's lyric soprano voice was in good keeping with "Rose in the Bud" and Mifanwy," both by Forster.

Clarence Robertson, tenor, sang two groups in John McCormack-like manner, depicting that famous tenor's liquid tone in the middle register, but failing to come through on the high ones. Elgar's "Pleading," Burleigh's "Three Shadows," Godard's "Berceuse from Jocelyn" and the quaint "Love in a Dutch Garden" (Loomis) made up his selections. Mr. Robertson is a good example of a hard-working, conscientious musician.

Harold Hansen, enlisted jackie, was a sensensation in "Keep the Home Fires Burning" (Novello), the reigning patriotic song of the day, and added a good account of "Eventide" (Deitrick) and "A Red, Red Rose" (Hastings). Mr. Hansen's baritone production is noteworthy in its evenness of tone and excellence of quality, yet it lacks any semblance of style.

Mrs. Christopher and Mr. Rankl proved a harmonious duo in their "Look Down, Dear Eyes" (Fisher), the perfect blending of tone and musicianship making this number a dominant feature.

Mr. Rankle provided entr'acte talks and piano accompaniments.

ALLEN YORK.


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# Music at RAVINIA PARK

## RAVINIA AN OPPORTUNITY NOT SUFFICIENTLY APPRECIATED

By MARY CARVER WILLIAMS

"The Ravinia season is a wonderful opportunity which the people do not fully appreciate," was the remark made by Sophie Braslau of the Metropolitan Opera Company, and soloist at the concert last Friday evening, July 5.

"The fame of Ravinia should be established throughout the country," said Miss Braslau. "The East and the West should know about it as a unique institution, like which there is nothing in the country, offering to so many people, besides the natural beauty of the surroundings, an opportunity to hear good opera and good concerts through the summer."

Miss Braslau's sentiments were seconded by Richard Hageman, conductor of the evening, with a plea for better support from residents of the North Shore and the musically interested public of Chicago. There is no doubt that the people of Chicago should wake up, not only to their opportunity but to their obligation in supporting the Ravinia concerts by their attendance. Friday evening's concert was well worthy of a crowded house and should have had it.

♮ ♮ ♮

### Friday Afternoon

Friday's program introduced a new feature into the Ravinia plan by opening, in the afternoon, with the first of the Student-Artist concerts, which are to occur on Friday afternoons throughout the Summer. The soloists presented were Eleanor Eastlake, soprano; Kathryn Keirnan, contralto, and Philip Warner, pianist; Gennaro Papi conducting.

The orchestral selections were delightfully delicate and fantastic in character, though the shamefully small house made them sound more trivial than they rightfully should have. Mr. Papi conducted with his accustomed ease and sincerity.

Miss Eastlake and Miss Keirnan, who have recently taken their teacher's certificates at the American Conservatory, sang a group of three duets as follows: "Sous le dome epais," from "Lakme" (Delibes); "The Charm of Spring" (Mary Turner Salter), and "By the Waters of Minnetonka" (Thurlow Lieurance). They also responded graciously to an encore. Both girls possess straightforward voices of power and refined quality. Like sisters in appearance and with voices so admirably suited one to the other, they should have a brilliant future ahead of them in following their sister purpose, and by continuing to sing together they ought to achieve great success in this new and entirely unexhausted field of vocal art.

Philip Warner, the talented 16-year old pupil of Kurt Wanieck, played the Tschaikowsky B Minor Concerto, with Mr. Wanieck at the second piano. It was in this composition that the young pianist displayed such remarkable ability at the Commencement Exercises of the American Conservatory a few weeks ago. He

RICHARD HAGEMAN

is undoubtedly brilliantly talented and ought to have an unusual career. He responded to enthusiastic applause with a Chopin Etude (A flat major), which he played with great charm.

♮ ♮ ♮

### Friday Evening

The concert Friday evening was a delight both as to choice and execution, presenting the Chicago Symphony Orchestra with Sophie Braslau as soloist and Richard Hageman as conductor. Mr. Hageman seemed to be in unusually good spirits and conducted the entire program in a most energetic and spirited way. His decisive style and the striking rhythm in all his movements are a joy to watch and the results are certainly worth hearing. The Berlioz Overture, "Le Carneval Romaine," was followed by "Norwegian Melodies," "Heart Wounds" and "In Spring Time" (Grieg), which were given a most appealing interpretation. Miss Braslau sang "O Mio Fernando," from "La Favorita," and was very warmly received. The voice of this favorite Metropolitan singer has truthfully been called a Schumann-Heink voice, for it displays much of the power and quality of that of the great prima donna. Miss Braslau encored with "The Habanera," from "Carmen."

Obligatos for violin and cello in the "Suite Ruse d'Amour, Op. 61" (Glazounow) were played by Messrs. Weisbach and Steindel. The grace and brilliancy of this suite are very characteristic of the charm and melodiousness of the works of this popular Russian composer. The Swedish Rhapsody, "Midsummer Wake" (Alfven), with its beautiful interlude, was strongly optimistic in atmosphere and played with convincing vigor. This was followed by the Tschaikowsky Ballet Suite, "The Thorn Rose," containing the well-known waltz and the curious "Puss in Boots" movement, which made a great appeal to the audience. The program was most enjoyably completed with the Elgar "Pomp and Circumstance."

The public cannot afford to miss these splendid concerts for they are inspiring in every sense of the word and deserve to be warmly supported. Come!

M. C. W.

♮ ♮ ♮

### Saturday

On Saturday afternoon the following program was excellently given by the Orchestra under the direction of Richard Hageman:

March on American Airs.....Van der Stucken
Andante from Symphony No. 4.....Tschaikowsky
Allegretto Scherzando, Symphony No. 1.....Svendsen

GENNARO PAPI

Scenes Neapolitaines .....Massenet
Overture from Mignon.....Thomas
Entr'acte Gavotte.....Gillet
Suite, Op. 42.....MacDowell
- In a Haunted Forest
- Summer Idyl
- The Shepherdess's Song
- Forest Spirits

♮ ♮ ♮

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### Sunday Concert

The afternoon concert on Sunday had this program, with Richard Hageman conducting:

Overture from The Hermit's Cave.....Maillard
Lyric Suite, Op. 54.....Grieg
Norwegian Rustic March
Nocturno
March of the Dwarfs
Valse de Concert, No. 1, Op. 47.....Glazounow
Suite, Les Erinneys.....Massenet
Cello obligato, Bruno Steindel
Symphonic Poem from The Moldau.....Smetana
Madrigal.....Simonetti
Le Deluge.....Saint-Saens
Violin obligato, Harry Weisbach
Norwegian Rhapsody.....Lalo

♮ ♮ ♮

### Sunday Night

Few performances of "Tosca" in Chicago have boasted so good a triumvirate of artists for the leading roles as Claudia Muzio, Morgan Kingston and Leon Rothier proved themselves to be at Ravinia on Sunday evening.

Next to Mary Garden (who is the best of all Toscas) ranks, in my opinion, Claudia Muzio, who sings "Vissi d'Arte" better than does Mary, but who has not the same skill in climax building in a purely histrionic sense.

She was, however, on Sunday evening very fine and made a tremendous impression.

She is one of the very few singing actors who absolutely refuses to break the dramatic pose in acknowledgment of applause and therein proves her supreme artistry.

Not since the halcyon days of Bassi has there been so good a Cavaradossi as is Morgan Kingston, vocally, and even Bassi, with his brilliant dramatic art, did not look the part as does Kingston. He was in superb form on Sunday night and scored heavily.

Rothier is a sturdy Scarpia, but not too heavy to suit the Sunday night audience. His voice is very broad and his action directly to the point. Altogether a much better Scarpia than many we have had at the Auditorium.

Daddi, Dorman, Toft and Latham did the smaller parts in a rather small way, although in general the opera was well dressed, well staged and well managed.

Gennaro Papi, at the conductor's desk, proved himself very much en rapport with the Puccini music and requirements and conducted excellently; especially lucid and brilliantly colored was his reading of Luigini's "Suite Egyptian," with which the evening opened.

C. E. W.

♮ ♮ ♮

### Other Operas and Concerts

On Monday evening there was the usual concert, and on Tuesday "Faust" was given. On Wednesday the bill was "Lucia," and on Thursday "Cavalleria Rusticana."

This (Friday) afternoon the Second Artists-Students program will introduce Mildred L. Smith, contralto, and Marion Bergman, pianist, and this evening Sophie Braslau, who made so signal a success last week, will again be soloist in the symphony concert.

On Saturday and Sunday afternoons there will be excellent orchestral programs, and on Saturday night "Il Trovatore" will be given, with Muzio, Braslau and Kingston in the principal parts.

♯♯♯

**Owens**—Lillian Landwer, soprano, artist pupil of H. W. Owens, is special soloist for the summer at the Warren Avenue Congregational Church. On last Sunday morning she gave a very artistic and effective rendition of Buck's "O Divine Redeemer."

### ORCHESTRA HALL

"The darling of the screen," Mary Pickford, holds the feature position at Orchestra Hall this week, and it is a cue for her admirers to flock there in hordes to see their favorite visualize the rustically quaint cinema version of "How Could You, Jean?"

This photoplay is different in many ways from the usual run of Pickford films. The director seems to have caught the famous personality in still another phase. The filming is clear-cut, the scenario well worked out, and the sub-titles are a scream; in fact, they would do credit to Anita Loos, the "master sub-title concocter of the screen."

In this we have Mary as a petted child of fortune whose source of income suddenly ceases to "come in," which necessitates her earning her own living. And when she comes to sum up her capabilities she finds her one asset is cooking. So she hies herself to an employment agency, looking like a million dollars, or, to quote a lady in search of a cook as she looks at the bewitching figure Mary makes, "Hire a cook with a face like that, and me with growing sons in the house? Not on your life!"

This gives Mary her cue, and she visits a second-rate Salvation Army shop and recruits some old clothes. Next we have her rigged up as a frump, sans beauty and curls, but still alluringly sweet. Promptly she is engaged. The Swedish helper who drives her to her new home takes her for a country woman and "some Yane." And when he welcomes her in the mother tongue she, in a fit of adventure, does not right the error, but promptly replies, "Never talk to me in Swedish again; it makes me so homesick." The hero enters on the scene about this time. He is a son of the idle rich and is spending his time walking where caprice wills, and it, of course, leads his steps past the little cottage where Mary is cook. Instead of going his way he tarries and engages himself as hired man, whose capability runs to "milking a Ford and cranking a cow." After his day's work is done he satisfies himself with sitting opposite the cook, listening to her chatter in broken English and watching her eat her peas with a knife, while he, to keep her company, drinks his coffee from the saucer because, as he explains to her, "The spoon does get into me eyes."

Each day that passes brings them that much nearer the goal of love, and when Ted scrapes up the courage to kiss her, the reserve is broken and a very lovesick Mary creeps out into the pasture to confide to the cow, "just as one woman to another. Henrietta, I'm in love with the hired man."

The romance culminates as it should, and the boy's father, who has come in search of his son to see "just what mischief the young rascal has gotten into now," extends his blessing.

The usual travelogues, animated cartoons and excellent orchestral selections go to make up a pleasant afternoon or evening's entertainment.

ALLEN YORK.

♯♯♯

**Mann**—Richard Mann, son of Ellen Kinsman Mann, the celebrated vocal teacher and Lyceum and Chautauqua coach, has just graduated at the Armour Institute with high honors and has been appointed to the Engineer Officers' Training Camp, Camp Lee, Virginia.

### I. KAY MYERS' ACTIVITIES

After a successful season Mr. Myers closes his studio in the Reymer Building until the first week in September. A review of Mr. Myers' activities in Pittsburgh covers a long period. For the past eleven years he has held some of the most prominent church positions in the city. He began choir singing at the Second Presbyterian Church in 1907. After three years of success he left the Second Church to accept a position at the Shadyside Presby-

I. KAY MYERS

terian Church, where he remained for six years, and last May entered upon his second year at the First Presbyterian Church, North Side. In addition to choir work, he has appeared in concert and oratorio with some of the leading clubs of the country. A partial list of engagements is as follows: In Mendelssohn's "Elijah"—Civic Choral Club, Johnstown, Pa.; Mozart Club, Pittsburgh, Pa.; Indiana Choral Club, Indiana, Pa.; Muskingum Choral, New Concord, Ohio; Beaver Falls Choral, Beaver Falls, Pa. In Handel's "The Messiah"—Wooster, Ohio; California, Pa.; Slippery Rock., Pa.; Bellaire, Ohio; McKeesport, Pa. In Handel's "Judas Maccabeus"—New Castle, Pa.; Mozart Club, Pittsburgh, Pa. In Haydn's "The Seasons"—Meadville, Pa. "The Creation"—Steubenville, Ohio. Miscellaneous—Altoona, Pa.; West Newton, Pa.; Lockport, N. Y.; Shriners' Mosque, Pittsburgh, Pa.; Braddock, Pa.; Irwin, Pa.; Greensburg, Pa.

Mr. Myers teaches the Lamperti method, and received all his training in this country.

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## HANNA BUTLER PRESENTS PUPILS IN SONG RECITAL

On last Saturday evening Hanna Butler presented pupils in the following program at the very attractive studios, called Perrin's Hall, in the Auditorium Building:

Star Spangled Banner

Florian's Song ..... Godard
Miss Dorothy Barnard

Charm of Spring ..... Clark
Down in the Forest ..... Ronald
Miss Myrtle Gross

One Fine Day ..... Puccini
Miss Rachel Robertson

Danza ..... Chadwick
Flanders Fields ..... Bergen
Mrs. Mitchell

Dearest ..... Homer
June ..... Willoughby
Mrs. Auernheimer

Je veux Vivre (Romeo and Juliette) ..... Gounod
Miss Blanche Walsh

My Heart at Thy Sweet Voice ..... Saint-Saens
Miss Rose Schwimmer

Ouvrez tes Yeux Bleux ..... Massenet
Rosalie ..... De Koven
At Dawning ..... Cadman
Miss Myra Smith

Vieille Chanson ..... Bizet
I Hear a Thrush at Eve ..... Cadman
Miss Ruth Thompson

De puis le Jour ..... Charpentier
Mrs. Weitzel

Vissi d'Arte ..... Puccini
J'ai Pleur ai en Reve ..... Hue
Miss Margaret Clapp

Bell Song (Lakme) ..... Delibes
Miss Irma Bliss

Her Rose ..... Coombs
Banjo Song ..... Homer
Uncle Rome ..... Homer
Mr. La Zoris

Non Mi Dir ..... Mozart
Variations ..... Proch
Mrs. Carl Nyquist

Dear Lad of Mine ..... Branscomb
The Star ..... Rogers
Miss Torgler

Robert the Devil ..... Meyerbeer
Miss Robertson

God Be with Our Boys ..... Sanderson
Good Morning, Brother Sunshine ..... Lehmann
Miss Charlotte Roth

In the Time of Roses ..... Reichart
Wake Up ..... Phillips
Miss Mulvihill

Allah ..... Chadwick
Dawn in the Desert ..... Ross
Adieu Forets ..... Tschaikowsky
Matinatta ..... Leoncavallo
Miss Rhoda Arnold

Mrs. Butler believes firmly in musicianship and insists upon it that each pupil must attain this quality in full degree. Therefore, her pupils sing correctly and with splendid intelligence.

She believes, further, in careful and artistic interpretation, with every detail which colors it carefully conserved, including enunciation. Therefore, the singing of her pupils is an intellectual, as well as a musical delight.

This writer did not hear the first few pupils, but doubts not that they were at the same stage of careful musicianship and artistic interpretation as the others.

Ruth Thompson was very intense in her Bizet number and gave the Cadman song with simple eloquence.

Mrs. Weitzel was positive and definite in the "Louise" aria, as was also Miss Clapp in the "Tosca" excerpt.

Miss Bliss showed remarkable skill and very beautiful tones in the "Lakme" aria, and Mrs. Nyquist was distinctly virtuosic in the Proch Variations.

Mr. La Zoris, the possessor of a very good voice, has studied only three weeks, but gave an excellent account of himself in his songs, showing, however, that he has not as yet had much time to think of enunciation of text.

Miss Torgler in the popular "Dear Lad" and Miss Roth in the equally apropos, "God Be With Our Boys," were abundantly effective and successful, and Miss Robertson did her aria beautifully.

Miss Mulvihill has sincere manner and style, as well as big voice, and was much liked in her group.

Miss Arnold is already in the artist class and sang her group with poise, authority and style, showing particularly fine voice in the aria.

Mrs. Florence Chaiser, another artist pupil, was unable to appear, much to the disappointment of many, inasmuch as she was scheduled to sing a group of the effective works of Lily Wadhams Moline.

Accompaniments of the most refined, as well as alertly musical and interpretative character, were played by Fred Schauwacker, which was all the more an achievement, inasmuch as he had no opportunity for rehearsal and played mostly at first sight.

C. E. W.

## AMERICAN CONSERVATORY SUMMER MORNING CONCERTS

The American Conservatory announces, in Kimball Rehearsal Hall, a series of Wednesday Morning Musicales extending throughout the Summer term.

The first of these, on last Wednesday, was given by the splendid contralto, Jennie F. W. Johnson, and the equally popular young pianist, Kurt Wanieck, both of whom scored unequivocal success with the fine audience present in the following beautifully chosen and presented program:

Sonata, G minor ..... Schumann
As fast as possible; andantino; scherzo
Mr. Wanieck

Pilot ..... Protheroe
His Buttons Are Marked U. S. ..... Bond
June ..... Downing
Miss Johnson

Ecossaisen ..... Beethoven-Busoni
Gavotte ..... Gluck-Brahms
Scherzo from Sonata, Op. 5 ..... Brahms
Mr. Wanieck

Chinese Mother Goose Rhymes ..... Crist
Lady Bug
What the Old Cow Said
Of What Use Is a Girl?
Baby Is Sleeping
The Mouse
Pat a Cake
The Old Woman
Miss Johnson

Toccata ..... Saint-Saens
Mr. Wanieck

Improvisation ..... MacDowell

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## JENNETTE LOUDON STUDIOS

It was a gala event, this children's program that Jennette Loudon gave on Saturday afternoon, containing three distinct features: the unbounded talent of the youngsters, the tiny take-off on the Symphony Orchestra, which was cunningly named "Kindersinfonie," and the playing of the original piano compositions from the MS. of the junior students, some of whom could not have been over twelve years of age.

Those who entertained prior to the time we put in our appearance were as follows:

Duet—Spring's First Message ..... Meyer
Elizabeth Hoffmann, Jane Daemicke
Dance of the Marionettes ..... Adams
Alice Krumm
Elfin Dance ..... Goodrich
Frieda Bartholf
The Answer ..... Newcomb
Song of the Armorer ..... Gaynor
Richard Jenks
Musette ..... Bach
Eleanor Krumm
Tarantelle ..... Goodrich
Bernard Schrader
Evening Bells ..... Martin
Margaret Bryant
The Gypsies Are Coming ..... Rogers
Maurice Jenks
Song—Who Is Sylvia? ..... Schubert
Elizabeth Pigall
Gavotte ..... Bach
Melodie ..... Massenet
Mary Louise Bartholf
The Brownies ..... Reinhold
Carl Schrader
Robin Goodfellow ..... Goodrich
Helen Fleischer
The Jumping Jack ..... Mokrejs
Rondo ..... Mokrejs
March of the Boy Scouts ..... Frothingham
Edwin Novatny
Last Night ..... Bartholomew
A Baby Sermon ..... Barbour
Mammy's Lullaby ..... Elizabeth Hoffmann
The Home Road ..... Carpenter
Children's Class

The composers of the original compositions deserve special mention, not only for their originality but for their absolute knowledge of musical status. One little lady named her work "A Polka Dance," while another modestly labeled hers "A Song." These illustrations give the reader an idea of the trend of the works given.

Those represented were Frieda Bartholf, Mary Louise Bartholf, Alice Krumm, Eleanor Krumm, Jean Daemicke, Elizabeth Hoffmann, Margaret Schalm, Ruth Menish.

Evelyn Friedman, violin pupil of Ralph Michaelis, substituted for Helen Koeler and gave a temperamental interpretation of the Adagio and Allegretto from the Concerto by Seitz.

Margaret Schalm gave a technically perfect reading of Grieg's "Death of Ase" and the Spinning Song of Bohm.

Intelligent and effective playing marked Jean Daemicke's rendition of Rubinstein's Romance in E flat, while Ruth Menish was properly delicate in Minuet from the Third French Suite (Bach).

Elizabeth Pigall played with authority a Beethoven Sonata.

Elizabeth Hoffmann, a beguiling youngster, essayed the brilliant Mozart Sonata in G. Her tiny fingers mastered the Mozart work with true regard for the possibilities of the composition.

The afternoon closed with a fanciful version of orchestra playing by the "Kindersinfonie," with Miss Loudon at the baton; Evelyn Friedman, first violin; Wilbur Piske (pupil of Hans Hess), violoncello, and Elizabeth and Josephine Pigall, piano, assisted by various other members, making a very lifelike orchestral ensemble.

ALLEN YORK.

## ORCHARD SCHOOL OF MUSIC

The Orchard School of Music at 1535 Hyde Park boulevard will remain open throughout the summer.

Mrs. Orchard and Miss Bohrer will have charge of the piano work, and Jessie Nichols Baldwin will teach voice.

Through the courtesy of John J. Hattstaedt, Charles Mitchell Mixer, the young American violinist, will teach Mrs. De Vore's violin pupils and Bertha Iles will teach Jennie Bowman-Ricketts' classes in expression, Mrs. De Vore and Mrs. Ricketts being on tour with the Lincoln and Community Chautauquas for the summer.

♯ ♯ ♯

**Northwestern**—At Music Hall of the Northwestern University School of Music, Evanston, on last Friday evening, a piano recital was given by Mark Wessel, artist pupil of Charles J. Haake, and on Thursday afternoon, July 11, the first students' recital of the summer term was given. This (Friday) evening a program will be given by Ruth Bowen Goodsmith, piano; Frances Arnold, soprano, and Dorris Trafford, accompanist.

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A course of written lessons is arranged to assist the student and teacher. This course can be used either for preparatory or supplementary study, and can be obtained by mail for a minimum sum.
Teachers are wanted to teach this system in every locality. On application addresses will be given of teachers in all parts of the United States who are using this system with great success.

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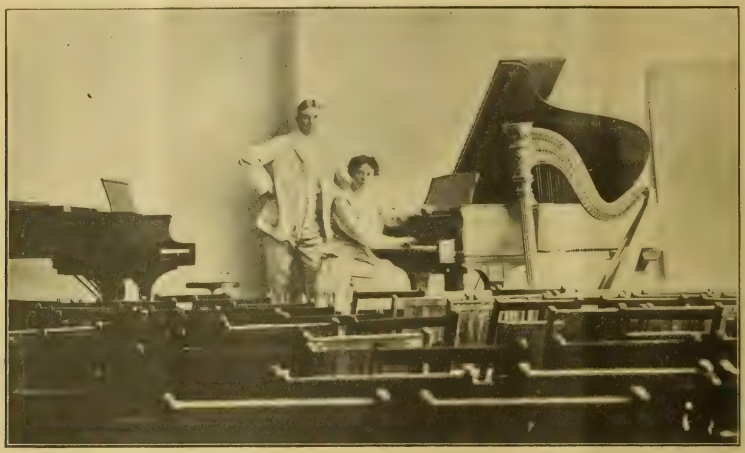


STAGE OF THE EFFA ELLIS PERFIELD CLASSROOMS IN THE McCLURG BUILDING

## EFFA ELLIS PERFIELD SUMMER SCHOOL IN CHICAGO

Effa Ellis Perfield opened her annual three weeks' Summer session Monday morning in the McClurg Building.

One Summer school is usually enough for the average musician and pedagogue to conduct, especially after a busy teaching season such as Mrs. Perfield has had in New York. But instead of a vacation she will personally conduct three Summer sessions.

Mrs. Perfield is a born teacher and a thoroughly equipped pedagogue. She understands the psychology and science of presentation, and her large clientele of teachers all over the United States, who in turn represent a student class of about 75,000, prove that her influence is felt throughout the country. She believes in individual development not only in music, but along all lines, and she says the music teacher who only teaches music is not worth while. She teaches entirely from principle, thus making it possible for the individual to compile his own rules. The three "educational senses," as she calls ear, eye and touch, are one of her strongest points of attack. She proves that feeling through these senses supplies a stimulus for musical thinking and musical drill that makes for musicianship; and, what is more, the "music tests" given by pupils who were originally monotones compel belief that the Effa Ellis Perfield Pedagogy contains a valuable "kernel" that teachers cannot afford to miss.

Tuesday, July 16, at 10 a. m., and also Saturday, July 20, at 10 a. m., Effa Ellis Perfield will give a talk on the three educational senses and show the results of her pedagogy by using pupils of teachers from Aurora, Joliet, Kankakee and Quincy, Ill. Teachers and mothers and students are invited.

## A STIRRING CELEBRATION OF THE FOURTH OF JULY IN NEW YORK

By JOSEPH DE VALDOR

Old Glory waved brilliantly not only "over here," but "over there," too. Every corner of the world displayed the glorious Stars and Stripes. I mean the world which knows the significance of freedom and democracy. Never in the history of the world has America been feted as on Independence Day of the eventful year of 1918, and the day is not far when we will glorify another unique event—"Peace, obtained by resplendent victory over the foes of mankind." From the Atlantic to the Pacific in our continent, from the British Isles to our sister republic France, from brave Italy to Salonica, Old Glory waved in the midst of cannonading coupled with the singing of millions. For the Fourth of July was not only America's day, but that of the entire universe, bleeding from the hands of a criminal, ruthless enemy, who shall receive his punishment from the nations holding the balance of Justice.

We will not dwell upon the celebration of New Yorkers from a national point of view—the dailies have given full accounts—but will content ourselves by making a record of what the great artists of the present day have done through their wonderful meeting at the stadium of the City College of New York.

### Schumann-Heink, Anna Fitziu, Tamaki Miura and Lucien Muratore Cheered

When the speech of Secretary of the Navy Daniels was concluded, that democratic, unaffected, simple woman, Schumann-Heink, gave forth her voice to 15,000 listeners, and afterward an uproar of enthusiasm greeted her. The field sent echoes of notes which in power and volume must have reached Potsdam. That glorious organ of hers, in spite of years of singing, has never lost its brilliance, polish and ringing quality. The immense size of the stadium never disturbed her; every sound was a singing and musical note. I have heard many artists render the Southern melodies, but never did they touch the heart—never have the feelings of the North combined so splendidly with the voice of the South—as on this occasion.

Schumann-Heink gave us many a thrill when she sang "When Our Boys Come Home," and her own eyes showed tears, for the great singer has her own three boys fighting "over there" against the Maniac of Wilhelmshaven. The orchestra couldn't begin the overture to "William Tell" in due time, as the ovation lasted for several minutes.

Then came the dainty little songstress from the land of the chrysanthemum, Mme. Tamaki Miura, and after the rendition of the Mikado's anthem she sang "Un bel di," from "Mme. Butterfly," in which role she excels.

The charming and beautiful songstress Anna Fitziu gave us a few minutes of pleasure when she sang "The Star Spangled Banner."

Last but not least, the superb Lucien Muratore sent out a message which moved the listeners to the point of enthusiasm. He stood on the platform like the man who is ready to fling his defiance at the enemy. His fiery, vibrating "Marseillaise" brought the huge crowd to its feet. His "Sombre et Meuse" was the climax of an ovation which echoed through the vast stadium.

♯♯♯

## FLORENCE MACBETH

Reprint from the English Speaking World, June, 1918:

"Miss Florence Macbeth, a Chicago opera star, has done more to aid recruiting in New York and New Jersey than any other one woman. When she sings 'Your King and County Need You,' only the very craven can resist the call."

♯♯♯

## MASON SLADE

On last Monday, Mason Slade, organist and director of music at Christ Church, Woodlawn, left Chicago to fulfill an all-Summer tour of the cantonments, under the auspices of the Y. M. C. A.

He took with him Benjamin Bridge, the excellent boy soprano, and two other boy soloists.

The trip will extend as far west as Denver and as far south as Louisville.

## AGNES PETERSON AND PUPILS

A very choice evening was that furnished by Agnes Peterson at the Adam Schaaf Recital Hall on Monday. The circumstances were unusually fortuitous as to weather and leisure, and the audience was so cordial and

PRISCILLA CARVER

responsive that the ensuing pleasures were intensified.

It is not often that a successful teacher includes in her capacities so well balanced a trio of accomplishments as Miss Peterson evidenced, for she presented two admirably schooled piano pupils, she played the orchestral part of a Weber Concerto on a second piano, and she sang the elaborate Delilah aria from Saint-Saens' "Samson" and a group of simpler ballads, and did them all with studied authority, finesse and the ease and poise to make them effective.

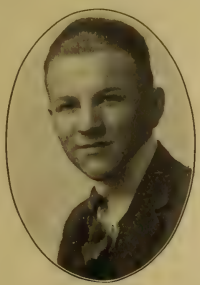
There is more than a hint in her making use of more than one side of her musical equipment. It goes without saying that her intelligent use of her singing voice is an advantageous aid in making her fingers sing as well. And she has an eye to the values of humor as a lubricant in musical development. She phrased with such distinctive neatness and archness the "Philosophy" of Emmell that not a word of its message was overlooked by her or lost on her audience. The voice is not large, but it is sweet and pure, and musicianship is evinced throughout. She had the advantage of capital accompaniments from Harmon H. Watt, and he figured twice (also as composer) in the program's detail.

"Perdita" is a bit of a coquette as presented by Priscilla Carver. In passing, the original Priscilla Alden was one also, for she was the one who asked poor John why he didn't speak for himself instead of the doughty Miles Standish.

Raymond Dvorak brought out the effervescent charm of Mr. Watt's "Springtide," and both numbers have vivid atmosphere and true musical worth.

Miss Peterson had every reason to feel gratified at the showing made by the two pupils who gave most of the program. Miss Alden, on first hearing, seems gifted in unusual measure along the lines of sentiment and a feeling for colors of soft and delicate texture and a facility in blending them for graceful pictures. She sensed the poignancy of that melody in the Chopin Funeral March without in the least submitting to any impulse to make it sentimental. In the rather obvious embroidery of the Weber Concerto she had speed, facility and clarity at command.

It is gratifying to observe the careful and rounded expansion of young Dvorak, who had been in these careful hands a good-



RAYMOND DVORAK

ly while. His progress in technical prowess is notable and he has speed and neatness at his side for contrast. The emotional and interpretative portions are not passed by. He was very effective in the Scriabine Nocturne for left hand; did the Rubinstein Staccato Etude brilliantly, and coped successfully with the exactness of the No. 2 Rhapsodie of Liszt. He has the qualifications which entitle him to hope for a place of moment in his full maturity.

ALBERT COTSWORTH.

———♯♯♯———

**Bush Conservatory**—A recital by Miss Theodora Troendle, pianist; Miss Hazel Silver, soprano; Miss Lillian Wright, mezzo-soprano, and Mr. Wilhelm Nordin, baritone, will be given at Bush Conservatory, Tuesday afternoon, July 16, at 3 p. m. in the new Conservatory Building, located at North Dearborn avenue and Chestnut street.

———♯♯♯———

**Hammond**—Freeman M. Hammond, on tour with the Avon Players in chautauqua, reports very successful appearances. In his words, his company is "making the second day of the Lincoln Chautauqua a red-letter day."

## COMPOSITIONS BY MANA ZUCCA

On last Saturday morning, at the home of Mana Zucca in New York, the following program of his own compositions was successfully given:

Soprano—
Two Little Stars
Love's Coming
Miss Marjorie Knight

Tenor—
If Flowers Could Speak
Mr. Israeloff

Piano—Poeme
Adaline Fisher

Piano—Capriccietto
Miss Hedwig Spielter

Piano—Valse Brillante
Anne Halpan

Soprano—
Sleep, My Darling
A-Whispering
Ella Palow

Violin—
Novelette
Ballad and Caprice
Nicolas Garagusi

———♯♯♯———

## THE KNUPFER STUDIOS

Mr. Walter Knupfer, director of the Knupfer Studios, announces the following additions to his faculty: Augusta Lenska, contralto-soprano; Anna Griewisch-Kheiralla, soprano; George Dasch, violinist, and Agatha Langrich, Anna Daze and Mildred Schooler for the piano department.

The Knupfer Studios announce a heavy enrollment of pupils for the summer term. Most of the teachers are in attendance, and are already accepting pupils for the fall term.

———♯♯♯———

## AGNES NERING CLASS CONCERT

Agnes Nering presented her pupils in the annual music festival and graduating exercises at St. Stanislaus Auditorium on Sunday, June 30. An excellent program was given, comprising many miscellaneous short numbers as well as the operetta "The Dress Rehearsal," an operetta in Polish and scenes from "Faust," "Magic Flute" and "Il Trovatore."

A long list of young singers took part.

———♯♯♯———

## HALLETT GILBERTE'S SONGS

A recent listing of the "most successful songs" of Hallett Gilberte includes the following:

TWO ROSES. (Words by Emily Selinger.) High voice in G minor; low voice in D minor.

LES DEUX ROSES. (French version by F. Boyer.) Same keys.

AH! LOVE, BUT A DAY. (Words by Robert Browning.) High voice in G minor; low voice in E minor.

A MAIDEN'S YEA AND NAY. (Words anonymous.) High voice in G flat.

FOREVER AND A DAY. (Words by Agnes Lockhart Hughes.) Medium voice in B flat.

AN EVENING SONG. (Words by Agnes Lockhart Hughes.) High voice in A flat; medium voice in E flat; low voice in A flat.

THE LITTLE RED RIBBON. (Words by J. Whitcomb Riley.) High voice in G flat; low voice in E flat.

SONG OF THE CANOE. (Words by Pauline Jekabiomrake.) High voice in G; medium voice in F; low voice in E flat.

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## KURT DONATH AT THE LITTLE THEATER

The annual spring opera evening by the pupils of Kurt Donath was given on Sunday evening at the Little Theater, the scene of former triumphs. Much speculation was

KURT DONATH

heard on all sides as to how and what was to be given. The operas proper were preceded by two vocalists and a violin solo.

Myrtle Stuart was girlishly sweet in her idea of Alicia Scott's "Within the Garden of My Heart." Not only has she a good tonal quality, but she has brains to carry the number she uses to success.

James Malecki, perhaps the best boy soprano in this town, sang in clear, steady tone the sacred "Ave Maria" (Mascagni), disclosing accurate enunciation and musicianly temperament.

The assisting soloist was Christine Nisted, violinist, who played with beauty of tone, certainty of feeling and musical spirit. The first opera was Puccini's "The Bohemians," or, as it is most commonly known, "La Boheme." The excerpt was from the first act, where Mimi comes to Rodolpho's rooms to borrow a light for her candle and the gay author engages her in conversation, telling her of himself and his ambition. When he asks her her name, she answers naively, "They call me Mimi." More talk follows and in its course Mimi discovers she has lost her key. Rodolpho joins in the search and, when Mimi is busily engaged searching the other side of the room, he mischievously blows out the candle after having found the key. In the moonlight they spoon; finally, urged by the artist model, they go to join his friends in their rounds of merriment that Christmas eve, he first extracting her promise to return—perhaps. This delightful scene afforded Mildred Nisted the opportunity of some splendid dramatic action and Mr. Donath to appear as the gay Lothario of charming demeanor and golden voice. His solo work and duo with Miss Nisted were constantly a delight.

Verdi's popular version of "Camille"—"La Traviata"—depicting the meeting of Violetta and Alfredo, came next. The scene deals with the budding love of the Parisian demimonde for the young son of a marquis, the passionate love scene and the final sending him away, when she realizes her weakened physical condition warrants rest rather than gaiety.

Harriet Beckert, as Violette, was a good choice and the aria, "Ah fors e lui," enabled her to indulge in some coloratura work. Mr. Donath was altogether accurate as Alfredo.

The mythical legend, "Lohengrin" (Wagner), was given in English. It is to be regretted that this splendid work is now and must justly so be taboo on our list of operatic entertainments, but when it is done in English it loses some of its mystification, but none of its beauty.

The Knight of the Holy Grail, who comes to the ancient court under the name of Lohengrin, is a sort of a superhuman person, whose existence among the mortals depends wholly upon his keeping unknown his true identity. He falls in love with the charming Elsa, who, in turn, loves him for himself, until spurred on by the scheming Ortrud, who tries unsuccessfully to fathom his mysterious lineage.

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maids have sung the immortal "Wedding Song," she replies to his passionate "Alone at last," "Who are you?" Again and again she presses the question, till at last sorrowfully he tells her he is the Knight of the Grail, knowing that the words seal his fate and that he must depart at once, leaving the lovely Elsa in a swoon as he disappears.

All the features of the Wagner score were rejuvenated in the singing of Hertha Berg and Mr. Donath. Miss Berg was dainty and compelling in turn, sweet girlishness she skilfully blended with awakened womanhood, and the dramatic power of her voice proved a gorgeous asset in her quest of knowledge.

Mr. Donath was by far the best as Lohengrin. He lent his statuesque physique, sonorous voice and dramatic ability to make the knight a dominating figure.

The national anthem closed the evening's entertainment, sung by a picked chorus of students, the audience joining in on the tail end.

Grace Grove, though unseen, was very much heard in her excellent accompaniments. A sterling assistant is Miss Grove and a good musician. Mr. Donath officiated for the first three numbers.

ALLEN YORK.

♯♯♯

### THE CHICAGO LADIES QUARTET

Alice Bell Watts, first soprano; Nina Maud Rea, second soprano; Frances Carey-Libbe, first alto, and Byrde Kitson-Schwarz, second alto, sang at the South Congregational Church, Drexel boulevard and Fortieth street, June 23 and June 30, and gave a fine account of themselves.

This is a comparatively new quartet, having been organized only last year, but it has already fulfilled a number of engagements and has several booked to fill in the near future. There should be a large field here for such a combination, as there are not many lady quartets doing city work, and the above have been well received. They are working under the direction of a fine coach, Albert Cotsworth.

### CHARLES E. LUTTON REPEATS THE BURLEIGH SPIRITUALS

So great was the impression made when Charles E. Lutton sang the Negro Spirituals at the Northwestern University School of Music last Fall that he was requested to repeat the program as the First Alumni Recital before the Summer School, the event taking place last Wednesday evening in the presence of a fine audience.

Mr. Lutton is almost sui generis in his skill in the treatment of these songs, for, maintaining all the drollery and the occasional flashes of humor they contain, he yet senses properly the deep religious feeling in the songs and never for one moment descends to burlesque or buffoonery.

His voice was in excellent condition last Wednesday evening, and not only did he sing the Burleigh songs with all the ardor and fervor of last Fall, but he actually improved them, which is indeed saying much; for readers of Music News at the time of the first recital will recall the fact that he was worthy at that time of unstinted praise.

The accompaniments were skillfully played by Russell Van Dyke Morgan.

Preluding the Spirituals, Mr. Lutton sang "Confutatis Maledictus" from Verdi's Requiem, and afterward gave so exhilarating a rendition to "The Floral Dance" that two encores were imperative, the first being "Zummersetshire," in the inimitable Lutton style, and the second, "Don't Caere" (Carpenter), also done with striking effect.

Just after the Spirituals an encore was also necessary, and Mr. Lutton chose, wisely and well, to sing "Ma Black Rose," which he did delightfully.

C. E. W.

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### AMERICAN CONSERVATORY NOTES

William Haeuser, one of the younger piano instructors of the American Conservatory, has been called to the colors and is now in Kansas City, Mo. He is the seventh member of the faculty to serve his country.

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The summer session of the American Conservatory is unusually well attended, including teachers from all parts of the country.

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The third of the American Conservatory summer recitals took place Wednesday, July 10, at Kimball Rehearsal Hall. Clarence Loomis, pianist, and Ramon Girvin, violinist, were the soloists.

♮ ♮ ♮

Silvio Scionti and Louise Winter will appear in joint recital Wednesday morning, July 17, at Kimball Hall.

♯♯♯

### THE HERMAN DEVRIES STUDIOS

The summer season of 1918 in the Devries Studios establishes a record for this astonishing pair of singing teachers, for whom the calendar seems to mark no ebb of disciples. Since Mr. and Mrs. Herman Devries opened their studios in 1911 in the Fine Arts building, has there been no such constant attendance as during the present summer course. Pupils have come for summer tuition all the way from Los Angeles and Texas, Kansas, Minnesota, Oklahoma, Louisiana, Nebraska, et al. are represented by diligent natives busily "cramming" during their vacations. The studios must, therefore, remain open all summer.


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ATTRACTIVE NEW HOME FOR THE BUSH CONSERVATORY

The opening of the new building of the Bush Conservatory was the outstanding feature of the commencement week this year. President Kenneth M. Bradley has long been ambitious to have a building occupied exclusively by the Bush Conservatory because of the marked individuality of such an institution and the greater service such equipment could render both faculty and pupils.

The splendid structure on Dearborn avenue and Chestnut street, made possible by the remarkable growth of the Bush Conservatory in recent years, is the first building in Chicago to bring all the activities of this large music school under one roof.

The building is located in the new educational district of the north side, near the big Catholic College for Priests, a million dollar edifice nearing completion, a short distance from the University School for Girls, on the Lake Shore Drive, and the Moody Institute, near several of the most beautiful churches in Chicago and the Newberry Library, an environment inviting to study and proper recreation by the pupils of the school. The street is quiet and removed from the noise of cars and traffic, and yet convenient to transportation.

The building itself is a large five-story structure which houses every activity of the conservatory—studios, recital hall, offices and student dormitories. On the first floor are the offices of the president and secretary, reception and cloak rooms, and stenographic room. The walls, finished in a cheerful yellow, combined with mission oak furniture and woodwork, make a most attractive impression on entrance to the building. In the reception room is the beautiful Westminster chimes clock, the gift of the faculty at the opening of the building.

The elevator and stairway lead to the second floor, where are the parlors, dining-room and two of the artist studios. Here one notices with pleasure the spacious halls, tasteful furnishing and decoration of the rooms, and the beautiful pictures. One especially attractive room is the parlor of the dormitory students, where they may receive their guests. The beautiful decorations, the white woodwork, the dainty lace curtains and luxurious furniture give a most pleasant, homelike feeling to the room.

The next floor above is the studio floor, where the artist faculty of the school have large, light studios for their teaching. Not all the teaching is done here, however, as some additional studios and recital halls have been retained in the Bush Temple of Music, where the conservatory was so long located.

The three upper floors of the building are devoted to the dormitories for the young lady students, for which Bush Conservatory has long been famous. Here the rooms are delightful, airy, spacious and attractive, with dainty wallpapers and excellent furniture. Telephones are in every room, and each room has outside exposure with plenty of air and sunlight. There are two baths on every floor, and running water in many of the rooms. The electric elevator gives immediate access to the upper floors.

Every convenience is afforded the resident students, and the home atmosphere pervading the institution is delightful. The dean is a woman of culture and refinement, widely traveled, and keenly interested in the welfare of the young women under her charge.

Such an equipment for a school of music would be purposeless without a faculty of notable artists and a real school atmosphere, and in these respects Bush Conservatory has long been pre-eminent. Such names are on the faculty as Edgar Nelson, one of America's foremost musicians, who through his achievements has risen to be associate director of this great institution, where he was at one time a student; Charles W. Clark, the famous American baritone; Mme. Julie Rive-King, of international reputation as one of America's notable pianists; Richard Czerwonky, former concert master of the Minneapolis Symphony Orchestra, and favorite pupil of that maestro, Joachim Moses Boguslawski, the pianist, and Hardy Williamson, tenor, who are recent additions to the faculty. The group of artist teachers of the school also includes Herbert Miller, the distinguished baritone; Edgar Brazelton, foremost among normal teachers; Mme. Justine Wegener, Bertha Beeman, and many others.

But again the test of a school lies not in equipment nor in artist faculty, but in the excellence of the training and the performance of its pupils and the kind of school atmosphere and environment that are maintained; in other words, the conditions that surround and help to develop the pupil's talent and individuality. The six commencement programs just completed give ample evidence of the thorough, conscientious teaching done at the institution, and the careful development of the talent and individuality of the pupils. "To equip the pupil for a life-work" is the motto of both artist-teacher and assistant, and the results of this thorough and earnest training in the beginners and advanced students alike are clearly demonstrated in the successes made by the Bush Conservatory pupils when they take up professional work.

With its excellent equipment in the new building and the unsurpassed faculty of notable artists, the reservations already received for the fall indicate that Bush Conservatory will have next season the largest classes in the history of this progressive institution.

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## CHARLES MIXER TO TEACH AT AMERICAN CONSERVATORY THIS SUMMER

Charles Mitchell Mixer, the brilliant young Chicago violinist, will teach at the American Conservatory in Kimball Hall throughout the Summer.

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**Olson**—Mabel W. Olson, Chicago pianist and accompanist, is teaching during the Summer at Galva, Ill.

———♯♯♯———

**Wood**—Sir Henry Wood has declined the position as conductor of the Boston Symphony Orchestra.

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AT THE ANN ARBOR MAY FESTIVAL GIVEN BY THE SCHOOL

Muzio, Sharlow, Matzenauer, Roberts, Martinelli, Althouse, Lazzaro, De Luca, Middleton, Ferguson, Ganz and Bonnet were the out-of-town soloists.

Organist; Dorothy Wines, Pianist, and Florence B. Potter, who trained the Children's Chorus, are all associated with the School, either as faculty members or as professional students.

Ada Grace Johnson and Lois Marjory Johnston, Sopranos; Nora Crane Hunt, Contralto; James Hamilton and Odra Patton, Tenors; Robert Dieterle and David Nash, Baritones; Earl V. Moore,

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He believes in the finest and most thorough of preparation and, therefore, his good natural voice and fine musical perceptions have received training at the distinguished hands of Kurt Donath, Herman Devries, Adolph Muhlmann and Hans Schroeder.

He graduated at the Chicago Musical College this Spring and has appeared at that institution in concert repeatedly throughout the year.

On July 1, he represented the colored people of Chicago (in music) at the great Republican convention held at the Coliseum, when his success was so great that he was compelled to give the only encore allowed during the evening.

Previous to this (in June) he was a great success as soloist at the National Security League meeting at the Auditorium, and last November he scored a triumph in a recital in which he was presented by the Indianapolis Choral Society at Indianapolis for the benefit of local institutions.

In 1915 he gave a recital at Trinity Auditorium in Los Angeles, under the auspices of Messrs. Selectman, Behymer and Graham, when the immense seating capacity of this place was entirely filled and 700 extra chairs had to be placed on the stage.

Mr. Garner is director of the Polyphonic Choral Union of Chicago, a chorus of 125 voices, and has appeared with them as soloist fourteen times, among the number being programs at Abraham Lincoln Center and before the Chicago Woman's Club.

On July 15 he goes on tour as special soloist with the Chautauqua Jubilee Singers, under the auspices of the Midland Concert Company.

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## EMMA ROBERTS

When one enumerates the times Emma Roberts has sung with big orchestras and at festivals, and places that number in comparison with the one and one-half years since she made her debut, it is evident she is a singer of marked ability. During the period referred to Miss Roberts has sung with the New York Symphony, the Russian Symphony, the Cincinnati Symphony, the Detroit Symphony, the New York Philharmonic, the Chicago Symphony, the Philadelphia Symphony, the St. Louis Symphony, the New Haven Symphony Orchestra of New Haven, Conn., the Apollo Club in Chicago, and the following great festivals: Litchfield County, at Norfolk, Conn.; Ann Arbor (Mich.) Spring Festival; at Springfield, Ohio, Ithaca and Lockport, N. Y., and at the great Bethlehem Bach Festival at Bethlehem, Pa. Miss Roberts was especially chosen for the last named on account of her splendid rendition of Bach music. In fact, she is considered one of the best interpreters of Bach, and especially delights in studying this composer, always finding something new in his works. In the Autumn she will sing a special program at the All-American Worcester Festival. Miss Roberts has not yet given out her program for this occasion, but those who know her intimately have a look of holding an interesting secret; for Miss Roberts is gifted with knowing how to arrange interesting programs entirely new and of great value to the musical world.

Miss Roberts is an American from the Bluegrass region of Kentucky and impresses one immediately as being above the average in intellect, having finished a college education before taking up her professional musical career.

Miss Roberts' voice is a clear contralto, having an unusually brilliant quality, which enables her to produce a tone color not often found with the contralto, and the richness of her tone coloring is generally commented upon by all who hear her.

Since the close of her very busy season she has been giving much of her time to singing in the camps and at other patriotic places where the soldiers and sailors are gathered together. Later she will take a short vacation before beginning the next season's engagements.

Being a student of several languages, Miss Roberts has acquired a wonderful diction, and her songs in Russian were very highly praised by the Russian Musical Association of Detroit when she sang before it. In arranging the program of the Folk Songs of the Allies she used manuscript copies from the New York Library, which had to be photographed in order to give a copy from which to study.

There are many native American singers of American parentage, but none of whom the nation should be prouder than of Emma Roberts.

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**Daiber**—The list of artists announced by Julius Daiber of Aeolian Hall, New York, includes Rosa Raisa, Clarence Whitchill, Francesca Peralta, Warren Proctor, Irene Pavloska, James Goddard, Mary Garden, Giacomo Rimini, Forrest Lamont, Myrna Sharlow, Max Gegna and others.

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**Riegger**—Neira Riegger, soprano, will spend most of the Summer at Perry, N. Y.

# REPORT OF THE MINNESOTA MUSIC TEACHERS' CONVENTION HELD IN ST. PAUL, MINN.

By MYRTLE WEED

The seventeenth annual convention of the association opened Tuesday, June 25, with headquarters at the Saint Paul Hotel. The opening session held on the roof garden of the hotel opened at 2 p. m. with the singing of "America." Mr. Hamlin Hunt, president, in dealing with his subject, "The Musician in the Community," which he referred to as a problem for a statesman, emphasized the need of co-operation and

JUSTINE HERDER
Pianist

service in view of the tragedy of recent events. Recognition was given the work being done by the American Friends of Musicians in France, headed by Walter Damrosch. Surely we should answer the call to give to so worthy a fund, for this is one of the many ways we can assist in keeping our nation steady.

Mayor L. C. Hodgson, better known perhaps as "Larry Ho," the writer, gave the address of welcome for St. Paul. He sounded the note of co-operation, as did the president, Mr. Hunt. By way of example, he referred to the Minneapolis Symphony Orchestra; how, in that organization, success depends upon the team work, the harmony of the individuals. As to the important function of music in the national purpose, he said, in part, "If there ever was a time that we need the spirit of music, it is now, when there is so much discordance, strife and confusion. In building a finer spirit of human life, music gives something far higher than pleasure—a higher order of harmonious living from day to day, which makes up the beauty of living."

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Mrs. Malcolm McMillan, contralto of St. Paul, and Mr. McMillan at the piano were next heard in a short recital. The following group was given: "Voce di Donna" from "La Gioconda" (Ponchielli), "In a Garden" (R. H. Woodman), "Expectancy" (La Forge), "In Flanders Fields" (Bergen) and "Spring Song" (Malcolm McMillan). "Sea Ghosts" (Malcolm McMillan) was also given as an encore.

Though of wide range, Mrs. McMillan's voice is of true contralto quality and her enunciation is a delight, perfect at all times.

The "Spring Song," written by Mr. McMillan, is convincing proof of this composer's unusual ability. It was sung with joyous exultation—a song of triumph and a most fitting climax to the group.

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Miss Grace Boutelle of Minneapolis had as her subject, "Musical Battalions." She spoke of community music as a direct reinforcement to our men at the front. Three or four years before the war the movement of preparing to do a part in the mobilizing, putting forth the best equipment, came. The musician was given the credit of having the faculty of analyzing more clearly than any other profession and of being the quickest person to discern the signs of the

BEATRICE TROENDLE
Soprano

times. The thing to do is to continually find new things; composers and authors, it was suggested, should get together on the matter of camp music, produce something in the way of a melodrama, introduce music as the Greeks did folk music. Then there are part songs. Dancing plays an important part and there is some very admirable ragtime. Why can't we write good dance music? was a point in question. It is said music adds five miles to the marching power of any battalion.

"Our marching orders have come—let us all go forward!"

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Mrs. Harry Palmer's most interesting talk on "Music and the Soldier" has been much in demand at this time. In her general comments on the part music has played with the soldier, she referred to the Spanish-American war, when "There's a Hot Time in the Old Town" was sung so much in Cuba that it was thought to be our national anthem.

The systematic training in singing that is now a definite part of the curriculum of the soldier and sailor was originated by Mr. B. Hammond. The immediate response that this met shows the great achievement that is going forward in the thirty-eight different cantonments, where the song leaders in the mass singing are training others to be song leaders in turn. Someone has said, "They are getting ready for that saengerfest in Berlin if all the singers in America break their golden throats." Major-General Wood believes our boys should be trained to sing, as well as to use rifles. Everything is sung, from the "Battle Hymn of the Republic" to "Tipperary." It helps to unify the different sections of the country, and then at times to keep up the spirit of the wounded. As a most inspiring moment, Mrs. Palmer spoke of the singing as the Tuscania went down, "Where Do We Go from Here, Boys, Where Do We Go from Here?"

Extracts from letters and various stories, showing that the soldier really is singing and what music means to him, were given. All of which goes to show that music is no longer a luxury, but a necessity. "It is no longer art for art's sake, but art for life's sake," she said.

It was said our bands are much fewer in instruments and players than continental bands. General Pershing is eager to have instruments sent. Players are classed under three heads—good, indifferent and poor—but none are turned away.

Words of some trench and marching songs were given and the infinite possibilities spoken of as a result of this music of the soldier on American music.

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Mr. Frederick W. Mueller, secretary of

HELEN SKLENAR
Pianist

the association in charge of music at Fort Snelling, the Willys-Overland building and the University Farm, spoke on what soldiers like to sing, and how sometimes you couldn't get them to stop, they sing with such will, vim and vengeance. They like

good music, as well as ragtime, according to Mr. Mueller.

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For the evening program the Brahms "Requiem" was given at the House of Hope, Presbyterian Church, by the chorus choir of Westminster Church, Minneapolis, augmented to forty voices, with Harry Phillips, director and baritone; Clara Williams, soprano; Alma Johnston Porteous, contralto; Walter Mallory, tenor, and Hamlin Hunt, organist. The work opens with the chorus, "Blessed Are They That Mourn." The second number was particularly impressive, "Behold, All Flesh Is as Grass." The fugal close was finely done, as well as the fugues in the next number, "Lord, Make Me to Know," with baritone solo. "How Lovely Is Thy Dwelling Place" and the fifth number, "Ye Now Are Sorrowful," with soprano solo, are beautifully melodious by way of contrast. The chorus, "Here on Earth We Have No Continuing Place," is a powerful climax to the work, and after the tremendous double fugue, "Thou Art Worthy" subsides, the number, "Blessed Are the Dead Which Die in the Lord," is a quiet and impressive close. The fugues and mighty choruses contained in this work make exacting demands on a chorus, and the most satisfactory performance that was given attests to the fine training of this choir and the highly artistic work of which they are capable. It would be interesting, indeed, to hear the work again with orchestral, as well as organ accompaniment.

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Following the "Requiem," a reception in charge of Jessica DeWolf was held in the church parlors, with the Schubert Club and local committee as hostesses.

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At the Wednesday morning session, Mr. G. A. Thornton of St. Paul, dean of the Minnesota Chapter of the American Guild of Organists, read a paper on "The Organ Accompaniment of the Church Service." Music News has secured this paper and will print it later in entirety.

Mr. G. Schoettle of Minneapolis, in his paper on "The Importance of Harmony," said in part: "Not until the discovery of harmony did we have music as we understand it today. A teacher should understand the construction of his art. Its construction and message should hold no secrets from him, otherwise his teaching is camouflage. Musical construction, as the basis of musical interpretation, sets the matter of theory before us on the basis of its most logical and necessary claims to music teachers of whatever instrument. No music teacher should fail to point out the underlying structural scheme and contents of a composition. This demands thorough training in musical theory and counterpoint.

"Some few fundamentals are of basic necessity: First, to think in tone; that is, to think melody and harmony constructively, as he thinks out a composition in English. Second, to recognize by ear any series of tones in melodic succession or in harmonic combination. Third, to obtain when hearing a composition fairly definite conception of its formal structure. And fourth, to write music—to be sure only of simple character—correctly.

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"There is no end to the variety of application to which the principles of these subjects may be put. They become the means, once we have grasped them, of looking at the composer's work from his standpoint and of understanding and thoroughly appreciating the many beauties and the message contained in every creation of real musical art."

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Miss Margarethe Petterson, pianist of St. Paul, was heard in the following group: Rhapsody, F Sharp Minor (Von Dohnanyi), Intermezzo, Opus 118, No. 6 (Brahms), Aeolus (Gernsheim), Prelude, F Sharp Minor (Chopin) and Scherzo, B Minor (Chopin). Miss Petterson is an artist of distinction. She plays with a facility at all times and a variety of tone color. Her playing of the Scherzo in B Minor was most satisfactory and convincing. The singing parts were exquisite in tonal loveliness.

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Miss Emily Minnet of Minneapolis, in the Upton demonstration she gave, was exceedingly interesting. Miss Minnet ably demonstrated Mr. Upton's system of revising music so as to come within the scope of the child's mind; the principle of fundamentally hearing, by reading chords from the top note down, and the process of visualizing the notes—from eye to ear, from ear to hand. Hymns were played in various keys, stated by persons in the audience, and to show the consecutive fashion in which they think, one pupil was asked to play the same, crossing hands. A very good example in absolute pitch was given by one girl of the class—a series of chords was played by her teacher and she repeated each chord at a second piano some distance from her. Not only are the results gained in this system remarkable, but the short time in which they are attained is quite astounding.

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A paper, entitled "Some Things," by Mr. Carl Jensen was read by Mr. James Lang.

This was followed by a demonstration of keyboard harmony by Miss Margaret Dougherty of Minneapolis.

The afternoon recital was given by Jessie Weiskopf, pianist of Minneapolis; Aurelia Wharry, St. Paul, and Katherine Hoffman, accompanist, St. Paul.

Miss Weiskopf opened the program with the Ballade in F Minor and the two Etudes, Opus 10, Nos. 9 and 12, by Chopin. Miss Weiskopf has technic in abundance and is possessed of unusual gifts. The Chopin Revolutionary Etude was played with astonishing facility, though with undue accents, the last passage being taken in octaves and played in true bravura style. Later on the program Miss Weiskopf played Giga e Variazone, Opus 91, No. 2, by Raff. The ten variations of this number showed the pianist's musicianship, and she held the interest of her audience throughout. To the insistent applause, she responded with a short encore.

Miss Wharry sang in place of Miss Mildred Langtry, the Minneapolis contralto. "Amarilli" (Cassini), "Ogni Sarato" (Gordigiani) and "Canzone Venetiana" (Brogi) made up her first group. These were sung with clarity of tone, excellent diction and fine artistry. Harriet Ware's "Mammy's Song," as an encore, was delightfully sung. A second group by Miss Wharry brought out some favorites as sung by her, "Sleep Then, Ah, Sleep" (Branscombe), "Il Neige" (Bemberg) and "Heigho, the Sunshine" (Phillips); Cadman's "Land of the Sky-Blue Water" was used as an encore.

The convention dinner was held in the Casino at the St. Paul at 6:30, followed by a program in the Palm Room. An operetta, "Cupid's Night Out," by Stanley Avery and company of Minneapolis, was clever in the extreme. Solo dances by Lorna Dunn of St. Paul and a one-act play, "A Husband in Clover," by the John Seaman-Garns players, were both enjoyable. The day was ended with "The Star Spangled Banner."

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At the Thursday morning session J. McClintock of St. Paul gave a very interesting talk on "Tone Production." R. Buchanan Morton of St. Paul read a paper on "The Law of Key Release." The speaker's enunciation made it difficult to follow. A few excerpts are here given:

"Regarding dogma as the curse of art, the statements made, however dogmatic they may sound, are not said in any dogmatic spirit. Referring to the seeming disagreement that exists among artists, that very able writer on the esthetic, Willard Huntington von Wright, says: 'Though two great artists differ radically concerning art, the fundamental basis of art form is recognized and understood. They can and must be judged by the same basic standard. They differ only as to method.' What is true of art in the broad sense is true also of all the lesser arts. Thus piano playing and teaching is merely a 'lesser art.' The art of making a tone on the piano begins when the finger is brought into contact with the key to move that key, and is absolutely determined slightly before the hammer reaches the string; or, to be exact, when the hammer flies off the hopper. The act of touch or tone-making does not begin when the fingers or arms are raised above the keyboard and not in connection with the key. In other words, the keys are, or should never be, struck.

"According to this axiom, it would appear that any pre-movement could have no bearing on the tone quality or general technic. Piano playing is not what our German teachers had us believe: merely a question of knocking down keys. The rising key has a greater influence on technic than the descending key. It is not like a game of ninepins: the more ninepins knocked down and the quicker and harder they can be knocked down, the greater glory to the one who knocks them down.

"The fundamental fault of all technical faults is stiffness—muscular conflict. The relaxed, controlled muscles make the action, either in playing or singing, a physical joy. A relaxed, responsive muscular system enables one to go to any length in our technic within the limits of our talent."

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A recital was given at 10:30 by Miss Beatrice Troendle, soprano; Miss Helen Sklenar, pianist, and Miss Justine Herder, pianist, all of the College of St. Teresa, Winona. "O List, the Trill in Golden Throat," from Victor Herbert's "Natoma"; Nightingale Song (Korsakoff) and Bell Song from "Lakme" (Delibes) were Miss Troendle's first group. Liszt's Hungarian Fantasy was played by Miss Sklenar with dazzling brilliancy and vigorous style. The convincing mastery of her own powers which she possesses added immeasurably to the success of her performance.

Miss Justine Herder supplied the orchestral parts on the second piano. She pos-

(Continued on page 29)

# Twenty-third Annual Convention of the Missouri Music Teachers' Association, Assisted by Illinois Musicians

By MAY BIRDIE DITZLER

The twenty-third annual convention of the Missouri Music Teachers' Association was held in St. Louis, June 25, 26 and 27, with the weather very hot and sultry.

All sessions of the convention, except the Wednesday concerts, were held in the auditorium of the Sheldon Memorial; the other recitals were held on the St. Paul steamer.

The convention opened on Tuesday morning with Herbert Krumme of St. Joseph presiding.

In place of Mayor Kiel, Harland Bartholomew made the welcoming address. The response was by the president of the M. M. T. A., Herbert Krumme.

Mrs. A. F. Duysing, president of the Kansas City club, read a paper written by J. Lawrence Erb of Urbana, Illinois, on "The Relation of the State to the National Association." This paper offered many fine suggestions, which enthused the Missouri association to try to carry them out in the national association, which will be held here December 30 and 31 and January 1. This was followed by a reception in the auditorium of Sheldon Memorial.

The afternoon session opened at 2 o'clock with a business session, Mr. Krumme presiding, followed by a musical program by Stanley Skinner, organist of Springfield, Mo.; Mrs. E. H. Bosse, soprano; Ellis Levy, violinist; Vera Schlueter, pianist; Max Gottschalk, violinist, and Mrs. C. Luyties and Gertrude Maul, accompanists of St. Louis. Mr. Skinner rendered in a most musicianly manner "Melodia" (Reger), "Elves" (Bonnet), "Symphonic Etude" (Bossi). Miss Schlueter pleased the audience with "Novelette" (Schumann), "Nocturne" (Chopin), "Mountain Gnomes" and "Isle of Dreams" (Torjussen), "Polonaise" (MacDowell). Ellis Levy, who has been called to the colors, played charmingly three of his compositions, "Nocturne," "Serenade Espagnole" and "The Ghost Dance," and proved himself a most interesting composer. Mr. Gottschalk gave an excellent rendition of Cecil Burleigh's Concerto. Mrs. Bosse sang with ease and expression "Tes Yeux" (Rabey), "Flanders Field" (Bergen), "What's in the Air Today" (Eden).

Thursday evening at 8:15 the program opened with "Star Spangled Banner," sung by the audience, led by Ethel Hudson, with Teresa Finn at the piano, two St. Louis teachers of public school music. The program was given by the following St. Louis musicians: The Olk-Gray String Quartet; Max Steindel, cellist of the St. Louis Symphony Orchestra; Alice Pettingill, Tyrie Lyon, Mrs. C. J. Luyties and Rudolf Gruen, pianists, and Olga Hambuechen, contralto. Mrs. Luyties and Mr. Lyon, who have been playing piano duos at the Missouri Music Teachers' conventions for the last fifteen years, gave a splendid joint interpretation of Arensky's "Third Suite." The Olk-Gray String Quartet, the only ladies' quartet here, consisting of Marie Olk, first violin, Christine McCann, second violin, Ellen Johnson, viola, Agnes Gray, cellist, and Alice Pettingill, pianist, played with artistic insight Longa's Quintet, Opus 3, for piano and strings. Much applause was showered on the ladies and they had to come forward several times and bow their acknowledgments. Max Steindel, who is always a favorite here, as usual won much applause for his rendition of Saint-Saens' A Minor Concerto. Miss Hambuechen sang in excellent style "Nina" (Pergolesi), "A Toi" (Bemberg), "Farewell, Ye Mountains" (Tschaikowsky). She responded with an encore.

Wednesday morning, afternoon and night were gala affairs on board the steamer St. Paul.

Thursday morning at Sheldon Auditorium was devoted to two addresses. "Ought Young People in Missouri Study Music? or, a Plea for High School Credits," by W. L. Calhoun of Joplin. Mr. Calhoun

MME. STURKOW-RYDER

brought out the fact, "If music study in Missouri is to be successful it must be vigorous and sustained during the high school years. What we ask for Missouri is this: Let the local high school, either with or without the sanction of the University, provide a course of study, which shall include music, i. e., theory of music and a major instrument, such as piano or violin. Let this study, pursued under school supervision, have the credit allowed for a major credit, i. e., one-quarter the total number of credits required for graduation. This will release the time and energy required for successful music study during the critical years, from the fourteenth to the eighteenth. It may be objected that so large a credit for music study would crowd out other subjects that are necessary. Necessary for what? For entrance at the university or for useful living. New York City and Greater Pittsburgh do not find it too large—both give a major credit." Then Mary Chase of Chicago gave an illustrated lecture on "Science and Art of Interpretation." It is to be regretted that only twenty-six people heard this talented pianist.

At 2 p. m. we had a most animated business meeting, discussing the examinations for voice, led by William John Hall and violin by Victor Lichtenstein. A livelier time was had when the report of the nominating committee was read that the officers were all men, one of the ladies taking issue that she thought one office should be held by a woman. They patched up the matter by consenting to put some women on committees.

The big things on the Thursday afternoon program were by two St. Louis composers, Max Gottschalk and Rosalie Cale. Quintet for piano and strings by Max Gottschalk, one of the first violins of the Symphony Orchestra, was given its first hearing before a large audience. This difficult and melodious composition consists of four movements—allegro risoluto; romanza, which describes a Sunday morning religious contemplative mood, the minister speaks, etc.; scherzo; finale, allegro marziale. The pianist had much to perform; in fact, it was a piano concerto, and Mr. Gauntlett beautifully performed his part, as he is a most excellent pianist. The performers were Max Gottschalk and C. A. Cale, violins; William Brown, viola; Max Steindel, cellist, and Basil Gauntlett, piano. Mr. Gottschalk was recalled to the stage many times. Following this were two numbers by Mrs. Rosalie Cale, the wife of C. A. Cale, compiler of the Symphony Orchestra program—"Cantibile Affetuso," from violin and piano Sonata, Opus 36, which is a dreamy, affectionate composition suited to Mrs. Cale's warm-hearted temperament, and the "Polonaise in B Flat," Op. 15, which is very difficult technically and was well rendered by her husband on the violin and Mrs. Cale at the piano. Mrs. Cale, too, was recalled to the stage many times. Rufina Bloss of Joplin brought the afternoon program to a close by the rendition of seven Chopin etudes with a finished execution.

Thursday evening's program was given by Mme. Sturkow-Ryder, pianist, and Amy Neill, violinist of Chicago. Burton Thatcher, baritone, and Elsie Harthan Arendt, soprano, were to appear on the program, but at the last moment were unable to do so. Mrs. Ryder is very popular with St. Louis audiences and had to respond with many encores. Many in the audience, after the concert, went back to congratulate her for her wonderful renditions. Following is the program:

Prelude and Fugue, D minor.....Arthur Foote
Gigue.....Scarlatti
Five Tribal Songs from the Chippewa Indians
.....Arr. by Th. Otterstrom
Mme. Sturkow-Ryder
Rondo Capriccioso.....Saint-Saens
Miss Amy Emerson Neill
Berceuse.....Balakirew
Three Dreams.....Rebikoff
Polichinelle.....Rachmaninoff
Imps.....Ryder
Mrs. Ryder
La Capriccieuse.....Elgar
Summer Idyl.....Cecil Burleigh
Scherzo Tarantelle.....Wieniawski
Melody.....Chas. Dawes
Miss Neill
The Deserted Sands.....Rhene-Baton
The Spinning Girls of Carantec.....Rhene-Baton
Etude en Forme de Valse.....Saint-Saens
Mrs. Ryder
Star Spangled Banner played by Neill and Ryder.

Many expressed a regret that papers were not read on public school music.

It was voted to hold the next convention at Columbia.

The following officers were elected: President, Herbert Krumme of St. Joseph; vice president, William John Hall of St. Louis; secretary-treasurer, Tyrie Lyon of St. Louis.

## FULLER'S SEVENTEENTH CONCERT

BY BLANCHE HARRIMAN

Arthur F. Fuller gave his seventeenth concert in the Gamut Club auditorium, Los Angeles, Cal., Thursday, June 13, 1918. Mr. Fuller has striven to give the public variety, as well as worth in these concerts, and this most recent one was distinctive in that Mr. Fuller gave the entire musical program himself having as his only assistants Alberta Curry Zens, in sympathetic violin obbligatos, and Pauline Allyn Long as piano accompanist.

Several Danishawn dancers completed the program in delightfully graceful dances.

The large and appreciative audience was given a chance in this concert to hear Mr. Fuller to much better advantage; the larger number of vocal and piano selections showing a versatility and comprehensiveness that was a real surprise to even those who attend these concerts regularly.

Fuller's baritone voice is one of rare sweetness, yet possesses a depth and richness, with power to handle even the most difficult phases of vocal work. He is evidently a painstaking and conscientious artist, as his work shows a careful appreciation and calculation of the effects he desires to produce. This is especially noticeable in his phrasing, which he gets over in a really unusual manner.

In his vocal numbers on Thursday's program, he gave the "Prologue" from "I Pagliacci" (Leoncavallo). Though not an opera singer, Fuller brought an operatic atmosphere into this number that removed it far from a tame concert rendtion. His recitative is good and even, his enunciation distinct, and his breath control showed to better advantage in this number, as it requires greater capacity than many other good compositions. Followed an Amy Woodforde-Finden song, "Less Than the Dust." Afterwards, "By the Waters of Minnetonka" (Lieurance), with violin obbligato. Also Stickles' beautiful "The Mither Heart," to which Fuller had arranged an obbligato. It is in songs like this and "Your Eyes" (Anderson), that Fuller gets a chance to show the liquid sweetness of his voice. And, personally, I feel that it is a mistake that artists do not more frequently use compositions of this type — restful, soothing songs and sentiments. That audiences appreciate such was shown by their enthusiastic reception of these, their applause bringing Fuller back again and again.

Rubinstein's "The Azra" was probably the best vocal number on the program, in that it is not one which is done to death, and yet gave opportunity for fine display of vocal and dramatic art. Mr. Fuller gave this selection a coloring purely oriental, combined with a pathos that was most enjoyable.

The long-sustained passages of Handel's "Where'er You Walk" from "Semele" were given with an evenness of tone and richness of quality, in direct contrast to a number of other songs following in a lighter vein—humorous numbers—showing us that here is an artist who has not allowed himself to become one-sided in his work, but has ability to swing from depth to lightness, from pathos to gladness, seemingly without effort.

The rest of Thursday's program was given over to piano numbers which showed the same versatility apparent in the vocal program. These included "The Witch," Opus 38, No. 4, by MacDowell; "The Butterfly," by W. C. E. Seeboeck; "Polonaise, in C Sharp Minor," Opus 26, No. 4, Chopin; and "Mazurka de Concert," Opus 50, by Pessard, and a new "Polonaise America," by Carl Moter.

Fuller's technique is good, his tone quality at times rich, full and even; at others as light and dainty as that of a girl. His interpretations are evidently carefully thought out and his effects deliberately planned and attained. There is nothing slipshod about his work—a characteristic too frequently seen these days. Taken altogether, the evening was not only an enjoyable one, but a profitable and educational one, thoroughly appreciated by the enthusiastic audience, and proved that Arthur F. Fuller, is entitled to the place he has won in the hearts of his many admirers.

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### Holiday Opera at Ravinia

Offenbach and Leoncavallo supplied Independence Day musical fare for the patrons of Ravinia Park. Several scenes from "The Tales of Hoffman," Offenbach's most ambitious musical dramatic work, were presented Wednesday evening, and last night "I Pagliacci," Leoncavallo's lyric tragedy, was sung.

Orville Harrold as Hoffman made light of the trying music of his role, doing some of the best singing that I have ever heard from him. He has the right conception of the wandering poet, his portrayal is romantic and his rendition of the music fervent and temperamental. Mabel Garrison is a charming personality, especially as the mechanical doll Olympia. While formerly she sang this role with possibly greater lyricism, she added a shade more realism to the interpretation Wednesday evening. Some may disagree with her version, but she made a delightful picture and later as Antonia surpassed many of her predecessors by her admirable presentation of the tubercular daughter of Crespel.

In his debut in "Aida" the opening night of the season, Leon Rothier had little opportunity to disclose either his vocal or histrionic powers. He made a decidedly favorable impression, however, in his double roles of Coppelius and Dr. Miracle, Wednesday evening. The music of the doctor, especially, was artistically presented.

Ruth Kuerth, a young Chicago soprano, sang Giulietta, but her apparent nervousness hampered her considerably. She made a pretty appearance, however, and deserves credit for having essayed the role on very short notice. Graham Marr, in his debut this season as Dappertutto, gave a musical recital of the Mirror aria; Daddi was funny in two short roles, and D'Angelo, though somewhat stiff in action, managed a couple of parts commendably. Richard Hageman conducted the opera and dominated the performance. The Fourth of July was celebrated with a concert in the afternoon conducted by Mr. Hageman, and the evening was given over to the entire production of "I Pagliacci." This opera attracted a crowd of some 5,000 and there was much enthusiasm when Sophia Braslau, draped in the United States flag and flanked by soldiers and sailors, began the proceedings by singing "The Star Spangled Banner."

Since opera was made the principal feature of Ravinia almost a decade ago no other season has to its credit such excellent productions as those given so far this year. Every performance has had grand opera quality. As to Claudia Muzio, leading dramatic soprano, opera connoisseurs are satisfied that here indeed is a star. She made the role of Nedda an enthralling one, singing the bird song with wonderful intensity and sweep of tone and acting convincingly. Morgan Kingston's delineation of Canio was a fine success, making the "Lament" vocally and dramatically impressive. Picco scored with his prologue, though later he did not do so creditably. The chorus deserves a word for its good ensemble in the "bell" song. Graham Marr as Silvio sang well.

Grennaro Papi knows his opera scores and puts much life into the performances through his magnetic personality.—Maurice Rosenfeld in Chicago Daily News.

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**Kimbell**—Grant Kimbell was the soloist in Maywood, Ill., the evening of the Fourth of July, in an open air patriotic celebration in the park. Among other things, Mr. Kimbell sang "Freedom for All, Forever," by Hilliam, and "God Be with Our Boys Tonight," by Sanderson. Miss Erma Eggleson supplied very satisfactory accompaniments. The audience was very enthusiastic about Mr. Kimbell's singing, and he was recalled many times, finally responding with encores.

## ELIZABETH LEE KELLY

Elizabeth Lee Kelly, a teacher of piano, who has made her home in Chicago only a short time, presented her ten-year-old pupil, Alice Marie Remmey, in a remarkable recital at the Edgewater Beach Hotel on last Sunday afternoon.

In spite of her youth Miss Remmey has excellent technical development and fine musical feeling, and her interpretation of her taxing program proved her own intelligence as well as the careful coaching of her teacher, Miss Kelly.

It is difficult to detail a program when each number is done so well as at this time, but the technical display in the Chopin Etude, Op. 10, No. 5, was certainly remarkable and showed strength and power in abundance, as well as much finish.

The audience was delighted with the work of the young player, and it is the consensus of opinion that one who has accomplished so much by the time she is ten may confidently hope, with a continuation of such good teaching as she has had at the hands of Miss Kelly, to attain to the highest rank of pianism.

The program in full was as follows:

Fugue in D minor ..... Bach
Sonata, Op. 53 ..... Beethoven
Adagio molto
Louree (third cello suite) ..... Bach
Farewell to the Pianoforte ..... Beethoven
Scarf Dance ..... Chaminade
Traumerei ..... Schumann
Music Box ..... Poldini
Menuet in G ..... Paderewski
To a Wild Rose
In Autumn
To a Water Lily
Hexentanz ..... MacDowell
Valse, G flat major
Prelude, A major
Etude, Op. 10, No. 5 ..... Chopin

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**Spry**—Walter Spry is giving Saturday morning recitals at the Columbia School of Music during the Summer term.

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## METROPOLITAN MUSICAL BUREAU ANNOUNCEMENT, SEASON 1918-19

The Metropolitan Musical Bureau, Aeolian Hall, New York, which successfully managed the concert tour of Enrico Caruso last year in the middle west, announces that the tenor has again decided to appear in concert under their management.

Based on present bookings, the artists of the Metropolitan Musical Bureau may look forward to an unusually active season. The Grand Opera Quartet, composed of Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca, which is being jointly presented by Mr. Charles L. Wagner and the Metropolitan Musical Bureau, has been booked for a tour of twenty concerts opening in Canada on Sept. 25, and continuing until Nov. 2, 1918.

Miss Thelma Given, an American-born pupil of Prof. Auer, will have her American debut at Carnegie Hall on Nov. 3, under the bureau's direction.

Anna Case, the lovely soprano of the Metropolitan Opera Company, after spending the summer before the motion picture camera, will resume her concert activities in the fall with a transcontinental tour.

Giulio Crimi, the leading Italian tenor of the Chicago Opera Company, is an important addition to the bureau's roster of tenors.

New York recitals, under the management of the bureau, will be given by the following artists: Anna Case, Toscha Seidel, Thelma Given, Nina Morgana, Marvin Maazel, Rafaelo Diaz, and L. T. Grunberg.

In addition to his tour with the quartet, Mr. Giovanni Martinelli will give recitals during a period of four weeks between the middle of February and the middle of March, for which time his managers have been fortunate enough to secure his release from the Metropolitan Opera Company.

The Welsh tenor, Morgan Kingston, will have an intensive concert tour of the northwest by arrangement with the new Ellison-White Bureau of Portland, Oregon.

The Metropolitan Musical Bureau is also planning the annual Spring Festival tour of the Metropolitan Opera House Orchestra, under the direction of Richard Hageman.

During the present summer the Metropolitan Musical Bureau is engaged in an important civic and patriotic enterprise under prominent patronage, consisting of a series of open air concerts at the Stadium of the College of the City of New York. A symphony orchestra of ninety musicians with Arnold Volpe, conductor, the Metropolitan Opera House Chorus, under the direction of Giulio Setti, and prominent soloists, are giving concerts nightly to large audiences at a nominal admission fee—soldiers and sailors admitted free.

###

## HUGH PORTER

Hugh Porter, who appeared as a post-graduate at the American Conservatory commencement concert and played with such astonishing success the Guilmant organ Concerto, D Minor, is a pupil of Wilhelm Middelschulte.

Mr. Porter is now fulfilling, very successfully, the position as organist and director of music at the Hyde Park Presbyterian Church, and is actively in the field as a church and concert organist, as well as teacher.

## AN INTERVIEW WITH CLEOFONTE CAMPANINI

At least four novelties, among them an opera reflecting the world's present day war spirit and numerous interesting revivals, are included in the plans of Maestro Campanini for the coming season.

"Not until Mme. Raisa has ripened into the singer she is today have I been able to find a worthy interpreter of Bellini's 'Norma,' and not till I have persuaded M. Muratore to sing the Moor in Verdi's 'Otello' could I decide to give the latter work," said Mr. Campanini yesterday. "Among the other revivals will be Halevy's 'La Juive,' with Mme. Raisa in the role of Rachel, an opera that can be looked upon as practically a novelty for the present generation, while it possesses music of the most interesting character; Rossini's 'William Tell,' Meyerbeer's 'L'Africaine,' Ricci's 'Crispino e la Comare,' Donizetti's 'Linda di Chamounix,' and possibly other works.

"As one can readily see, this is quite a formidable list, and every revived opera has a reason for its being brought forward, as it will serve to introduce both new and old artists in roles that appear to have been written in anticipation of their coming into the world. 'William Tell' will be the vehicle for the debut of the new French tenor, of whom I expect a great deal. 'L'Africaine will be the means of presenting to the Chicago public our new Italian tenor, whose voice, I am certain, will create a veritable sensation. 'Linda di Chamounix' and 'Crispino e la Comare' will become part and parcel of Mme. Galli-Curci's repertoire, the former having been the battle horse of Adelina Patti, and the latter one of the favorites of Luisa Tetrazzini.

"Mary Garden will be heard in a revival of Massenet's 'Cleopatre' and in Puccini's 'Tosca.' Carolina Lazzari will essay the role of Delilah in Saint-Saens' 'Samson et Dalilah.' But the list is already quite formidable, and I flatter myself that it contains sufficient interest to whet the operagoers' appetite for the announcements of other new features, an announcement that I shall be able to make within a few weeks.

"As to the names of new artists, I must maintain silence for some time longer, since, although all the arrangements have been completed, the contracts have not as yet arrived, and I am loath to make any announcement of this character unless very positive that no hitch could come anywhere in the negotiations.

"Among the conductors there will be a new figure in the person of Louis Hasselmans, formerly of the Paris Opera Comique. Both Mr. Charlier and Mr. Sturani will continue on their posts, and will share in the work with Mr. Hasselmans.

"This is all that I can say at present in regard to plans for the coming season. We are going ahead with all sails flying, and I expect that the opera-lovers will have little to complain of as to their music diet. Will the public respond as well as in former years, despite the war and the consequent new duties? This is a question that must be decided in the affirmative unless young, tireless, wealthy America should be willing to be put to shame by tired, weary impoverished France, Italy and England. The latter have not permitted the stern necessity of fighting the Huns to sound the death-knell of grand opera, and I see no reason why America should not do likewise, if not much better, having become the haven and refuge of many of the best artists known to the world of today.

"Art is the only true diversion during a world crisis, and I can but repeat the words of some of the wise men in saying that with art neglected our burdens will be the harder to bear. That is why I am optimistic over the outlook, both artistically and financially. That is why I proceed to carry out my ambitious plans for next year, and I know that neither I nor the public will be disappointed."

## PERSONAL NOTES ABOUT HALLETT GILBERTE

Hallett Gilberté, distinctively identified with the foremost singers and composers of this country, has done much to raise the standards and merits of American musical art. His own reputation as a composer is well established, and his songs, in particular, are to be found in the repertoires and on the concert programs of the very foremost professional singers.

The songs mentioned on another page of this circular are the latest by Mr. Gilberté, and their charm, distinctive vein and original melodious invention are remarkable in many ways.

Each one is an example of graceful, fluent song writing by a composer who understands to perfection the needs of a singer and the qualifications necessary for an effective concert song. Technically, the songs present no difficulties to either the singer or the pianist. They possess the double advantage, however, of being equally suitable for medium advanced vocalists and advanced concert singers and, in addition, are of genuine value for the studio.

Among the prominent artists who have added these new songs to their repertoire may be mentioned:

Mme. Jeanne Jomelli, Mme. Marie Rappold, Mme. de Vere-Sapio, Mme. Charlotte Lund, Mr. Paul Althouse, Mme. Frederick Gunther, Mme. Benjamin Lathrop, Mme. Minna Kaufman, Mr. Claude Warford, Mme. Laura de Vilmar, Miss Vivian Holt, Mr. W. Dalton-Baker, Mme. Soder-Hueck, Mr. Dudley Buck, Mr. Paul Dufault, Mr. Gardner Lamson, Mr. Edward Brigham, Mme. Sibyl Sammis-MacDermid, Mme. Osborn-Hannah, Mme. Charlotte Guyer-George, Mr. David Bispham, Mr. Allen Hinckley, Mr. Cecil Fanning, Mr. Alexander Heinemann, Mr. Frederick Gunther, Miss Marguerite Dunlap, Mme. Wilhelmina Wright-Calvert, Boston's leading soprano; Mme. Frances Alda, of the Metropolitan Company; Mme. Caroline White, Miss Margaret Keys, Miss Mabel Riegelman, Miss Myrna Sharlow, Miss Christine Miller, Miss Isabel Thorpe, Miss Anna Stephenson, Mr. John Finnegan, Miss Elizabeth Starr, Miss Louise Crowell, Miss Florence Jepperson, Madame Emma Howe Fabri, Mlle. Vera Courtenay, Mable Corlew Smidt, Robert Loren Quait, Orville Harold and others.


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## MANDY SCHOOL OF MUSIC

On Friday evening, June 28, the Lyon & Healy Recital Hall was filled with an appreciative audience for the recital given by pupils of the Mandy School of Music. It is impossible to give in detail the work of each one appearing on the program, but they all did exceedingly well.

It was a beautifully built and well-chosen program, the piano numbers alternating with the violin. The concertos were played with a great deal of dash and assurance, having the artistic and wonderful support of Mrs. Mandy at the second piano. She also played accompaniments for the violin numbers.

To take the program as a whole, I should say that the work on the piano was rather superior to that of the vast majority. Oliver Burnett, La Vera Nelson and Blenda Sterner deserve special mention, with Virginia Shawhan and Olga Mattas closely following. The violin work was also above the average of students' recitals, and particularly so was that of Anna Takach in the Spanish Dance and Maurice Hibler, who played some Variations, each displaying an unusual amount of technical skill as well as dash and brilliance.

The ensemble class, under the direction of Mr. Mandy, did some very good work.

Louise O. Ford and Bertha W. Hall, pupils of John Loring Cook, each sang a group of songs and were thoroughly enjoyed.

The program follows:

Morning Mood (Peer Gynt Suite) ..... Grieg
Dorothy Sorensen
Cantabile et Bolero ..... Danbe
Charles Hoffman
Spring ..... Carreno
Ethel Gahlbeck
Souvenir de Lubeck ..... Riecken
Chester Sobierajski
Serenade ..... Drigo-Auer
Fred Schiller
Cachoucha Caprice ..... Raff
Millard Heyman
Obertass ..... Wieniawski
Alexander Dressel
Tarantelle ..... Bruell
Virginia Shawhan
Second piano part played by Mrs. Mandy
As in Old Gardens ..... Risher
Where the Heather Blooms ..... Markell
Love's Elegy ..... Metcalf
Louise O. Ford
Espana ..... Chabrier
Olga Mattas
Second piano part played by Mrs. Mandy
Scene de Ballet ..... De Beriot
Marshall Meyer
Valse Caprice ..... Rubinstein
Oliver Burnett
Polish Dance ..... Drake
Bertram Atkins
Rhapsody No. 3 ..... Dohnanyi
Edwin Shawhan
American Rhapsody ..... Hauser
David Cohen
Where Soft Winds Blow ..... Guedy
O Fair, O Sweet, O Holy ..... Cantor
Red, Red Rose ..... Hastings
Spring Has Come ..... White
Bertha W. Hall
Florence ..... Liebling
Ruth Ledvinka
Spanish Dance, Op. 58 ..... Rehfeld
Anna Takach
Rigoletto ..... Verdi-Liszt
La Vera Nelson
On Wings of Song ..... Mendelssohn-Achron
Carl Linnemann
Etude on Forme de Valse ..... Saint-Saens
Blenda Sterner
Yankee Doodle with Variations ..... Vieuxtemps
Maurice Hibler
Dreaming ..... Schumann
The Star Spangled Banner ..... Key
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## BALATKA ACADEMY OF MUSICAL ART

On Saturday evening, June 29, the Balatka Academy of Musical Art gave its commencement exercises in the Auditorium Recital Hall.

This is principally a school for piano, and the work at this time gave proof of the excellent work which is being done in this department. The work of Laurel Malmquist, Erhardt Bergstrasser and Winnie Mae Hornbeck deserves special mention. Miss Anna Schneider, in her own composition, Sonata, displayed considerable talent in writing as well as in her brilliant rendition of the same. She also played excellent accompaniments.

Helen Murray sang the aria "O Mio Fernando" with beautiful tone quality, but somewhat lacking in rhythmic sense.

Other singers on the program were Edith Broman, Nenette Marchand and Charlotte Krause. Miss Marchand has a lovely voice and personality, and she sang the aria from "Herodiade" with good style.

After the program medals and diplomas were awarded by Rev. Carl Nybladk.

The program follows:

Star Spangled Banner ..... Key
The audience is kindly requested to join
Romance from D Minor Concerto ..... Mozart
Jeanette Sullivan
Concerto ..... Zeitz
Gerhardt Bartz
Concerto, C major, First Movement ..... Beethoven
Helen Meyer
Birthday ..... Woodman
For You Alone ..... Geehl
Edith Broman
Capriccio Brilliante ..... Mendelssohn
Leila M. Peterson
Concerto, E minor ..... Mendelssohn
Harold Miller
Sonata ..... Anna Schneider
Anna Schneider
(Winner of Composition Medal)
O Mio Fernando ..... Donizetti
Helen Murray
Concerto, First Movement ..... Weber
Laurel E. Malmquist
Aria from Herodiade ..... Massenet
Nenette Marchand
Hungarian Fantasie ..... Liszt
Erhardt Bergstrasser
Aria from La Traviata ..... Verdi
Charlotte Krause
Concerto, G minor, First Movement ..... Saint-Saens
Winnie Mae Hornbeck
Anna Schneider, accompanist

E. C. H.

\#\#\#

## ELEANORE CAPPS-HOSTLER

On Tuesday evening, July 2, Eleanore Capps-Hostler furnished the program for the installation of officers of Electric Lodge No. 54, Daughters of Rebekah. Mrs. Hostler's voice is better than ever this year, and her reception upon this occasion amounted to almost an ovation, with flowers in abundance.

Miss Dora M. Owen, dramatic reader, was the assisting artist. Miss Owen is a charming young reader. She is unusually talented, is very versatile, and gives promise of big work in the future. She was also very warmly received.

\#\#\#

**Craven**—Carl E. Craven, tenor, will be special soloist at St. James' M. E. Church in a music service under direction of Miss Tina Mac Haines.

\#\#\#

**Stumpf**—Mrs. L. C. Stumpf and Miss Aimee Stumpf are spending a part of July at Pelican Lake, Wis.

## GERTRUDE CLEOPHAS

Gertrude Cleophas, who made so signal a success in piano recital before the Minnesota State Music Teachers' Association in its recent meeting at Minneapolis, is an artist of remarkable gifts, which have been trained in a thoroughly exceptional way.

For many years a pupil of Fannie Bloomfield Zeisler, she had attained definite artistry while still a very young woman, and this remarkable early development was supplemented by years of study abroad, where she was a special favorite of the late Theodor Leschetizky.

GERTRUDE CLEOPHAS

Miss Cleophas, in her various appearances since her return, has delighted her every audience, and her playing at the M. S. T. A. proved to be one of the most distinctive features of the week.

###

## CHICAGO PIANO COLLEGE

The Chicago Piano College announces a studio musicale by members of the Summer class of Harmon H. Watt at the college lecture room, suite 927, Kimball Hall, on Tuesday evening, July 16, at 8:15:

*Duo—Minuet, A flat major.....Whelpley
Miss Dorothea Marks
Pasquinade.....Gottschalk
Miss Thelma Simons
*Duo—Sonata, C major, First Movement.....Mozart-Grieg
Miss Mary Beall
Au Matin.....Godard
Mrs. Lulu Marie Knoll
*Concerto, E flat major, Op. 32.....von Weber
Mrs. Hazel B. Bryant
In My Neighbor's Garden.....Nevin
Miss Hildur Bergstrom
*Concerto, F sharp minor, Op. 69, Last Movement.....Hiller
Miss Dorothy Linker
Soirees de Vienne, No. 6.....Schubert-Liszt
Mrs. Nellie S. Dohmen
Prelude, C sharp minor.....Rachmaninoff
Miss Dorothy Rivkin
Hungarian Rhapsody, No. 11.....Liszt
Miss Helen Moskowitz
*Concerto, C major, Op. 11.....von Weber
Richard Schweitzer
Nocturne, B flat major.....Paderewski
Return of the Braves.....Cadman
Miss Julia Perry
Air de Ballet, G minor.....Moszkowski
Miss Lavinia Kent
*Concerto, G minor, Op. 22, Last Movement.....Saint-Saens
Miss Agnes Peterson
* With Mr. Watt at second piano.

###

## EFFA ELLIS PERFIELD

There will be a public demonstration of the Effa Ellis Perfield Method conducted by Mrs. Perfield at the McClurg Building, 218 South Wabash avenue, on Saturday morning, July 13, at 10 o'clock.

## VIERLYN CLOUGH

Miss Vierlyn Clough, one of Chicago's younger pianist-teachers, is a remarkably fine technician and virtuoso, and she not only plays well herself, but is able to impart that knowledge to her pupils, as was shown recently at a recital given at Butler House, Belmont and Broadway.

There was in evidence considerable talent and evidence of close application on the part of many who played. There was an occasional slip of memory, but that is pardonable in very young students and can be cured only by thoroughly mastering the composition and with frequent appearances before audiences of greater or less proportions. It is also a good thing to have a knowledge of theory and composition, as that helps one to memorize.

All played well, but perhaps those deserving special mention were Dorothy Powers, a little tot, but who did exceedingly well; Laurence Gegner, Carmen Del Fosse, Elizabeth Bright and Helen Davidson.

The program follows:

March in D flat.....Hollaender
Beth Vollertson and Miss Clough
Duet
The Ducklings } .....Adams
Merrily Singing }
Carroll Hollister
A Little Study.....Adams
Rooster.....Maxim
Emily Davidson
Pixies' Good Night Song.....Brown
Libbey Corem
Two Froggies.....Cramm
The Hunter's Morning Song.....Martinez
Florence Livingstone
Rondo.....Clementi
Teepee Dance.....Armstrong
Violet Pavey
Spring Brooklet.....Marschal-Loepke
Butterfly.....Merkel
Laura Lynn Williams
Oriental Dance.....Loth
Duet—Good Night Song.....Lynn
Alice Del Fosse
Spinning Song.....Loth
Knecht Rupert.....Schumann
A Little Romance.....Schumann
Dorothy Powers
Song of the Mountaineer.....Armstrong
Laurence Gegner
Hunting Song.....Mendelssohn
Catherine Claridge
Drifting.....Clothilde
Rose Stern
Spring Song.....Liebling
Beth Vollertson
Arabesque.....Mokrej
Mary Beachel
Minuet.....Paderewski
Fern Edmunds
Fourth Mazurka.....Godard
Carmen Del Fosse
Album Leaf.....Grieg
Valse in E minor (Posthumous).....Chopin
Elizabeth Bright
Ballade in A flat.....Chopin
Helen Davidson

ELEANOR CAPPS HOSTLER.

###

**Rankl**—Lorna Hooper-Warfield, dramatic soprano, pupil of John Rankl, gave recitals for the Overseas Hospital Fund at Marshfield, Wis., on July 8, and at Grand Rapids, Wis., on July 9.


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## LOS ANGELES

Since the musical season has closed, the Star talent have been in demand for all kinds of benefits. The Constantino group of opera artists, with the 27th Coast Artillery Band of San Pedro, gave a fine program at the Trinity Auditorium for the Soldiers' Benefit, having a fine audience.

♮ ♮ ♮

The B'nai B'rith organization gave a performance at the Shrine Auditorium for the Red Cross benefit, there being the Zoellner String Quartette, Leopold Godowsky, virtuoso pianist; Esther Bailey, soprano; Gregor Cherniavsky, Russian violinist; Mme. Anna Sprotte, contralto; also some dancing artists with Ruth St. Denis, making the attractions most interesting and drawing a great audience.

♮ ♮ ♮

Mr. Jaroslaw de Zelinski and his finished artists were well received and patronized for a Polish endeavor.

♮ ♮ ♮

Mrs. Thilo Becker, violinist and teacher, presented some exceedingly talented pupils. The Mendelssohn "Trio in D Minor," for piano, violin and cello, the piano being played by Chibley Boyes, Mr. Becker's pupil; Lisbeth and Carolyn le Fevre, the first a cello pupil of Axel Simonsen, and the second a pupil of Mrs. Becker, gave an artistic rendition, as well as the rest of the work done by these teachers.

♮ ♮ ♮

The MacDowell Circle has been doing splendid promotional work in American Music. Chas. Wakefield Cadman, Carrie Jacobs Bond and Mrs. Graham Putnam are among the leading promoters. Mrs. Emma Porter Mackinson, soprano; Mrs. Lillian Clark, pianist; Mrs. Ethel Lynde, verbal delineator; Miss Grace Freeby, pianist, and Mrs. Bessie Fuhrer-Erb are among the demonstrators of the music compositions. Mr. Arthur Farwell has added much by his great interest in the forward movement of American music.

♮ ♮ ♮

The Ellis Club gave a special program for the Red Cross and a big sum was raised. Mme. Jornelli was the soloist. The gift of the club's benefits will reach nearly $15,000. Boxes were bought at greatly advanced rates for the Red Cross cause.

♮ ♮ ♮

The Woman's Symphony gave the closing concert of the season, which was one of much interest. The membership was enlarged for the effective presentation of "Phedre," by Massenet, and Hadyn's "Symphony in D." The Grieg "Spring" and De bussy's "Arabesque' 'were also charmingly interpreted, under the telling baton of Conductor Schoenefeld. Miss Mary Gowans, contralto, was the soloist and gave in a charming voice Handel's "Ombra mai fu," with an effective obbligato violin solo by Lalla Fagge. Mrs. Gertrude Ross was at the piano and gave effectively a group of three songs by Burleigh. Gertrude Ross and Sidney Homer encored with Mrs. Ross' Red Cross Song.

♮ ♮ ♮

The local Music Teachers' Association are all alive to the entertaining of the State Assembly from July 9 to 12. At their last meeting they gave a program much enjoyed. Miss Grace James, soprano, sang "Chariot of the Lord," by Elgar, and "The Trumpet Call," by Sanderson. Mme. Sprotte sang "Marseillaise" and "Song of the Flag," by Mrs. Ross, who was at the piano. Mr. Hugo Kirchoffer, who is director of music in Hollywood and has been at the camps, gave an account of the work and led some community songs. The convention will open with a great program by the great artists we have with us, and others who are doing special summer school work—the Zoellners, Cherniavski, Gowdowski and Mr. Cadman. The Pageant at the Exposition grounds will close the convention on July 12.

♮ ♮ ♮

Los Angeles is especially favored by great teachers, artists and lecturers this summer, who are doing courses in "summer sessions" from six or more weeks' session. Dr. Calvin B. Cady is holding his annual course and has a good following of advanced students. The lectures, lessons and recitals are very interesting. Leopold Godowski has his following in higher grades in technique and the special interpretation, suggestion as well as illustrative playing by this, the greatest of technicians of the times.

♮ ♮ ♮

The California University has a six weeks' summer school with about fifty professors, lecturers and artists, with a fine musical department. The membership already numbers 600 enrollments. The Southern California University summer sessions has Miss Julia E. Crane of Potsdam, N. Y., at the head of the music work, Miss Carolyn Alchin, teacher of harmony; Miss C. Adelaide Trowbridge for piano, and Mr. Vincent Jones, general assistant. They have over 100 in the musical department alone, and a total of about 500. In the state school Mr. Arthur Farwell is lecturer and "community song" director; Mrs. Sweesy on methods of public school music; Mr. Towner, choral and orchestral work; Miss Bumbaugh, harmony; Miss Kummer, grammar grade work.

♮ ♮ ♮

The Southern California Public School Teachers' Association of Los Angeles and Pasadena met for a social feast. Mrs. E. M. Bartlette, president of the first, and Miss Junia Wolff, president of the latter, gave a luncheon to their respective visiting guests, Miss Julia Crane, Mr. Arthur Farwell and Mr. Calvin B. Cady, all of New York, and Miss Alchin, Mrs. L. V. Sweesy and Miss Trowbridge of California, who all made responses to excellent toasts in the line of their activity in music. The social features were finely cemented for the great work that is being done toward musical education and progress.

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## PEORIA MUSICAL COLLEGE

While in Peoria recently, I just happened to drop into the Peoria Musical College and found a recital of the intermediate grade in progress.

"Polacca Brilliant" (Weber), played by Lydell Warmbir, "Minuet" (Paderewski), by Margaret Ireland, "Berceuse" (Grieg), by Mary Wynne Stowe, and "Song of the Brook" (Lack), "Waltz in E Minor" (Chopin), by Esther Mateer, all were good examples of the excellent foundation work conducted at this school.

"For All Eternity" (Mascheroni), was sung by Fayre Nichols, and evinced a good soprano voice, and shows that she is working along in the right direction.

"On the Shore" (Neidlinger), and "At Nightfall" (Metcalf) were sung by Dorothy Meyers, displaying a deep contralto and well poised voice. These young ladies should have a good future, provided they stick to their studies, which means not only voice, but piano, harmony, etc., with the necessary literary education which will make them broader and more interesting.

"Husheen" (Needham), sung by Mrs. H. L. Pintler, and "Slave Song" (Del Riego), by Lillian Stunbach, were also done very well, indeed.

The violin solo, "Serenade" (Drigo), was played by Charles Dedobbeleer, exhibiting a good technic, also very good interpretative ability. Mr. Dedobbeleer is lame, and should be commended upon the excellent work he has accomplished in violin; and we only hope he may continue the work so well begun.

Other programs given at the college recently were the "Two Hundredth Student Recital," given on Monday, June 17, and the "Seventh Annual Commencement Concert and Graduation Exercises," held Thursday evening, June 20.

The programs follow, and are another proof of the supreme merit of the work done at this institution.

TWO HUNDREDTH STUDENT RECITAL

Monday Evening, June 17, 1918

Passage Birds' Farewell..... Hildach
Miss Edith Clinebell and Mr. Eugene Collinson

*Concerto, A Minor, Andante..... MacDowell
Miss Mary Murray

Before the Dawn..... Chadwick
The Joy of Spring..... Woodman
Miss Gertrude Turner

Polish Song..... Chopin-Liszt
Miss Iva Rynerson

Because I Love You, Dear..... Hawley
Love Is the Wind..... MacFayden
Miss Florence Distler

*Concerto in G Minor..... Mendelssohn
Andante, Presto
Miss Vera Bane

By the Waters of Minnetonka..... Lieurance
Awakening..... Mason
Miss Vera Field

La Maison Grise (Fortunio)..... Messager
Lift Thine Eyes..... Logan
Mr. Lee Bright

*Concerto, G Minor, Finale..... Saint-Saens
Miss Rena Cuibertson

Silent as Night..... Bohm
In Springtime..... Fesca
Mrs. Charles Ault

*Concerto, Opus 79..... Weber
Larghetto, Allegro
Miss Elsa Kanne

Lithuanian Song..... Chopin
Bonne Nuit..... Massenet
Ouvre tes yeux bleus..... Massenet
Miss Doris Doering

Bird as Prophet..... Schummann
Valse Caprice..... Strauss-Tausig
Miss Rena Tanquary

In questa tomba oscura..... Beethoven
The Dream..... Rubinstein
Miss Lula Bess

The Flower Duet (Madame Butterfly)..... Puccini
Misses Doris Doering and Mae Stumpf
Adalaide White, accompanist

*Orchestral parts on second piano

SEVENTH ANNUAL COMMENCEMENT CONCERT AND GRADUATION EXERCISES

Thursday evening, June 20

Concerto, D Minor, allegro apassionata....Mendelssohn
Miss Luverne C. Waltmire
(Orchestra parts with second piano, organ and strings)

Aria—My Heart at Thy Sweet Voice (Samson and Delilah)..... Saint-Saens
Miss Evalyn Eugenia Billinger

Concerto No. 11, allegro moderato.....Spohr
Mr. George C. Proudfit

Aria—Depuis le jour (Louise)..... Charpentier
Miss Clara Gertrude Goebbels

Concerto, A Minor, adagio, allegro..... Grieg
Miss Beula Marie Collinson
(Orchestral parts with second piano, organ and strings)

Presentation of diplomas and certificates
Mr. Franklin Stead, director

GRADUATE-DIPLOMA

Piano and Theory—Luverne C. Waltmire, Green Valley; Beula Marie Collinson, Peoria.
Voice and Theory — Clara Gertrude Goebbels Peoria; Evalyn Eugenia Billinger, Wichita, Kan.
Violin and Theory—George C. Proudfit, Peoria.

ELEANORE CAPPS-HOSTLER.

###

## SPRINGFIELD, ILL.

Mrs. Elizabeth Thornberry and Mrs. John Black, artist students of Allen Ray Carpenter, were chosen to sing the commencement program for the Springfield College of Music and Allied Arts in Springfield, Ill. The Illinois State Journal said:

"Mrs. Elizabeth Thornberry, soprano, sang with clearness and ease the difficult aria, 'Rejoice Greatly,' from Handel's 'Messiah.' The clear, pure tones from this coloratura voice were indeed beautiful and the clarity with which she executed the purling runs were noted. Her other numbers were suited to her personality, which harmonizes with her charming appearance.

"Mrs. John Black is a dramatic soprano, whose voice has a goodly range, is of magnificent timbre and well placed. Her work displays a keen appreciation of her art and splendid musicianship. In the 'Air de Lia,' by Debussy, sung for the first time in Springfield, she brought out all the richness of the modern French school.

"Two songs on their programs were by the distinguished composer, Clarence Mayer."


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# Music in New York

By JOSEPH DE VALDOR

1 W. Thirty-fourth St. Telephone Greeley 5462

### Comments on the Pittsburgh-Philadelphia Summer Season of Opera

On short notice, Mr. Davis, the manager of the Fort Pitt and Alvin Theaters, organized an opera company. The whole chain was put in motion and during the month of May the Smoky City heard operas at the Alvin Theater, with prices within everybody's reach and with experienced artists in the casts. Proof that our inhabitants do love operas is the great audiences which responded during May and June. But where New York and Chicago give similar entertainments at very top-notch prices, the Pittsburgh season came to a successful conclusion with moderate prices. That people should be flocking to the opera house during the torrid season, what better proof of the great love for operas? One of the most potent factors in this enterprise was the all-American cast, a thing which proves that our native talent, when gathered together, even on short notice, are able to give vocal exhibitions comparable to the best of foreign artists. Not only did the voices give satisfaction, but "Americans" brought the Italian atmosphere which the repertoire required, while the French repertory was equally satisfactory from the same point of view. The principal parts were not sung this time by European "lights" in disguise of great artists—the capital roles were sung capitally by Americans—and who in the audience ever wished to be in the Metropolitan Opera House, where camouflaged performances at "over the top" prices are in vogue, when the Smoky City enjoyed operas at $2 with forces of the New York and Chicago operas? And in the Quaker City the financial success was even greater, and the audiences were hungry to hear operas, in spite of the frequent visits of the Metropolitan during the past season.

It proves, then, that our inhabitants love music and, if the prices are not exorbitant, will buy it.

The Pittsburgh-Philadelphia season is one more instance in favor of a municipal opera—so much needed in our country. If Mr. Carnegie gives generously to libraries, why not come out with a substantial sum and endow any large city in America with a municipal opera house? Our millionaires have poured thousands of dollars into the German musical propaganda. For the past fifty years they have fed German stomachs with millions, they filled the coffers of the German conductors, and the result is now nil. Why not then take and expend a few dollars and encourage our native talent through the erection of a municipal opera house? If the American artists can be called upon to give aid to war relief and war charities, they are good enough to duplicate their feats in legitimate, artistic fashion on the professional stage. Who will start the campaign for a municipal opera house? Who will give employment to American artists? Give our talent a chance to live through art and for art's sake. Let an American manage an opera house—we have some who are qualified for such a post. American artists, organize yourselves, backed by your talents, and carry your own American names on your helmets. Do not use a nom de plume, whether you sing or play. Make the world stand up before your merits, as your sisters and brothers have stood out in marvelous fashion in mechanical science, inventions, finances, economics and other branches.

The Pittsburgh-Philadelphia season was carried through by such names as Florence Easton, Francis Maclennan, Richard Martin, Henry Weldon, Henri Scott, Frances Ruth Miller, Stappleton Murray, Helen Campbell, Carl Formes and others. Mr. Davis is, perhaps, the only American manager who has given a season of operas with American-made goods, and, with this record to his credit, he will belong with the Savage and Aborn companies, which were first on the board to give operas in our tongue with American artists. We hope that the manager of the Fort Pitt and Alvin will continue to give operas in the same manner and that the public will give its support.

♮ ♮ ♮

### Second Week of the Stadium Concerts—Soloists, Florence Macbeth, Constance Balfour and Others—The Fourth of July One Brilliant Event.

(The review will be found in another page of the Music News.)

Sunday evening, June 30, was the second week of the popular concerts. The opera night was made conspicuous thru the appearance of Florence Macbeth. A vast throng attended the affair and enjoyed especially the brilliant coloratura. At Ravinia Park some two seasons ago she shone in open air performances, and at the Stadium she overcame every obstacle which the entirely open field might present to a singer. She had no difficulty in sending her voice far into the galleries of stones, occupied by the eager music-lovers. Ambroise Thomas must have dreamed of interpreters and interpretations of Macbeth's style when he wrote the Titania aria in "Mignon." On this occasion the coloratura voice was purity in itself—the technical stunts were handled with unusual skill, while the lyric passages were bell-like. And another brilliant feat of coloratura singing was that in "Lucia's" mad scene. No fatigue was noticeable. No better exposition of vocal results could have been demanded, for Donizetti's aria was given a rendition which will remain memorable to every listener. At the conclusion of the aria there was an outburst of applause, reminding one of Nero's arena of Roman times.

The Metropolitan chorus rendered two numbers from "Cavalleria," "Soldiers' March" from "Faust" and Dance Music from "Prince Igor" (Borodine). The orchestral numbers consisted of compositions by Berlioz, Mascagni, Tschaikowsky and Arnold Volpe's "American Reveille," a patriotic fantasie.

No less a success was the concert of July 1, made conspicuous through the appearance of another American soprano, Constance Balfour. It was the writer's first opportunity to listen to this lyric soprano, whose voice equals the best of the foreign importations. In the open air the lyric voice disclosed itself of a quality of extreme beauty, of a power which penetrated far into the vast field of the city college of New York. The upper timbre, especially, shone through purity, clarity and ringing quality. There is a certain distinctive feature in the upper tons, which clings to your aural memory like the chimes of Normandy. Another factor which contributed to Miss Balfour's success was the style of interpreting the aria, "Peace, My God," from Verdi's "Destiny's Power." Generous and well deserved applause was bestowed on her and we regretted that more was not given.

Besides the national anthems of America and France, Mr. Volpe offered works by Elgar, Gounod, Liszt, Suppe, Delibes, Diaz and Grieg.

Marie Tiffany of the Metropolitan was the soloist on July 2, with aria, "Il est doux," from "Herodiade" (Massenet).

The orchestral numbers were by Tschaikowsky and Chabrier, besides the national anthems.

The soloists for July 3 were: Marion Green, basso, in a rendition of "Oh, Monumento," from "La Gioconda" (Ponchielli); Miss Genia Zielinska, soprano, who sang the "Bell Song" from "Lakme"; Rafael Diaz, tenor of the Metropolitan opera, in a rendition of the "Flower Song" from "Carmen," and Miss Delphine Marsh, contralto, singing "My Love Is a Muleteer" (Di Nogero) and "Our Flag in France" (Emilie Frances Bauer). The quartet from "Rigoletto" enlisted the above soloists. On the orchestra program: Offenbach, Puccini and Massenet.

July 5, Marguerite Namara, soprano, was soloist, with Mimi's aria from "La Boheme" and the "Gavotte" from Massenet's "Manon." Orchestral offerings: Rimsky-Korsakoff, Edoardo Marzo and Glazounow.

On July 6, Lillian Eubank, contralto, and Cantor M. Kanewsky, tenor, were the soloists. The contralto sang "Ah, Mio Fernando," from "La Favorita" (Donizetti), and Cantor Kanewsky rendered Ukrainian Folk Song and the Hebrew song, "Eli, Eli." Orchestral numbers, directed by Arnold Volpe, enlisted compositions by Ambroise Thomas, Mascagni, Tschaikowsky, Suppe, Bizet and Ponchielli.

♮ ♮ ♮

### The Strand

In the last few weeks we noted a rather monotonous and uninteresting musical program, in spite of the audiences being large. A dull musical program was given the week ending July 7. The Strand Soldier Quartet sang a medley of patriotic airs, and Oscar Spirescu directed "Jubel Overture," by Weber.

♮ ♮ ♮

### The Rialto

A more interesting musical program, the week ending July 7. The initial number was conducted by Mr. Riesenfeld and consisted of Tschaikowsky's "Capriccio Italien," played by the Symphony, only the brass instruments left much to desire. Carlos Mejia may be called "the terrified tenor," for again nervousness marred his

singing of "La Donna e Mobile," from Verdi's "Rigoletto." Good singing was done by Annie Rosner, soprano, in the aria from "Destiny's Power," by Verdi. "Serenata Neapolitana" was executed on the organ by Arthur Depew. As popular offering, the orchestra played Kalman's "Miss Springtime."

♮ ♮ ♮

### THEATERS

**"Oh, Lady! Lady!" at the Casino**

After a successful run for several months at the Princess Theater, the twin sister of "Oh, Boy," seems to have taken a hold on the public, which just now runs to see it at the Casino. Mr. Jerome Kern has written the music to this comedy and, at least, we may credit him with just an ounce of inspiration in his "Little Ships Come Sailing Home." The other tunes are agreeable and melodious, but with no chance of retaining the songs for lack of originality. Taken as a whole, it is harmless and an opportunity for an evening's entertainment. The book and lyrics by Guy Bolton and Wodehouse are weak, besides the plot is without any animation. Why it is called, "Oh, Lady! Lady!" just because the authors end it with three marriages—one a consequence of first-sight love, another of romantic love and the third one the marriage of two crooks—is quite puzzling to me. Humorous scenes are absent, as well as wit. Vivienne Segal of "Blue Paradise" fame interpreted the heroine. She is in danger of losing a charming voice and a valuable organ for musical comedy, because of faulty method of singing, still she came out honorably. Carl Randall is a good dancer and acrobat, but a boyish and inexperienced actor with no singing voice. Florence Shirley gave a capable picture of the crook. Margot Kelly was charming, graceful and appropriate as the lady dressmaker from Paris, but what an awful red wig. Harry C. Browne, satisfactory. The show is presented by Comstock, Gest & Elliott.

♯ ♯ ♯

### PHILADELPHIA, PA.

The Strawbridge & Clothier Chorus gave their annual concert at Willow Grove Park on June 26. This concert was one of the most enjoyable of the many choral offerings heard during the outdoor summer concert season. The organization is made up of employes of the Strawbridge & Clothier department store, and is conducted by Dr. Herbert J. Tily, general manager, a distinguished musician and doctor of music. Some of the best church solo positions are held by members of this chorus, and all concerts given by them are attended by large audiences of Philadelphia music lovers.

The Victor Herbert Orchestra, which is at present filling an engagement at the Grove, combined with the chorus. The program was made up of Herbert numbers exclusively. The number which called for the most interesting attention was the composition written especially by Mr. Herbert for orchestra and chorus, and dedicated to Dr. Tily, "The Call to Freedom." It is indeed a splendid composition, and very appropriate to our present feelings. May Ebrey Hotz sang the ode with the necessary amount of expression to make it all to be desired, and Horace R. Hood was at his best in the baritone solos he sang.

CHARLES W. H. BANCROFT.

### RAYMOND WILSON

Raymond Wilson, the pianist, has been doing much for Red Cross and war relief work lately, having appeared in several recitals where the proceeds went entirely to relief organizations.

On June 12, Mr. Wilson played in Skaneateles, N. Y., a noted summer resort near Syracuse. June 21, he was heard in a Red Cross benefit recital in the Alert Clubrooms at Medina, N. Y., where he was greeted by a large and enthusiastic audience. June 28, he played in Walton, N. Y., his renditions being so well liked that he was given some eight or more recitals in the course of the evening.

Mr. Wilson has recently made arrangements to have his recital bookings made under the management of the Syracuse Musical Bureau, which handles the bookings of the famous Belgian organist, Charles M. Courboin, and other artists. His managers report that there is every indication that Mr. Wilson will have one of his busiest seasons next fall, judging by the inquiries which are already coming in from those interested in securing him for their recital courses.

Mr. Wilson's second New York recital will be given in Aeolian Hall on Oct. 31. Judging by the reception given his work last fall by the metropolitan critics, the sincerity, technical brilliance and warmth of Mr. Wilson's playing will again secure most hearty endorsement from musical critics of the metropolis.

♯ ♯ ♯

**Balfour**—Constance Balfour has been engaged for three appearances with the Russian Symphony Orchestra in October.


# Ellen Kinsman Mann

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## KANSAS CITY, MO.

The following program of northern music was given at Convention Hall for the benefit of the Swedish Hospital, by a symphony orchestra under direction of Julius Osiier, with Forrest Schultz as concertmeister, recently:

Star Spangled Banner ..... Key
March from Brolluppet pa Ulfasa ..... Soderman
Reminiscences of Ossian (a northern overture) ..... Niels W. Gade
Violin solos—
Northern Suite (descriptive) ..... Halvorsen
On the Fjord; Boat Song; In the Mountains; The Tempest
Arthur E. Uhe
Largo, Ma Non Troppo, from Double Concerto ..... Bach
Arthur E. Uhe, Terence Pihlblad
Rural Bridal Procession ..... Grieg
Songs—
Visa I Folkton ..... Peterson-Berger
Til Majdag ..... Peterson-Berger
Om Dagen vid mitt Arbete ..... Svensk-Folkvisa
En Svane ..... Grieg
God Morgen ..... Grieg
Mme. Edla Lund
Entry de Bojars ..... Halvorsen
In Spring (Varen) ..... Grieg
Swedish Folksong ..... Inst. by Julius Osiier
(String orchestra)
Northern songs—
Angbattsang ..... Lindblad
Spinn Spinn ..... Jungst
Hvila vid denna Kalla ..... Bellman
Polka ..... Wahlin
Serenad ..... Ahlstrom
Lindsborg Male Quartette
Messrs. Keep, Wallin, Lofgren, Jaderborg
Ballet Suite from Perkeo ..... Julius Osiier
(Original production Royal Opera, Copenhagen, 1902)
Introduction and scene; Mazurka lento; Finale
Galop (Baccanale)
Floyd Robbins at the piano

## STREATOR, ILL.

The first of a series of recitals by the pupils of Miss Mora Murdock, head of the piano department in Streator Conservatory of Music, was held June 15, in which only the intermediate class took part.

Program given follows:

Spinning Song ..... Loth
Vera Prendergast
Barcarolle ..... Bauer
Fern Missel
Papillons ..... Spindler
Deborah Welter
Nocturne ..... Grieg
Jessie Williams
Chromatic Etude ..... Technikow
Octave Study ..... Spindler
Etude Melodique ..... Rogers
Catherine Conness
Etude in G ..... Moszkowski
Air de Ballet ..... Chaminade
Kathleen Brennan
Papillons ..... Ole Olson
Marion White

## GEORGE NELSON HOLT A VERSATILE ARTIST

Besides teaching a large vocal class at the Columbia School of Music throughout the season, George Nelson Holt, Chicago pedagogue and singer, has found time to translate from the French, during the Winter, the remarkable book, "Under the German Shells," by Emanuel Bourcier.

M. Bourcier was, for a while, instructor in liaison at Camp Grant and his book (in the Holt translation) is having a very heavy sale.

**Peoria**—The Peoria Musical College gave its One Hundred and Seventy-eighth Students' Recital recently, the following appearing: Evalyn Billinger, Rena Tanquary, Madeline Drake, Elsa Kanne, Mrs. Anna Brodman Rouse, Adelaide White, Mrs. Robert Keith, Beula Collinson, Edith Clinebell, Mrs. Helen Parkhurst Cowell, Lee Bright, Helen Hodnett and Mrs. E. M. Bailey.

## MINNESOTA MUSIC TEACHERS' CONVENTION

(Continued from page 17)

sesses an admirable technic and played with fine taste.

"Depuis le jour," from Charpentier's "Louise," and Gilberte's "Moonlight Starlight" were Miss Troendle's second group. The little singer charmed her audience with the radiance of her personality and then again with the lovely, appealing quality of her voice and her general artistic style. Her voice is remarkably flexible and her enunciation and phrasing faultless. St. Paul was unanimous in her praise.

♮ ♮ ♮

Wilma Anderson Gilman spoke on "The Teaching of Piano in the Public Schools." Mr. Giddings, the supervisor in the schools (Mrs. Gilman says), does not prove to make opera singers, but none will deny his accomplishments. They estimate there are 2,000 piano pupils taking private lessons, and they have an average of five pianos in the schools. They are teaching pupils to become practical pianists, and the ensemble practice, which is a part of the course, is invaluable to them. From the work that is being accomplished, Mrs. Gilman said, private teachers will need to become broader in their work to keep their pupils, and in turn more work will be given them.

♮ ♮ ♮

Miss Gertrude Cleophas, the Minneapolis pianist, was heard in recital at 2 o'clock. A Chopin group, Ballade in A flat major, Opus 47; Three Etudes, F minor, F, and G flat; Nocturne in F sharp, and Scherzo in C sharp minor, was followed by the MacDowell Etude de Concert, Papillons (Rosenthal) and Liszt's Hungarian Rhapsodie No. 6. Miss Cleophas has a marvelous technic at her command, and she plays with great beauty of tone. The Chorale in the C sharp minor Scherzo as played by Miss Cleophas enchants one and takes on new meaning. Tonal coloring and varieties of touch had much to do with the expressive style of her playing. The Liszt Rhapsodie was played with great fire and enthusiasm.

♮ ♮ ♮

Unfinished business and election of officers occurred at the close of the recital.

Frederick W. Mueller, in his report on examinations, spoke of the very high quality of the examinations and of the high grades that were attained. Of the sixty-seven candidates, seven took the associate. It is interesting to note that the associate examiners were Arthur Foote of Boston, in piano, and Rossetter G. Cole of Chicago, in harmony and theory.

Donald Ferguson of the University of Minnesota spoke of the purpose to standardize teachers in a larger way and the establishment of music in the community as an institution of intellectual attainment. As an academic branch taught in the high schools Mr. Ferguson outlined the plan of a preliminary examination in music for those desiring credit in entering high school, the course to include four examinations and one full credit given for each year. With the University of Minnesota assuming the leadership, examinations would be formulated by a committee from the association, working with the faculty of the university.

Piano, violin and theory as the only subjects now proposed in which examinations should be given provoked considerable discussion. A motion was made that voice, organ and all legitimate instruments of the orchestra be included.

An invitation from the Minnesota Educational Association for the State Music Teachers' Association to join it in convention in November was presented by Miss Elsie M. Shawe, supervisor of music in the schools.

The newly elected officers are: George H. Fairclough of St. Paul, president; James Lang of Minneapolis, first vice president; Miss Ednah Hall of Minneapolis, second vice president; John A. Jaeger of St. Paul, secretary-treasurer; H. E. Meyer of Wilmar, auditor.

♮ ♮ ♮

H. Chandler Goldthwaite of Minneapolis, organist of Hennepin Avenue Methodist Church, gave an organ recital at the House of Hope Presbyterian Church at 5 o'clock. The program included Toccata (Handel), Rondo (Beethoven), Soeur Monique (Couperin), Toccata and Fugue, D minor (Bach), Berceuse (Louis Vierne), Adagio Symphony No. 2 (Widor) and Prelude, Fugue and Variations on ancient carol (Pachelbel), and closed with "The Star Spangled Banner."

Mr. Goldthwaite has recently come here from the East. His great talent is somewhat expressed in the fact that he memorizes his entire programs. The Toccata of the Fugue in D minor, while finely played, lost in effectiveness at the start, when the rests were much too prolonged. His playing as a whole is scholarly and interesting, and we look forward to hearing him again.

♮ ♮ ♮

Frances Ingram, contralto, of the Chicago Grand Opera Company, gave the closing recital at the Plymouth Congregational Church Thursday evening. With Katherine Hoffman at the piano she gave the following program:

Invocation to Eros.....Kursteiner
Japanese Death Song.....Sharp
Possession.....Sharp
My Lover, He Comes on a Skee.....Clough-Leighter
Lungi dal Caro bene.....Secchi
Il s'est tu.....Gretchaninow
So Soon Forgotten.....Tschaikowsky
In the Moonlight.....Haile
Carnaval.....Fourdrain
Aria—Amour, Viens Aider (Samson and Delila)
.....Saint-Saens

Chinese Mother Goose Rhymes.....
Lady Bug
Baby Is Sleeping
What the Old Cow Said
The Mouse
Of What Use Is a Girl?
Pat a Cake
The Old Women
(Music based upon Chinese themes and translations from the Chinese by Headland Peking University)

The Ships.....Saar
The Sheep and the Lambs.....Homer
The Sailor's Wife.....Burleigh
The Muleteer.....Di Nogero

The "Chinese Mother Goose Rhymes" (Crist) were done by Miss Ingram with charming individuality. The Saint-Saens aria, more than all else, showed the dramatic power of the singer and the wide range of her voice. Two Russian songs, "Il s'est tu" (Gretchaninow) and the Tschaikowsky number, "So Soon Forgotten," were beautiful indeed. Miss Ingram was especially happy in the encores she gave, "Over the Snow" (Weidlinger) and two charming French songs.

## MAY PETERSON AN "ANGEL FROM HEAVEN"

Returning from a tour in the south, Miss May Peterson had some amusing experiences to recount, and, incidentally, she told of a new sobriquet given her.

She had been visiting her brother, serving at one of the aviation camps in Texas, and on Sunday morning the friends with whom she was stopping suggested that the party attend the services in a small negro church where Miss Peterson's host often sang. The attendance of white folks was no unusual occurrence, but Miss Peterson's presence and personality seemed to have the most inspiring effect upon the preacher. He had ascertained who she was, and his sermon throughout was punctuated with remarks which referred to the "angel from heaven" and the "angel with the thousand dollar voice." The congregation naturally focused its gaze upon her most of the time, but when at the earnest request of the not-to-be denied brother, Miss Peterson joined in the singing of the hymns, the worshipers were overjoyed. They crowded about her after the service, telling her how delighted they were and asking her to come again. Cordially Miss Peterson shook hands with everyone and told them how gratifying their sincere appreciation was to her.

And so the "golden girl of the Metropolitan" as she is known to many of us, has become "the angel from heaven" for the members of a simple little darkey congregation 'way down south.

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Mr. Scionti

Two Children's Songs—
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Farmyard ..... Grieg
Mrs. Winter

Chaconne ..... Bach-Busoni
Mr. Scionti

Winter Roses ..... Fontenailles
Rose Softly Blooming ..... Spohr
Supposing ..... Bischoff
Mrs. Winter

Ballad in F ..... Chopin
Cyril Scott

Rhapsody in F sharp minor ..... Dohnanyi-Liszt
Mr. Scionti

♮ ♮ ♮

A complimentary recital to the Society of Presidents and ex-Presidents of the State Association, which met at the American Conservatory July 10 and 11, was tendered by Mr. Heniot Levy, assisted by Miss May Wall and Corporal Finley Campbell, vocalists, at Kimball Hall, Wednesday evening, July 10.


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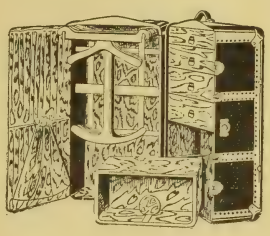

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Esther Berger
(Student of Karl Reckzeh)

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Jesus Only ..... Rotoli
Yesterday and Today ..... Spross
Marie Gores
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Violin—Ballade and Polonaise ..... Vieuxtemps
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Pelichinelle ..... Rachmaninow
Campanella ..... Liszt
David Marcus
(Student of Alexander Raab)

Vocal—Il est Doux, Il est Bon (Herodiade) .....
..... Massenet
Ebba M. Norman
(Student of Oscar Saenger)

Piano—
Carillon ..... Oldberg
Sardana ..... Granados
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Vocal—
As We Part ..... Ilgenfritz
Habanera ..... Bizet
Bernice Seabury
(Student of Edoardo Sacerdote)

Piano—
Prelude, F sharp minor ..... Chopin
Jota Aragonesa ..... Albeniz
Aaron Ascher
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**Browne**—Kathryn Browne sang at the national triennial convention of the Pi Beta Phi Fraternity, held at Charlevoix, Mich., June 28 to July 5.

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, JULY 19, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

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# Music News

Vol. 10 Chicago, July 19, 1918 No. 29


# Editorial

### PASSING COMMENT

Chicago has long regarded a music school as merely a downtown commercial proposition and not in the least as a home. And, indeed, there are many things to be said in favor of the idea.

There is, however, a very definite and an equally determined number of people who insist that a music school should also be a home school—hence the very great success of the New England Conservatory in Boston and the Cincinnati Conservatory.

It was inevitable, of course, that Chicago should have, some time, a school with a dormitory, and Bush Conservatory is the first to rise to this inevitability.

Music News has already printed a description and a picture of the new property and a recent visit there has shown that, minus the beautiful grounds of the Ohio institution, the new home school is very similar to the Cincinnati Conservatory.

The experiment is being watched with interest and Music News joins the many friends of the Bush Conservatory in wishing it great success in the new location.

* * *

At a studio recital at the Western Conservatory last week the President, E. H. Scott, found it necessary to ask the audience present to refrain from whispering during the program, and his statement of the case was so lucid and so convincing that it would be a pleasure to repeat it verbatim.

In effect he said: "Do not, at a young pupils' concert, think it unnecessary to give strict attention or to offer absolute courtesy to the players. Remember that these are frightened children with nerves at the highest tension. They want to do their very best, and they are very desirous of pleasing you; but, being inexperienced, they are apprehensive of results. It is, therefore, the height of unkindness to make their task all the harder by lack of attention or by the annoyance of whispering. If you were to whisper and be inattentive at a big concert at the Auditorium it would be more excusable, inasmuch as the experience and poise of the artists appearing there would enable them to override your annoyances entirely and insure their success in spite of your interference; but when you go to hear young students please be considerate of their inexperience and help them all you can by sympathetic attention."

*An Old Owl sat on the bough of an Oak,*

*And the more he heard, the less he spoke;*

*The less he spoke, the more he heard—*

*Why aren't we all like this Wise Old Bird, eh?*

*—Nemo.*

* * *

"Will they reach Paris?"

"No."

"Will the lines hold?"

"Yes."

Thus did Samuel N. Watson, formerly pastor of Holy Trinity Episcopal Church in Paris and known personally to scores of American musicians who have studied and taught in that capital, propound questions to himself and answer them in his address at St. James' Church, Chicago, last Sunday morning.

Dr. Watson has lately returned to America after witnessing at first hand almost four years of war conditions in Paris and in France, and he is in position to give telling and touching details. This he certainly did in the address above referred to, and his influence on the vast congregation assembled at St. James' was electric and must have awakened a great deal of fruitful thought.

The service, detailed elsewhere in Music News, was, on the whole, very remarkable.

To this writer the Litany of the War seems a wonderful thing, and it was particularly impressive as read by the curate of St. James' (Rev. Frederick L. Gratiot) last Sunday.

If you are an attendant at the Episcopal Church you will have heard this, but if not its reproduction here ought to be worth your reading:

**Litanies de la Guerre**

Sur la sentinelle avancee, qui dans la nuit froide et noire veille sur nos armees:
*O Mere, veillez.*

Sur l'eclaireur qui s'avance a travers bois et qu'une surprise peut perdre:
*O Mere, veillez.*

Sur le chasseur, le dragon, le hussard, le cuirassier et tous nos hardis cavaliers volant partout pour surprendre L'Allemand et le tailler en pieces:
*O Mere, veillez.*

Sur l'artilleur dont le canon gronde sans cesse et que les batteries ennemies voudraient aneantir:
*O Mere, veillez.*

Sur l'oiseau de France qui survole les positions teutonnes et qu'ils voudraient blesser a mort:
*O Mere, veillez.*

Sur l'officer sans peur qui commande, tout droit, sous les obus qui pleuvent et les balles qui siffent:
*O Mere, veillez.*

Sur tous nos soldats terres dans la tranchee, epiant le Prussien, et que la mitraille arrose sans relache:
*O Mere, veillez.*

Sur nos hardis marins naviguant a la surface des flots ou sous les eaux, exposes a chaque instant a l'invisible et terrible torpille:
*O Mere, veillez.*

Sur le pauvre blesse qui tombe, souffre et gemit dans la nuit glacee, sur le champ de bataille:
*O Mere, veillez.*

Sur les malades et les mourants dans un lit d'hopital, attendant la sante ou la mort:
*O Mere, veillez.*

Sur l'ame de tous nos soldats qui s'envole vers l'autre monde:
*O Mere, veillez.*

Sur le brancardier qui releve les blesses et les morts; sur l'infirmier, sur le major qui se devouent sans treve:
*O Mere, veillez.*

Sur le malheureux prisonnier, sans nouvelles et loin des siens et de la France:
*O Mere, veillez.*

Sur le pauvre envahi que la barbare vole, massacre et brule sans merci:
*O Mere, veillez.*

Sur le pretre-soldat que la guerre a contraint d'abandonner sa paroisse, sur le cure qui gemit sur son eglise detruite et ses fideles disperses:
*O Mere, veillez.*

Sur les veuves et les orphelins en larmes la soeur qui

pleure son frere, la mere qui a perdu son fils, l'epouse qui ne sait rien de son mari, et le petit enfant qui prie pour son pere:

*O Mere, veillez.*

Sur la France dont le coeur saigne, qui veut le bonheur de ses enfants, et attend la victoire et la paix:

*O Mere, veillez.*

**Litany of the War**

The sentinel at the front who through chill and dark nights guards our armies:

*O Lord, watch over him.*

The scout who advances through ambush and perishes if discovered:

*O Lord, watch over him.*

The Chasseur, the dragoon, the hussar, the cuirassier, and all our hardy cavalry striving to surprise and scatter the enemy:

*O Lord, watch over them.*

The artilleryman, whose guns never cease roaring, and whom the foe's batteries would destroy:

*O Lord, watch over him.*

Bird of France, flying over hostile armies who would strike him down even to death:

*O Lord, watch over him.*

The officer who commands without fear, under a downpour of shells and a whistling of bullets:

*O Lord, watch over him.*

Our soldiers fighting the Prussian down in the trenches, whom the machine gun sprays with bullets:

*O Lord, watch over them.*

Our stalwart sailors navigating the waters over or under, always in danger of the invisible and dreadful torpedo:

*O Lord, watch over them.*

The poor wounded man who falls, suffering and moaning, in the icy night on the battle field:

*O Lord, watch over him.*

The sick and dying in hospital beds, awaiting health or death:

*O Lord, watch over them.*

Souls of our soldiers, who take their flight out toward that other world:

*O Lord, watch over them.*

The stretcher bearer, who carries wounded and dead; the nurse, the physician, who serve without resting:

*O Lord, watch over them.*

The unfortunate prisoner, without news, and far from his dear ones and France:

*O Lord, watch over him.*

The poor invaded people, whom the barbarians rob, massacre and burn without pity:

*O Lord, watch over them.*

The soldier-priest whom war has robbed of his parish; the cure lamenting over his ruined church and his scattered flock:

*O Lord, watch over them.*

Widows and orphans who weep, sister bemoaning her brother, mother bereaved of her son, wife who knows naught of her husband, little one praying for its father:

*O Lord, watch over them.*

France with a heart that is bleeding, who longs for the joy of her children, awaiting triumph and peace:

*O Lord, watch over her.*

And once more—as a stimulant to tired hearts—we reproduce that most glorious of war songs, the verse by Mrs. Howe:

**Battle Hymn of the Republic**

Mine eyes have seen the glory of the coming of the Lord;
He is tramping out the vintage, where the grapes of wrath are stored;
He hath loos'd the fateful lightning of His terrible swift sword;
His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaming lamps;
His truth is marching on.

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment seat;
O be swift my soul to answer Him! be jubilant my feet!
Our God is marching on.

In the beauty of the lilies, Christ was born across the sea;
With a glory in His bosom that transfigures you and me;
As He died to make men holy, let us die to make men free;
While God is marching on.

# Effa Ellis Perfield

After spending a good part of the winter in New York and establishing her Method of Music Teaching very firmly in that city, as detailed in Music News on various occasions, Effa Ellis Perfield has just completed a Summer term in that city which has broken all records for attendance and enthusiasm.

Following this she has come to Chicago for her annual summer school, which is now in session at the McClurg Building in this city, with a very heavy enrollment of teachers from all parts of the United States.

Immediately following the Chicago dates Mrs. Perfield goes to Asheville, N. C. (August 12 to 31), and after that will hold classes in a number of cities of the West and South before returning to New York.

The attendance at Chicago is remarkable in view of the fact that Eastern teachers have been attending the New York classes and great throngs of Southerners are booked for attendance at Asheville, but the fame of the Perfield Method has grown so amazingly that were only Chicago to be considered there would be a very heavy attendance every time a class is announced here. But, as a matter of fact, in the class of this Summer there are teachers from almost every State of the Union.

Mrs. Perfield is an enthusiast and believes heartily in enthusiasm. "I do not care whether people agree with me or not," she says; "but I do like to have them energetic in defending their own stands, and if, after full argument, I have failed to convince them that my way is better than theirs, I have unbounded respect for them, provided they still enthusiastically believe their own way best."

And so, on last Saturday morning it was a great pleasure to hear Mrs. Perfield, at the McClurg Building, again demonstrate and urge her Method of Music Study; and, be it said in passing, so enthusiastic and so persuasive is she that it is difficult to imagine anyone sitting through one of her talks and coming away from it feeling that anything else is "the best way" rather than that way, which Mrs. Perfield advocates.

It is not necessary—nor would it be advisable—to give a consecutive and detailed account of what this brainy woman said on Saturday, but a few comments jotted down at random while listening to her will, perhaps, indicate the unusualness and the brilliance of what she said.

And, as she "demonstrates" every Saturday morning at 10, besides at various other times, anyone who desires to hear more can easily make the opportunity.

Emphasizing previously reiterated statements, Mrs. Perfield spoke of eye, ear and touch development not alone in music, but also with reference to every kind of education.

She believes that eye and ear must be trained absolutely and that touch finishes the trinity of possibility.

"And," she says, "thorough training means that you must see and feel with the ear, you must hear and feel with the eye, and you must touch with the eye and ear."

"There is one great objection to your method," said a New York educator to Mrs. Perfield; "it cannot be used by the rank and file of teachers in public schools, because it absolutely requires the teacher to be an educated musician."

"Yes," said Mrs. Perfield in telling of this; "I admit that this is true. The Perfield Method does certainly need teachers who have both material and true pedagogy back of them."

"True feeling," further said Mrs. Perfield, "comes through the eye and the ear, but it must be balanced by reason and then enhanced to its fullest possibility by drill.

"Others may teach other ways if they believe in it; but as for me," she said, "I teach eye, ear and touch because I believe implicitly that this is the best method."

In outlining her way of teaching staff, scales, chords, modulations, etc., Mrs. Perfield said: "He only is a true pedagogue who sees the end from the beginning and in the statement of first principles includes always the big and final principle."

In other words, if one would become a musician, the Big Vision is necessary.

"If I could go back to my early student days," said Mrs. Perfield, "I would no longer take anybody's word for anything. I would accept no textbooks. I would demand positive proof as I went along."

And so, in her own teaching she tries to appeal to the reason and the intelligence of the pupils; and thus in their work she instills confidence, for anyone who knows absolutely what his work is has a feeling of absolute security when the time to exercise his gifts arrives.

"Anything is right for you," continued this careful thinker, "so long as you absolutely believe it or until you outgrow it. Give everyone a careful hearing, test every statement made to you, but be yourself first and last, and change your plans and methods only when you are convinced of something better.

"Finally," said she, "teach pupils not to be self-conscious and not to worry over mistakes. On the contrary, just forget them as promptly as possible and put the mind to the task of fresh achievement."

The large class of students (mostly established teachers) present at this time listened to Mrs. Perfield with rapt attention and found her statements to be very convincing even as her method of presenting them was wholly fascinating.

A brilliant woman is Mrs. Perfield—and distinctly worth hearing. C. E. W.

———###———

## FROM THE HARRIS STUDIO, 929 KIMBALL BLDG.

Miss Ruth Craig, soprano, was the soloist at the Second Presbyterian Church, on Sunday, July 14, and at Calvary Presbyterian Church, July 7.

Miss Kathryn Longwell, soprano, was soloist at Calvary Presbyterian Church on Sunday night, July 14, singing Riley's "The Prayer Perfect" and "God Be Merciful" (Bartlett).

Miss Antoinette Cleveland, contralto, was soloist at the morning service, singing "Out of the Deep" (Rogers) and "What Are These?" (Brown).

Mr. M. M. Hamlin, tenor, will be the soloist at Calvary Church during choir vacation. Mr. Hamlin is the regular soloist for this church.

Miss Laura Houghton, soprano, has sung twice this month at the Great Lakes, giving full programs.

## A SPECIAL PATRIOTIC SERVICE AT ST. JAMES

### "Vive la France"

On last Sunday morning a remarkably fine program was given at St. James' Episcopal Church in honor of "Quatorze Juillet," which, as everyone knows, is the parallel occasion to our Fourth of July.

The fame of the occasion had been spread abroad so assiduously that the church, big as it is, was much too small to accommodate the throngs and many were turned away, unable to gain admittance.

♮ ♮ ♮

It is only on very rare occasions that such an elaborate or so indicative a spectacle may be observed as was the processional at this time, for, besides, the choir and the clergy, as usual, there were carried in the procession five flags—those of the United States, France, Italy, Great Britain and Belgium—the color-bearers being officers in high command in the various armies, and the processional being further distinguished by the presence of the consuls of Great Britain, Belgium, France, Italy and Brazil, besides Major J. L. Corbett, adjutant-general, National Army, and Lieutenant-Commander Ogden G. McClurg, chief of staff, Ninth, Tenth and Eleventh Naval Regiments.

There were two splendid talks—one by Rev. Samuel N. Watson, D. D., rector emeritus, Holy Trinity Church, Paris, and the other by Monsieur A. Barthelemy, consul of France.

♮ ♮ ♮

The music, under the skilful touch of Hugo Goodwin, was an inspiration and a benediction.

The hymns had too much a flavor of newness, but were sung admirably by the big choir present. They were "We March, We March to Victory" (Barnby), "America, the Promised Land" (Murphy, a member of the choir) and "Forward Be Our Watchword" (Smart).

In my opinion, it would have been better, on so popular an occasion, to have used something in which the congregation could have joined—"Onward, Christian Soldiers," for instance.

However, the dullness of the hymn singing (by the congregation) was more than made up in the wonderfully potent renditions of "Star Spangled Banner," "America" and the "Marseillaise," for it is doubted, if ever in any church, have these been better done, while the "Battle Hymn of the Republic" certainly comes in for unusual praise, inasmuch as Mr. Goodwin's conception of it is the best heard from any choral body since the war began.

The choir, in spite of the fact that July is at its apex, was up to St. James' standard and the various service numbers were very well done, especially the "Festival Te Deum" of Dudley Buck, in which, in solo excerpt, the splendid bass voice of William Beard was heard to exceptional advantage, as well as other soloists unnamed on the program.

France was paid another compliment in the use of Cesar Franck's very beautiful "O, Lord, Most Holy," in which the choir did the best work of the morning supplementary to a very fine reading of the solo line by Master William Crockett.

St. James' is abominably arranged in the matter of the placing of the organ and the choir, and one wonders how it is ever possible to get perfect ensemble when such spaces intervene between accompaniment and singer.

Mr. Goodwin is, however, rapidly acquiring the aural technic necessary, and he managed all his forces on Sunday with skill and good effect.

In solo playing he was, of course, exceptional, using as his prelude a Prayer in E by Alkan, entirely novel and equally good, and closing the service with "Piece Heroique" (Franck), a number at once quite apropos and distinctly brilliant under the Goodwin manipulation.

C. E. W.

♯ ♯ ♯

## AMERICAN CONSERVATORY RECITAL

On Wednesday morning, July 10, at the American Conservatory occurred one of the weekly morning recitals given by members of the faculty. The artists on this occasion were Clarence Loomis, pianist, and Ramon Girvin, violinist. They presented the following interesting program:

Sonata for Violin and Piano, C major.....Mozart
Allegro vivace; andante sostenuto; rondo allegro
Messrs. Girvin and Loomis

Carnaval, Op. 11.....Schumann
Mr. Loomis

Reverie.....Parvis
Romanza Andaluza.....Sarasate
Berceuse.....Spalding
Rondo, G major.....Mozart-Kreisler
Mr. Girvin
Mr. Kottler at the piano

Barcarolle.....Loomis
Mazurka, B minor.....Chopin
Ballade, A flat major.....Chopin
Mr. Loomis

Whether 11 o'clock in the morning is a particularly propitious time to listen to a program of this type, or whether the artists on this occasion happened to be particularly enthusiastic, at any rate there existed a mutually responsive consciousness between the soloists and the audience which one feels but rarely.

The Mozart Sonata was played with most appropriate delicacy and refinement of feeling. Mr. Loomis' rendition of the Carnaval exhibited a wealth of technic and a scholarly grasp of the whole. Mr. Girvin's fund of technical equipment is also ample, and he plays with exceedingly keen perception and artistic taste. His reading of the Spalding Berceuse was charming to a degree. Mr. Loomis in the last group played a Barcarolle of his own composition, which demonstrated clearly the pianist's talent as composer. In its construction, both as to form and atmosphere, it was clearly the work of a skilled artist.

MARY CARVER WILLIAMS.

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## A JOINT RECITAL BY PUPILS OF MRS. ZYGMAN AND MR. HUELSTER

On last Friday evening at the Huelster Studios in Kimball Building there was a joint program by three Huelster pupils and four from the class of Flora G. Zygman, which attracted as many people as the commodious suite would hold and which was greeted with very great enthusiasm.

Mrs. Zygman, herself a finished pianist, showed conclusively in the work of her pupils that she knows how to teach and how to select repertoire for her students.

Elias Moll played a Chopin Polonaise, Sarah Waldman gave a Beethoven Sonata (Pathetique) movement, Gertrude Movitt was heard in a movement of the A flat Sonata (Beethoven) and a Chopin Mazurka, and Evelyn Hattie Fox created a sensation with her brilliant playing of the First Movement of the great A flat major Concerto (Beethoven), in which she had the invaluable assistance of Mrs. Zygman at the second piano.

All these pupils showed clarity of touch, good pedaling, rich tone and careful interpretative thought.

The Beethoven Sonatas and Concerto were played in a way to prove that Mrs. Zygman believes in teaching musicianship as well as piano technic, and the Chopin numbers were also sympathetically as well as authoritatively presented.

All four of the pupils had poise and style and all attained much success with the audience.

Mr. Huelster presented Stella Lipp, lyric soprano; Ada T. Huelster, soprano, and Mr. Poat, bass-baritone.

Mrs. Lipp, whose voice is facile enough to qualify her as coloratura, probably, was very definite and wholly agreeable in "The Provencal Song" (Dell'Aqua) and in a group of well-known numbers by Reichardt, Saar and Rogers.

Miss Huelster, whose voice is full and rich and whose style is sincere and musical (not to mention her fine enunciation), was very attractive in "Thoughts Have Wings" (Lehmann), "Pierrot" (Johnson), "Down in the Forest" (Ronald) and "Wind Song" (Rogers).

Mr. Poat is the possessor of an unusually big voice and a breadth which sometimes leads him to be a little loggy in style. This fault will disappear, however, for his method of tone production is evidently good and his musicianship is growing.

He made a big impression in his songs, all of which were bravura, the list including "The King of the Winds" (David), "My Love, Farewell" (Mossler) and "Invictus" (Huhn).

Accompaniments of unusually fine musicianship and style were played by Mrs. Zygman.

C. E. W.

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**Goodwin**—On last Thursday evening an organ recital was given at the First Presbyterian Church in Greenburg, Pa., by Gordon Balch Nevin, at which time the program included his own suite, "Sketches of the City," and Hugo Goodwin's "The Fountain Sparkling in the Sunlight."

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## CHICAGO MUSICAL COLLEGE NOTES

Applications for the free and partial scholarships in the Chicago Musical College are rapidly coming in. No fewer than sixty free and one hundred and fifty partial scholarships are awarded to deserving students, twenty-five of the former being allotted to the piano department, eighteen to the vocal department and six to the department of violin. In addition to the College free scholarships there are special scholarships given respectiveiy by Alfred M. Snydacker and Edward F. Bosley. The former is a piano scholarship of the value of $400, the latter a vocal scholarship, value $100. Adolf Muhlmann and Edoardo Sacerdote each are giving a special opera scholarship, which comprises one free vocal lesson a week and instruction in the opera class. The final competition for these scholarships takes place at the beginning of September.

Alexander Raab has been presented with a gold-mounted memorandum book by the members of his class. The book bears the following inscription: "To Alexander Raab, a great artist and wonderful teacher, with the sincere admiration and appreciation of his class of 1917-1918." Mr. Raab wishes to take this opportunity of thanking his students.

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**Willard**—Carolyn Willard, Chicago pianist and teacher, has gone to Union City, Mich., where, as usual, she will teach throughout the summer, spending much time also in preparation of repertoire for her next concert season, which begins with a recital at Nashville, Tenn., on October 25, to be followed by a Chicago recital on Sunday, November 17. Miss Willard appeared with great success before the Michigan Music Teachers' Association at Lansing, recently.

# Music in Chicago

## A COMPLIMENTARY CONCERT

A Complimentary Concert to the Presidents and the Past Presidents of the State Music Teachers' Associations was given at the small hall on the fifth floor of Kimball Building on last Wednesday evening to a goodly audience and much enthusiasm, although the wisdom of using this hall is an open question.

The ceiling is very low, the ventilation is bad, the lighting is glaring and, to cap the climax, the piano provided on Wednesday was an over brilliant one, almost blatant in tone and wholly unsuited to the room or the artists who used it.

The New Kimball Hall on the second floor of the Kimball Building is a gem, but the one on the fiifth floor is not, in the opinion of this writer, desirable for artist use.

The chief artist of last Wednesday evening was Heniot Levy, than whom it would be difficult to name a more conscientious or finished pianist.

His reading of the Chopin Sonata, Opus 58, was at a point of authority and beauty which could scarcely be overstated, in spite of the handicaps above enumerated, and his playing of the Barcarolle and Scherzo (B minor), by the same composer, was also splendidly effective.

In the middle of the program he repeated a group of his own compositions which have been heard before and which comprises three pieces of much worth; i. e., "Poem de Mai," "Mazurka" and "Valse Petite."

The "Poem" is the most artistic of these, the Mazurka the quickest in rhythmic appeal and the Valse is most full of dainty charm. All three, however, glow with musical beauty and all are of such pianistic build as to make them extremely interesting material for all teachers and artists to deal with.

There were two singers on the program also, both having the advantage of the superior accompaniments of Mrs. Charles Orchard and both being artist pupils of D. A. Clippinger, who, in fact, was host of the evening.

May Wall appeared first and sang "Canzonetta" (Rosa) with clear and facile classic style, the "Divinities du Styx" (Gluck) with such power and passion as to invest it anew with interest, "The Nightingale" (Grant-Schaefer) with an appealing lilt, and "The Sweet of the Year" (Salter) with that same insistent musical beauty which made it one of the features of a recent very successful recital given by Miss Wall.

The second singer was Corporal Finlay Campbell, who appeared in uniform, the knowledge of whose fifteen months in the French trenches (where he was severely wounded) brought him an ovation when he came to the stage.

But it was his excellent singing which ensured a continuance of this enthusiasm throughout his group.

His voice is rich, full and musical and his style is clear cut and intelligent.

One of his very greatest assets is his clear enunciation, for in spite of the low ceiling and the abominable acoustics of the hall, he was able to present each sentence so that it was distinctly heard. C. E. W.

## MRS. BOWMAN AND MR. PEASE SING AT NORTHWESTERN

The outstanding feature of the song program given by Mrs. Hatswell Bowman, soprano, and Rollin M. Pease, baritone, at Music Hall of the Northwestern University School of Music, Evanston, last Tuesday evening was two groups of duets wonderfully well chosen and equally well presented.

The first of these groups comprised "The Nightingale," "Heart, Repent Thee Not" and "Gondoliera," by Georg Henschel, and all of them formerly sung in the duet programs by Mr. and Mrs. Henschel, and the last named having been sung by every high and low voice that ever essayed ensemble.

It is, nevertheless, a most beautiful song and the whole group was charming.

In the second group the best number, as it was likewise the gem of the whole program, was the splendid song from the oasis scene of "Thais," which has been heard so often with delight at the hands of Mary Garden and Hector Dufranne at the Auditorium, but which was also potently beautiful at Music Hall in Evanston, as treated by Mrs. Bowman and Mr. Pease.

The Ambroise Thomas "Legeres Hirondelles" and the A. Goring Thomas "Contentment" completed the distinguished list, both very effective, but the last rising to a perhaps greater climax of beauty.

The two voices blended excellently and the musicianship and art of the two singers furnished a constant delight to the big and very much interested audience. Each singer gave also a solo group and each scored a success.

Mr. Pease, whose voice is rich, full and warm, and is, likewise, amenable to minute graduations of mood and color, was very much liked in "The Eagle," in a stirring setting by Grant-Schaefer, the much used "Uncle Rome" (Homer), the very unusual "Knotting Song" (Early English) and the Prologue to "I Pagliacci," in which last named he created a sensation.

Mrs. Bowman is a lyric soprano of beautiful quality and very definite facility. Her "Love Hath Wings" (Rogers) was daintiness personified. "Songs My Mother Taught Me" (Dvorak) was very musically treated, and Kursteiner's "Invocation to Eros" was done with a power and passion which proved Mrs. Bowman to be very versatile. C. E. W.

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## PUPIL OF MME. YUNG ENGAGED

Miss Dorothy Gnaedinger, prima ballerina and member of Mme. Yung's ballet, has just returned to this city after completing a most successful engagement at the Circle Theater in Indianapolis. Miss Gnaedinger is now rehearsing with six other pupils of Mme. Yung for a seven weeks' tour, beginning August 23. Miss Dorothy Lang will be the first solo dancer.

♯♯♯

**Alcock**—Mrs. Merle Alcock is to sing the contralto music of Bach's "St. Matthew's Passion" when it is performed for the third consecutive year by the New York Oratorio Society next April.

## EDITH PRUYN HALL AND CHICAGO LADIES' QUARTET

Trinity M. E. Church, after the many ups and downs following the burning of its handsome building many years ago, is now at home in the abandoned St. Paul's Universalist Church at Thirtieth and Prairie. Probably St. Paul's wealthy parishioners have in ideal a stately and esthetic edifice on the Midway, where they are now encamped, but they have a good job ahead of them to beat the stately pile they left behind. It is an imposing mass from the outside, the lantern dome easily coming inside the term "superb," and the interior finish is of woods that simply cannot be found nowadays. I felt myself wishing Trinity a thumping prosperity just so they might keep the fine old building as a monument to former days of grandeur.

The "elderly person" in me is hard to restrain when I see these truly noble and lovely emblems of a rich past endangered by an exaggerated fear of the invading "black belt."

♮ ♮ ♮

The Trinitarians have a new pastor, an engaging, likable young hustler, who will surely not leave any task undone to make good on a hard job. And he has the best sort of a helper in his organist, Edith Pruyn Hall, who seems to have time and energy always at call and is untiring in evolving musical schemes that will bring results. There is a good organ, and she knows how to play it with a direct straightforwardness and bigness of spirit that does not cover up at all the presence of felicity of touch, grace of phrasing and the deftness of color sense which is the organist's second sight. And with all her duties she finds time to respond to that creative impulse which refuses to be stilled. She has a number of nice things to her credit, and one of the best is her Festival Prelude, built around the strophes of Sullivan's "Onward, Christian Soldiers." There is good basic fabric, and her harmonic devices are legitimate and effective; the varied treatment throughout has proportion, and the summing up carries definite and admirable style.

She has a capable ally in Mrs. Francis Carey Libbe, endowed with a rich voice of such wide range that the opulent notes of a contralto compete with some ringing ones in the upper scale. She sang two songs with the best sort of feeling and taste, making their test so lucid that they were doubled in value. Of course there was an encore for them, and everything else, for the Trinitarians were enthusiastic at their concert last Tuesday evening, when these notes were taken.

Assisting these "home folks" was Mrs. Alice Bell Watts, a soprano, whose voice is of unusual brilliancy and of a poise that poosens the text with pleasurable surety; and she has warmth and tenderness at command and the finesse to make them tell.

Mrs. Watts is the first soprano of the Chicago Ladies' Quartet, and Mrs. Libbe the first alto. Their associates are Mrs. Byrde-Kitson Schwarz and Mrs. Gwennie M. Evans, second alto and soprano, respectively. They sang four numbers and the encores, and although these were not of sufficient variety or order to measure the body fully, still they served to give a taste of the quality of the organization. It is decidedly satisfactory to record that it is worthy of the most serious and grateful consideration. It is the first endeavor in many years to revive and enlarge this agreeable form of musical diversion, and it should be safe to predict for the quartet speedy recognition in the very best fields. There is nothing of a venturous nature in its present manifestation. The voices are all good and they blend with a fine tingle of spirit in their quality—a composite tone which does not swallow up personality but assimilates it. They phrase so unusually, they enunciate so purely, they color the text so neatly, have such a sense of infused taste in the use of that dangerous weapon, the rubato, that it is apparent there has already been determined and unsparing work done, with full faith in whoever did the coaching. Their singing comes quite close to the abused word "refined." In the last analysis all concerted music should carry this surrender to the music itself rather than to any noticeable individual effort employed. It is this quality in this new endeavor which indicates that the quartet has a certain standard in mind and which, if maintained, cannot fail to carry it far, as well as to give unstinted pleasure in all quarters.

ALBERT COTSWORTH.

♯ ♯ ♯

## MUSIC TEACHERS' NATIONAL ASSOCIATION

The first sectional meeting of the Music Teachers' National Association was held at the Seventh Avenue Hotel, Pittsburgh, on Friday evening, June 28. Some twenty-five members and friends gathered for an informal dinner and reunion. Addresses were made by Mrs. Ida F. Norton, a life member of the Music Teachers' National Association, and Lynn B. Dana of Warren, Ohio. It was unanimously decided to hold another such meeting about the middle of October, when a much larger attendance is expected.

CHARLES N. BOYD.

♮ ♮ ♮

For the conference of the Committee of History of Music and Libraries, at the convention of the Music Teachers' National Association, the program will include a report on the status of the music libraries in the country. Last year a questionnaire, prepared by this committee, was sent out by Dr. Claxton, United States Commissioner of Education, covering the music sections of our public libraries, their collections and facilities, and their popular use. The complete report to be presented at this meeting will review the music collections in nearly 1,500 libraries. It will be not merely a statistical summary, but it will go into details concerning lists, plans and suggestions based upon the library reports.

This committee announces also the following papers: "A Review of Materials and Methods in Teaching Music Appreciation," by Prof. George Dickinson of Vassar College; "Spanish Mission Music," by Mrs. Lillie Terrell Shaver of the Southwest Texas State School, San Marcos; and a paper by Mrs. Arthur E. Bostwick, librarian of the St. Louis Public Library, who has one of the best music sections in any public library in the country.


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# Music at RAVINIA PARK

### Wednesday Evening

The opera for Wednesday evening was Donizetti's tragic "Lucia," with practically the same singers that appeared last week, save in the case of Sir Edgar, who was impersonated by the new tenor, Salvatore Sciaretti, in debut performance.

He disclosed a lyric voice of pronounced coloring and histrionic technic of large dimensions. In all probability he will be a worthy copartner to the two other tenor favorites when he has accustomed his organ to open-air singing.

Mabel Garrison gave a worthy account of Lucy's hallucinations, singing the well known and ofttimes "horribly mutilated" aria in splendid style and wellnigh perfect voice.

Millo Picco was thoroughly at home as the scheming brother, and Leon Rothier made the small part of the family servant loom into prominence by his painstaking efforts.

Louis Derman and Cordelia Latham rounded out the sextet, which was given in suavity of tone and excellent ensemble interpretation.

ALLEN YORK.

♮ ♮ ♮

### Thursday

On Thursday evening it was very refreshing to see a fair audience in attendance at the opera. This, too, was in spite of the weather, which was uncomfortably cold. It is to be hoped that warmer weather during the remainder of July and August will inspire people to turn out to the performances.

On this occasion "Faust" was given, with the following cast:

| | |
|---|---|
| Marguerite | Claudia Muzio |
| Siebel | Sophie Braslau |
| Faust | Orville Harrold |
| Mephisto | Leon Rothier |
| Valentine | Graham Marr |
| Martha | Cordelia Latham |

The cast was not only well selected, but the whole performance was agreeably staged and presented with great ease and finesse.

In the Garden Scene, which was given first, Sophie Braslau as Siebel gave an excellent interpretation of the Flower Song, while Harrold did his best work in the Cavatina. Muzio, who did not use her voice to distinct advantage in the Jewel Song, reached a higher pitch in the closing duet, to be followed by even more attractive work later on. Rothier sang Mephisto with his usual smoothness of tone, but with unusually obscure enunciation. Aside from this his interpretation of the part was good. His costume was "devilishly" attractive. In the Death Scene Graham Marr as Valentine did some markedly good work. His voice exhibited an unspoiled richness of tone and character. It was in the final trio in the Prison Scene that Muzio outdid herself and

SOPHIE BRASLAU

reached a remarkably dramatic climax without the slightest show of vocal strain. Her French pronunciation was beautiful throughout. Cordelia Latham proved an acceptable Martha.

M. C. W.

♮ ♮ ♮

### Friday Afternoon

Friday afternoon ushered in the second student-artist day on the Ravinia program. This feature, so newly introduced, is a very fortunate one for the young artists concerned, as well as for those who come to hear them. It gives the soloists an excellent opportunity for performance in a large auditorium under widely diversified conditions. They must not fail to realize the prestige given them in these appearances. The soloists of Friday were Miss Mildred L. Smith, contralto, and Miss Marion Bergman, pianist. Miss Smith, who has had her entire vocal training with Miss Mary Peck Thomson, is a native of Mount Pleasant, Mich., though now permanently resident in Chicago. She sang:

| | |
|---|---|
| Yesterday | Phyllis Fergus |
| Lullaby | Lieurance |
| The Nightingale Has a Lyre of Gold | Whelpley |
| O Love, Lend Thine Aid | Saint-Saens |

The last song received the best interpretation and seemed the best suited to her voice, which is quite rich in tone, though not heavy, exhibiting more mezzo than alto quality.

Miss Bergman, artist pupil of Alexander Raab of the Chicago Musical College, played the following group:

| | |
|---|---|
| Rhapsody, F sharp minor | Dohnanyi |
| Etude, C major | Rubinstein |

Her pieces were admirably chosen and well rendered. They were of a sufficiently brilliant character to display to perfection in the outdoor theater Miss Bergman's finished technic and yet not too brilliant to show off her tone work to good advantage. The young artist is to be congratulated upon a most creditable performance.

The orchestra, conducted by Gennaro Papi, presented a program of more body and variation than last week, including two numbers delightfully Scandinavian in character, Soedermann's "Swedish Wedding March" and "Coronation March" (Svendsen), concluding with the sparkling "Maluguena" from the "Boabdil" of Moszkowski.

♮ ♮ ♮

### Friday Evening

On Friday evening the celebrated Metropolitan contralto, Sophie Braslau (who, by the way, is no less charming a friend than a singer), again entertained a small but most appreciative audience. This week she sang a group of songs instead of an aria, and proved herself an incontestably great artist in this direction. She sang the Rachmaninoff "O Thou Billowy Harvest Field" in the original Russian, followed by two English songs, "Mavourneen" (Lang) and "Consecration" (Manney). Her accompaniments were played by Mr. Hageman with superb artistry.

As conductor of the orchestra Mr. Hageman gave a broad and appealing reading of the Prelude to "The Deluge" (Saint-Saens), with Mr. Weisbach's splendid obligato. The Glazounow Ballet Suite was especially appreciated and graciously encored with the Dvorak Humoresque.

MARY CARVER WILLIAMS.

♮ ♮ ♮

### Saturday

Saturday afternoon the following program was given by the Symphony Orchestra, under Richard Hageman's guiding hand:

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|---|---|
| Star Spangled Banner | Key |
| Overture from Samiramis | Rossini |
| Reverie | Vieuxtemps |
| Romarinskaja | Glinka |
| Irish Rhapsody | Herbert |
| Lyric Suite, Op. 54 | Grieg |
| Shepherd's Boy | |
| Norwegian Rustic March | |
| Notturno | |
| March of the Dwarfs | |
| Two Spanish Dances | Moszkowski |
| Polonaise from Eugen Onegen | Tschaikswoky |

Saturday evening marked the first performance this season of Verdi's "Il Trovatore," with Claudia Muzio again impersonating a Verdi heroine, Morgan Kingston repeating his well known idea of the Troubador, Millo Picco as the Count, and Sophie Braslau in a splendid version of the gypsy, Azucena. Altogether, a splendid cast that assured a good singing performance under the magic baton of Gennaro Papi.

A. Y.

♮ ♮ ♮

### Sunday Afternoon

On Sunday afternoon the resort was turned into a veritable playground, when, on the ball diamond, various army and navy units participated in the indoor as well as

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the outdoor sports, to the delight of a huge, admiring crowd that was swayed by the games, races, drills, etc. There was no concert, as is the custom, and to fill the gap the Great Lakes Naval Band (350 strong) played popular and patriotic airs between the athletic stunts.

From the grand stand, where, on either side of the jackie band, admiring humanity was seated, as well as from the spectators that made a crowded circle around the entire field, came eager cries of "Go to it, navy," "Show 'em up, army," as the sports progressed.

The most enthusiasm was aroused when a Jack and a Sam engaged in an old-fashioned pillow fight brought up to date. Across two horses is stretched a pole and

MORGAN KINGSTON
in "Il Trovatore"

astride this the two opponents pummel each other until one makes his "fall from grace," which sometimes does not occur any too gracefully, while the crowd howls with delight.

Sack races, three-legged races, relay races and a tug of war came in rapid succession to test the prowess of "our fighting men."

All seemed to enjoy themselves, but particularly the men in uniform, for whom the Ravinia Club is striving so hard to provide entertainment. The men have clubrooms for their exclusive use, where a lunch is served to 200 with 200 fair misses to peep over the teacups at the tanned, eager faces of the men who are doing their bit.

As one husky tar said to another in the recess where mere men congregate to smoke the weed between times, "Some of them guys don't seem to have the nerve to make up with a Jane. Why, all you have to do is to ask your partner if she has a date and if she has, well, there are 199 more to choose from." Which goes to show the optimism of the men in service.

A. Y.

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### Sunday Evening

The laughing opera by Rossini, "The Barber of Seville" (first time), was the bill of the evening, and a large crowd remained to hear the singing of Garrison, Harrold, Daddi, Picco, Rothier, Latham and Derman.

This opera is one of the most entertaining of the "cut" versions offered by Mr. Eckstein. It loses none of its comedy, and the recitatives and arias were given in practically their original writing.

Daddi made an excruciatingly funny Dr. Bartholo, indulging in plenty of low comedy and pantomimic expression.

Rothier made the music teacher a constant delight. His sonorous voice was in splendid keeping with the role, and he spared us the usual "clowning through the part" that most bassos think essential. He played it straight and without a suggestion of burlesque. He sang the "Calumny" aria splendidly.

Picco came up to the expected as Figaro. His Latin humor was at all times sparkling and the technical facilities of the role were handled exceedingly well. Here is an example of a baritone minus a cosmopolitan reputation who can easily take his place among the Metropolitan stars that twinkle at Ravinia. "Awful" Harrold appeared as the suitor for Rosina's hand. This singer no longer deserves the prefix "Awful," for this season he has come back to us rejuvenated as to voice and minus the former "bleat."

Miss Garrison made a dainty Rosina, acting in a plausible and sane manner; and keeping up her share of the comedy admirably. Brilliant she was in "Voce di primavera" (Arditi) that was interpolated in the lesson scene. She could have easily taken an encore, and why she declined is a mystery, for her organ did not sound the least bit worn.

Altogether, as we said before, "The Barber" is by far the most entertaining of the musical operatic moments so far this season.

ALLEN YORK.

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### Other Operas

Tuesday evening Muzio reappeared in Tosca, with Kingston, Marr and Rothier in other leading roles.

On Wednesday a repeat of "The Tales of Hoffman" was given, with Garrison, Braslau, Harrold, Rothier and D'Angelo.

On Thursday Muzio repeated her fine performance of "Aida" with Kingston as Radames.

This afternoon (Friday) the weekly student-artist program includes as soloists with the Chicago Symphony Orchestra, Gennaro Papi, conductor, Janet Linn Cobb, violinist, and Mabel Lyons, pupil of Howard Wells, pianist.

Tomorrow evening the first hearing of "Lakme" will occur, with Garrison as the "bell singing maid."

It looks as though the third week is keeping well to the standard that Ravinia set at the beginning.

ALLEN YORK.

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### GAVIN WILLIAMSON

Gavin Williamson, pianist, has recently returned from Pittsburgh, Pa., where he has completed a most successful year as supervisor of music in one of the largest high schools, and as organist at the Trinity Episcopal Church. During August he will substitute for Mr. Palmer Christian at the Kenwood Evangelical Church in the latter's absence.

Mr. Williamson will remain in Chicago during the coming year and will be open for engagements as accompanist, many of which he has already booked.

### NOTES FROM THE STUDIO OF ESTELLE L. RUSSELL

Miss Mayme Baumgarten sang at Fort Sheridan for the soldiers on Sunday evening, June 23, and at Oak Park on Tuesday, June 25.

Mrs. Lucille Hayley is soloist for the Howard Theater the week of the 16th, and Miss Louise Treitz the week of the 23rd.

Miss Emma Kemp sang the offertory solo at Erie Chapel on Sunday, June 30. Miss Kemp is one of the girls who successfully passed the civil service examination for yeowomen and left for Washington Monday, July 8. This makes the tenth pupil from the studio to enter service. Miss Dorothy Sutton, coloratura soprano, is driving for the Red Cross. It will soon seem more like a recruiting camp than a studio. There are now representatives in France, on the seas, in Georgia, in Texas, at Great Lakes and in Illinois.

The choir of the Garfield Park Baptist Church gave their closing song service of the season Sunday evening. The work of the choir was most gratifying. Two numbers especially well rendered were "The Lord Is My Strength" (Wooler) and "By Babylon's Wave" (Gounod). Soloists for the evening were Misses Clara Link, Pauline Solomon, Bernice Austin and Mr. William Mills.

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## THE WESTERN CONSERVATORY

On last Wednesday evening the Western Conservatory presented pupils of Grace Knowlton Scott in the following program:

Little Friends Polka ..... Streabbog
John Willard
The Prince's Wedding ..... Hartman
Delphine Metz
Dance of the Dewdrops ..... Rouka
Rose Bobinsky
Voices of Spring ..... Keats
Mildred Gentner
Song of May ..... Williams
Ruth Bobinsky
Shepherd's Evening Song ..... Blake
E'Lancee (Mazurka) ..... Wach
Lucille Epstein
Piano duo—Scherzo Polka ..... Behr
Alexander Donald and Eugene Felz
Grandmother's Menuet ..... Grieg
Flower Song ..... Fieldhouse
Luella Metz
Two Flowers ..... Koelling
Frances Haley
Crystal Chimes ..... Wilson
Alexander Donald
Il Trovatore ..... Dorn
Ethel Bobinsky
Piano duo—Serenade Badine ..... Gabriel
Alice Freeberg and Ethel Bobinsky
Sextette from Lucia ..... Dorn
Beulah Zimmerle
La Regata ..... Liszt
Tarantelle ..... Mills
Alice Freeberg

Mrs. Scott may certainly felicitate herself on the fact that her pupils proved her, without equivocation, to be one of the most careful and definite of teachers for children, and the Conservatory may well congratulate itself that such a fine showing was possible by one of its teachers.

Every pupil, whether very small or ranging well up in the teens, and regardless of length of study, played whatever was assigned to be played with perfect accuracy in reading, good, reliable memory and with such carefulness and taste as to prove conclusively that there is no slipshod work in Mrs. Scott's studio.

There was present a decided feeling of good fellowship and that sort of camaraderie which makes each one rejoice in the success of the other and, in fact, promotes that success very surely through an established atmosphere of friendliness and consequent confidence.

Some of the older pupils, toward the end of the program, were very far advanced in technic and in the interpretation of good repertoire, such as Miss Freeberg, Miss Zimmerle, Alexander Donald and Ethel Bobinsky—in fact, all the Bobinskys (of whom there were three on the program) showed talent and application.

A little girl of exceptionally good taste and perfect accuracy is Lucille Epstein, but, as said above, every pupil on the list displayed these qualities in agreeable proportions, and it would be possible to commend each one separately did space permit.

The one violin pupil appearing is in the class of C. B. Durkee and in her clear, definite work proved him a thoroughly conscientious teacher also.

Miss Catherine Owens, who sang "The Children's Home" (Cowen), in a very nice voice and charming style, is a pupil of H. W. Owens, director of the voice department of the Conservatory, and she did him much credit.

C. E. W.

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Balfour — Constance Balfour, practically an unknown artist in the east before her Newark Festival appearance on May 4, stepped into favor quickly and will be heard many times on the concert platform and has been engaged for three appearances with the Russian Symphony Orchestra the coming season.

## PUBLIC SCHOOL MUSIC

The International Kindergarten Union held its twenty-fifth annual meeting in Chicago June 24-29, and offered many delightful musical treats upon its program.

Tuesday afternoon Mrs. Helen Buckley Lee sang two groups of songs, one of which was four Chinese Mother Goose Rhymes, the music of which was based upon Chinese themes. Mr. Le Roy Shields, who is becoming a great favorite in the city, played magnificently Prelude in G Minor (Rachmaninoff) and Valce (Wieniawski).

At the Municipal pier on Wednesday afternoon, Prof. Peter W. Dykema, from the University of Wisconsin, Madison, gave an address upon "Community Singing" and led the audience in a most inspiring manner in singing familiar songs.

Herbert E. Hyde was the moving spirit musically in the Thursday afternoon session at Mandel Hall, University of Chicago, when he played the following organ numbers: "Choral Song and Fugue" (Wesley), "Minuet a l'Antico" (Seeboeck), "Caprice Heroique" (Bonnet).

A collection of "Rhythms for the Kindergarten," written by Mr. Hyde, was illustrated charmingly by children under the direction of Miss Grace Heywood. The different motions included: Procession, See-Saw; Indians; Bells; The Big Clock; The Little Clock; High-stepping Horses; Running Horses; Galloping Horses; Lullaby; Church; Skip.

The Civic Music Association offered a children's chorus of about seventy-five voices, under the direction of Grace Norbeck, in two groups of folk-songs of different nations. These were well sung, both as to simplicity and clarity, and furnished delight to the Friday afternoon audience.

The convention was anticipating with great pleasure a cantata, "The Fable of Flowers," by Eleanor Smith, which was to be presented at Hull House, Saturday morning. Late Friday evening announcement was made that the performance could not be given. It was said that Miss Smith was called out of town by the death of a relative.

The convention also went in large numbers to the initial opera performance at Ravinia Park. We are glad to have outsiders see our summer musical spot, of which we are so proud.

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## PRISCILLA ALDEN

In Music News last week the charming picture which accompanies this article was used in connection with a review of the work of two pupils of Miss Agnes Peterson, but unfortunately the name of the young lady was given incorrectly.

Her name is Priscilla Alden, and although

PRISCILLA ALDEN

she is not the immediate descendant, perhaps, of the original Priscilla Alden, she is certainly just as attractive as that New England damsel ever dared to be.

The part of the article in Music News (written by Albert Cotsworth) which refers to Miss Alden specifically reads as follows:

"'Perdita' (a piano piece written by Harmon H. Watt) is a bit of a coquette as presented by Priscilla Alden, as well as a composition of vivid atmosphere and true musical worth. In passing, the original Priscilla Alden was one also, for she was the one who asked poor John why he didn't speak for himself instead of the doughty Miles Standish."

Miss Peterson had every reason to feel gratified at the showing made by her pupil. Miss Alden, on first hearing, seems gifted in unusual measure along the lines of sentiment and a feeling for colors of soft and delicate texture and a facility in blending them for graceful pictures. She sensed the poignancy of that melody in the Chopin Funeral March without in the least submitting to any impulse to make it sentimental. In the rather obvious embroidery of the Weber Concerto she had speed, facility and clarity at command."

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**Coryell**—At the State Teachers' Association meeting at Lansing, Mich, recently, Margaret Spaulding sang with much success three songs by Marian Coryell, these being, "O Tender Night" (Louasa Gibson), "Contentment" (Sara Teasdale) and "Springtime" (Marian Coryell). Roger Bromley was also on the same program, singing "Entreaty" and "Nocturne," by Mrs. Coryell, who acted also as the accompanist for both singers.

## NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

The second alumni recital of the Northwestern University School of Music was given at Music Hall in Evanston on last Friday evening. Ruth Bowen Goodsmith, pianist (class '14), Frances Arnold, soprano (class '15), and Doris Trafford, accompanist (class '16), were the soloists of the evening.

Before a well proportioned audience, Miss Arnold opened the program with "As on the Swelling Water" (Caldara) and "Pastoral" (Veracini). Miss Arnold acquitted herself with great honor.

She gave the music a careful interpretation and sang with genuine feeling, especially in the Veracini work.

Miss Goodsmith imparted to her readings of "Pastoral" and "Capriccio" (Scarlatti) poetic warmth, displaying unfailing technic, delicate touch and singing tone. The young lady possesses, in short, all the elements necessary to the making of a pianist of the first rank. "The Lass With the Delicate Air" (Arne) was properly pictured tonally and delivered in good style, denoting the careful preparation of Miss Arnold. "The Seraglio's Garden" (Sjogren) and "Where My Caravan Has Rested" (Loehr) were brilliant examples of Miss Arnold's perceptive interpretative values. In MacDowell's "Sonata" (the last two movements) Miss Goodsmith revealed herself to be a resourceful musician, gifted with virile conception of power and discreet emotion of tone. Burleigh's "Negro Spirituals" was given an interesting background. In all, the natural beauty of Miss Arnold's voice showed her to be an artist equally at home in every mood and in many styles.

We were unable to hear the last group.

Doris Trafford provided neat and artistic accompaniments for Miss Arnold.

ALLEN YORK.

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ORIGINATOR AND FOUNDER OF THE BARBEREUX SYSTEM OF CONSTRUCTIVE VOICE PRODUCTION AND UNIFIED DICTION, director of the Vocal Department of the National Conservatory of Music, will conduct Summer Normal Classes in New York City June 17th to July 6th, in Chicago July 8th to 31st, in Asheville, North Carolina, August 15th to 31st.

A course of written lessons is arranged to assist the student and teacher. This course can be used either for preparatory or supplementary study, and can be obtained by mail for a minimum sum.

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## EFFA ELLIS PERFIELD MUSIC SCHOOL

The Effa Ellis Perfield Music School opened its Summer Session last Monday with an address by Mrs. Perfield on the equipment of the teacher in which she emphasized the need of musical memory, dictation exercises, fore feeling and the memorizing of music, these being special courses to be taken in connection with her regular pedagogical course.

Following this talk, Mrs. M. Barbereux-Parry gave a lucid explanation of her unified diction and voice building for the use of the piano and voice teacher.

Lena Wheeler Chambers, head of the piano department, was next to interest the audience with a brief outline of her understanding of the expression and interpretation of music by means of the piano, prefacing her remarks with the following quotation and comments: "'Nothing stops with itself, everything touches, effects, and modifies everything else,'; which truth analyzes clearly why there is nothing absolutely original, and at the same time it explains why each individual is unique and responsible to all mankind for his particular message, thus making us all teachers of whomsoever we come in contact with whether we will or no."

Mrs. Chambers has worked out a system whereby such perfect control of the entire body and the piano is obtained that seemingly there is but one instrument. This control is established through an understanding of the properly adjusted frame of the body, and the resilient condition of muscles which must be able to respond to the finest thought conveyed to the listener through consciously controlled musical vibration.

To her, expressing the emotional, poetic and dramatic qualities of music parallels the use of language correctly spoken by thinking the fingers and their tips tongues which literally enunciate and pronounce; as a word may be spoken in numerous and varied ways, so too may one produce a given tone upon the piano as his thought demands. Other interesting truths with appropriate illustrations were given before Mrs. Chambers brought to a close not only her own comments but also the morning's program.

On Saturday morning Effa Ellis Perfield gave a "Music Test," which was greatly appreciated by those in attendance. Mrs. Perfield has established these "tests" as a means of showing results with students developed by her teachers who use her pedagogy of inner-feeling, reasoning and drill, and at the same time these "tests" enable Mrs. Perfield to keep

LENA WHEELER CHAMBERS

in close touch with pupils' work which she realizes is apt to be neglected when so much time is spent teaching teachers.

Mrs. Perfield prefaced the test with a talk on pedagogy and the "Three Educational Senses." She said in part: "Five years ago I prophesied that within ten years the word pedagogy would no longer be despised, the title pedagogue would be highly esteemed and pedagogical courses would take the place, at least in name, of normal training courses and teachers' courses.

"There is a difference between a teacher and a pedagogue. What is a pedagogue? One who understands pedagogy. What is pedagogy? A definite science of presentation. When the principle of pedagogy has been discovered and established there can be no rearranging or reformulating it. Many teachers teach many things pedagogically and psychologically, but because they have not a definite principle upon which all their work is based they fail in the final result. There is no balancing and focusing of vital points.

"The pedagogue must be equipped with three things. Material, order, method. He must know poor as well as good material. He must know how to select material that is suited for the pupil at the time. The best material is that which furnishes a stimulus for the interest and developing of the student. The teacher must have order. Being orderly does not mean classifying subject material so that it never gets out of its "pigeonhole." It means a vision of the whole and the parts and blending, correlating and focusing on the goal. Method is the pedagogy, and this is what teachers at present need most.

"The principle of pedagogy I sum up in a 'trinity' of words — inner-feeling, reasoning and drills.

"Inner-feeling is the something within that prompts expression.

"Reasoning is intelligent analytical observation.

"Drill is the constructive repetition which makes for facility and skill.

"Inner-feeling can only be developed through the training of the three educational senses—ear, eye and touch. There is no need paying any attention to the cultivation of the senses of smell and taste, but the ear, eye and touch must have special care if the present lack in our educational system is to be overcome. It is an evident and lamentable fact that pupils are too mental. They have no feeling, hence no appreciation. Pupils of even 12 and 13 years of age will reason a rhythm upon a first presentation but cannot feel it, neither can they create a melody to a rhythm.

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### The Three Musical Senses

"There are three senses that are appealed to in music. The pupil wholly developed uses all three. It is a mistake to think of music as appealing to the ear direct. The first appeal must be to the ear. Then the senses of eye and touch are developed associatively.

"The ear is reached through exercises that the pupil hears, imitates or memorizes.

"The eye is trained by associating the symbol or 'eye picture' with what is heard.

"The touch in the purely musical sense can only be rhythm physically expressed.

"But for the sake of drill and facility we use touch in the more general and enlarged sense, including any action of the body or part of the body, such as—

"Clapping for rhythms.
"Making circles or wheels.
"Writing rhythms.
"Reading rhythms.
"Singing rhythms.
"Playing rhythms.
"Dancing rhythms.

"Moving hands up and down or to right and left.

"Finally the result is that even mere physical actions become a part of musical feeling. Consequently musical training based on ear, eye and touch vitalizes the hearing, seeing and touching.

GRAHAM MARR
Baritone, formerly of the Chicago Grand Opera Co. and Boston Opera Co.

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"Ear training in the limited sense is merely the exercise of the ear drum of the physical ear.

"The comprehensive sense means the effect of musical ideas upon the mind. The mind becomes sensitized to impressions in such a way that the three senses of ear, eye and touch co-operate in contributing to musical development, instead of being limited to the separate processes of mere sense of hearing, seeing and touching.

"Ear training must not begin and end with the hearing and naming of notes as a reproduction of something heard before, but it must train the mind to respond to sense impressions made by any one of the three senses, ear, eye and touch.

"These ideas may come to the mind through tones actually heard through the seeing of groups of notes, groups of phrases and the like, or ideas may come through the repetition of physical movements which have been associated with music.

"For instance: The music of a polka or folk dance is heard and if the pupil has previously danced a polka or has seen the polka danced, at once the ear brings the eye and touch or physical action into play.

"Again the pupil forms his fingers into a position for the playing of a chord on the piano and immediately the eye and ear are working. The pupil sees the notes of a chord and at once the ear and touch are co-operating. In other words pupils learn to hear with their eyes and touch, to see with their ears and touch, and to feel physical contact with their ears and eye. These senses not only admit of training, but any one of the three calls the other into action through association and suggestion.

"The school room fails unless it combines ear, eye and touch in general education.

"The pupil speaks the language, spells it, reads it and writes it. Music study in the school room or private studio should have these three senses working together from the beginning.

"Not singing alone for two or three years without hearing and seeing, but developing ear, eye and touch as a trinity so that the ear works through the eye and touch—the eye works through the ear and touch—the touch works through the ear and eye.

"This combination of ear feeling, eye feeling and touch feeling finally becomes inner-feeling."

The music test was given a class of six pupils ranging in age from 8 to 12 years.

First—Mrs. Perfield gave a sight reading test.

Second—A chord spelling test in which one small boy of 11 years constructed and spelled 84 chords in 1 minute and 50 seconds, breaking the New York record by 10 seconds, for which Mrs. Perfield presented him with a class pin.

Third—These pupils sang, spelled, played and wrote major, minor, diminished, augmented triads, dominant 7ths, diminished 7ths and German 6th chords.

Fourth—They took rhythmic dictation on all kinds of note groups, including dotted notes and other uneven groups.

Fifth—They took harmonic dictation on chord progressions never heard before.

Sixth—They spelled scales and went through a test on signatures including such scales as B sixteen flats, F thirteen sharps, etc. Mrs. Perfield claims that if you do not know more than one block east you do not understand the principle of east, hence if a pupil only knows one sharp or seven sharps he is not working from a principle and has missed the larger vision.

Seventh—These pupils took melodic dictation.

Eighth—They spelled twenty-one kinds of tetrachords from ear dictation.

Ninth—One boy transposed a piece he had never played before.

Tenth—This same boy had his memory work tested. Mrs. Perfield believes in musical memory supported by intellectual memory and eliminates the saying of letters. This boy proved that he had his piece musically memorized. He could play, sing, write, tap any phrase of his piece. Although the test of saying the letters was given, Mrs. Perfield believes it is more of a "show-off stunt" than a test of musical value and if carried to a point of great skill will be destructive instead of constructive.

Next Saturday morning at 10 o'clock Mrs. Perfield will give the first lesson to a class of beginners. Mothers and teachers are invited to come and bring some students.

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## BUSH CONSERVATORY NOTES

The close of the Summer session at Bush Conservatory next week brings a number of important recitals in the weekly series which has attracted so much favorable comment. These recitals are primarily for the Summer school students, but this year have served also to direct attention to the fine new building which is the future home of the conservatory.

On July 23 at 3 p. m. a joint program will be given in the new recital hall of the building by Mme. Julie Rive-King, pianist; Herbert Miller, baritone, and Rowland Leach, violinist; and on July 25 at the same place a program will be given by Edgar Nelson pianist, and Richard Wagner, cellist.

On July 20 an advanced students' recital is scheduled and also on July 27.

The attendance at the summer school this season has been better than at any previous year and the reservations received already for the Fall term indicate that the enrollment will be the largest in the history of the institution.

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## WHITNEY TEW STUDIOS

On next Sunday afternoon a patriotic "at home" will be given at the Whitney Tew Studios in the Fine Arts Building, at which time Mlle. D'Oex will sing a new composition by Herbert J. Wrightson, which in compass covers three octaves, and was specially arranged for Mr. Tew's work.

John A. Olcott will sing a recitative and aria from "Messiah," and a ladies' chorus will give "The Star Spangled Banner."

## CARL E. CRAVEN

Carl E. Craven, who has at the present time an almost capacity class and who has taught heavily throughout the past season, is often asked the secret of his success in this line.

His answer is, briefly: "By being honest with every one that comes to me to discuss voice study."

By this, Mr. Craven means that he will not, under any circumstances, hold out false promises or give untrue advice, nor will he allow any pupil to imagine that anything about his work is satisfactory when the reverse is true, even though all previous

CARL E. CRAVEN

teachers may have combined in deceiving the student.

This course, naturally, lost Mr. Craven many prospective pupils at first, but it has long since given him a reputation which has the contrary effect among serious-minded young singers.

In spite of his large amount of teaching, however, Mr. Craven still finds time to put much study on the opera repertoire, and has on his list "Carmen," "Pagliacci," "Cavalleria," "Martha" and "Faust," and is at present studying "Tosca."

Mr. Craven fulfills a great many concert engagements and is still the tenor of the Chicago Musical Arts Quartet, as well as the manager of that ensemble.

Last Sunday these singers gave two concerts for the Gibson City (Ill.) Independent Chautauqua Association and scored a great success.

Mr. Craven, besides his church work and his concert engagements, has been offered many important teaching engagements in institutions, among them being the directorship of the voice department at Lexington (Ky.) College, but he prefers his studio work.

He has been advised by many to enter the field of opera.

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ETHEL BRENK

Miss Ethel Brenk of Milwaukee, a charming young soprano, was engaged to give a recital for the opening of the new million-dollar athletic club last week.

Miss Brenk is no stranger to local audiences, or, in fact, to much of the entire state, where she has been heard frequently with orchestra and in oratorio and recitals. Her voice is of very individual quality, sympathetic and at the same time extremely resonant and brilliant, enabling her to please in a varied program.

Having the adjunct known as "presence," together with youth and a voice adapted to singing in large places in its excellent carrying power, the future should hold much for her.

On this occasion special mention should be made of the aria from "La Boheme" and "Arditi Waltz" and two charming songs in a lighter vein by Louise Kummer of Chicago, just from the press.

## MARY WILLING MEAGLEY

Mrs. Mary Willing Meagley, organist and director of the chorus choir at the McCabe Memorial Methodist Episcopal Church in Chicago, has been granted a longer vacation than usual by the official board and will spend all of July and August at her home in Toledo, Ohio. During this period Mrs. Margaret Lester, soprano soloist, will be in charge of the choir and Miss Mabel Wagner, assistant organist and a former pupil of Mrs. Meagley, will preside at the organ.

For the past six years Mrs. Meagley has been making weekly trips between Toledo and Chicago, with classes of piano pupils in both towns, besides the church work in Chicago and lectures on "Appreciation of Music" at the Smead School for Girls in Toledo, where she also directs the singing. Mrs. Meagley is president of the Toledo Pianoforte Teachers' Association, which has been instrumental in bringing some of the greatest pianists in recitals.

The last musical service of the season was given on June 30 by the chorus choir of McCabe Memorial Church, the program being arranged from the works of Mendelssohn. The assisting soloists, Mrs. Margaret Lester, soprano, Mrs. James Black, alto, Mr. James Fisher, baritone, and Mr. Blye, tenor, gave excerpts from "Elijah."

The Chicago piano pupils were presented in a closing recital in the Sunday School auditorium and the large class in Toledo gave an interesting program at the Museum of Art.

At the same beautiful hall several pupils were brought to public notice in individual recitals. Miss Elizabeth Anderson appeared on July 1st at 7:45 in a junior program which included a Prelude of her own composition.

The same evening at 8:30, Miss Ruth Siek, one of Mrs. Meagley's advanced pupils, played a group of difficult Chopin Etudes, the Liszt "La Campanella" and the entire Concerto in A minor by Grieg.

On July 5th Miss Esther Geary was presented, assisted by Mrs. Frank D. Stranahan, soprano, who sang charmingly a group of French songs and another by American composers. Miss Geary played the Mendelssohn Concerto in D minor for her closing number.

Mrs. Meagley has enrolled a large class of piano and harmony students for summer work in Toledo, Ohio.

## DENVER

By MRS. JAMES M. TRACY

The Musical Society of Denver will give its first reception and program Saturday evening, July 13, on the Roof Garden of the International Rubber Company. Percy Rector Stephens, the New York vocal teacher, and the Saslavsky Trio, composed of Alexander Saslavsky, Frederick Goerner and Alfred de Voto, who are summering in Colorado, will be the guests of honor. Musical people are looking forward with much pleasant anticipation to this event.

Nellie Cockayne presented her pupils in recital, May 17, at the Knight-Campbell Hall, and on the day following A. Hadley, assisted by Anna Ryer Ryan, gave his thirty-eighth piano recital in the same hall.

Mme. Ida Soda, the well-known vocal teacher in Wolfe Hall, left for the East July 3d, after a successful and busy Winter's work. She will do coaching in New York and will reopen her studio September 1st. On May 20th Mme. Soda presented a number of her students in an attractive concert, assisted by Mrs. Harry Leight, pianist, at the Woman's Club Auditorium.

In music circles it is regretted that Mme. Emma Manlove, who had established a reputation as one of the ardent vocal workers, has gone to Minneapolis to reside permanently. Her many friends wish her success.

The last concert of the season of the Treble Clef Club was given at the Central Presbyterian Church and the receipts given to the Recreation Furlough Camp for American Soldiers.

The Tuesday Musical Club gave an elaborate musicale in the ball room of the Brown Palace Hotel, May 28. Mrs. J. H. Smissaert, pianist, and J. Warren Turner, tenor, were the able assistants. Much credit for the year's work is due to the able direction of Bessie Dade Hughes and the club accompanist, Lucy Inskeep Townsend. This closed the twenty-seventh season of the Club.

The piano pupils of Belle d'Autremont gave two programs at her studio, June 12 and July 2. The vocal pupils of Florence Siever Middaugh, assisted by Valucia Roughton at the piano, were heard at the Central Christian Church.

Alexander Saslavsky, the well-known concertmaster of the Damrosch Symphony Orchestra, who for the past few summers has given a series of chamber concerts with his trio party, will open their series, July 5, at the Wolcott School Auditorium. The entire proceeds of these concerts, which will also include a series in Colorado Springs, Pueblo and Estes Park, will be for the American Red Cross. The personnel of the trio is Alexander Saslavsky, violinist; Frederick Goerner, cellist, and Alfred de Voto, pianist.

Our beautiful Estes Park, which is known as the "Switzerland of America," has formed a music and study club, the only music club in that part of the state. Mrs. Clement Yore, a writer of chamber music and wife of the poet of Colorado, best known because of having set to music her husband's poems, is the president of this new society. Other officers are: Mrs. D. C. May, vice president; Mabelle Robertson, secretary; Mrs. F. P. Clatworthy, treasurer, and Mrs. J. P. Thorny, hostess. While it is understood that Estes Park is a noted summer resort, yet a population of some 300 people live there throughout the Winter, so this is to be a permanent, all-the-year-round club. However, throughout the Spring, Summer and Fall months, the most important programs will take place, from the fact that at this time a number of artists and musicians from the East and abroad make their summer home here. Charles Wakefield Cadman, the well-known American composer, is one of the honorary patrons.

The Reo Circle of the Woman's County Council of Defense has been organized, with Mrs. O. C. Barton, the hostess of the Hotel Reo, as president, who is arranging to give a musicale for the benefit of the war work.

At the last meeting of the Liszt Music Study Club Dr. James M. Tracy closed the ninth season with his 180th lecture before this Club, by giving a review of what his talks had embraced throughout that period. Wilma Gerspach gave an entire program of Sidney Smith's transcriptions.

The Liszt School of Music, Dr. and Mrs. James M. Tracy, directors, gave a miscellaneous school concert, June 22, at the Knight-Campbell Recital Hall. The Lampe Male Quartet, who sing splendidly, proved a great attraction at this concert given by Arloa Ozburn, Mary Adele Tracy, Josephine Buff, Frances Mauro, Lucille Hill, Mary Casey, Sarah Judelovitz, Irene Hubbell, Florence Galbraith, Clara Richmond, Justine Sarkisian, Wilma Gerspach, Irene Miller, Alice Casey, Josephine Brown, Margaret Williamson, Mollie Judelovitz, Bernice Isaacson and Grace Marie Ganung.

The citizens and tourists of Denver are well provided with Summer music of a varied nature. Clarence Reynolds, the new municipal organist, plays to interested audiences every day except Sunday, from 12 to 1 o'clock, at the City Auditorium, and Rafaelo Cavallo, with his City band, draws large crowds to City Park every afternoon and evening.

A. M. Oberfelder, manager, under the patronage of the City of Denver, will present the Denver Municipal Artist Series at the Auditorium for the season of 1918-19. The entire series of ten concerts, comprising the best-known artists, are only $2.50 plus war tax of 25 cents. Many patrons of the art are availing themselves of this wonderful opportunity.


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## ASSOCIATION OF PRESIDENTS AND PAST PRESIDENTS

The annual meeting of the Association of Presidents and Past Presidents of the National and State Music Teachers' Association was held in Chicago July 10 and 11 in rooms furnished by the American Conservatory.

The membership of this society being limited to past presidents, it becomes at once a body peculiarly fitted by experience to consider the musical needs of the country and by working with and through the state associations can be of immense value to the cause of American music.

At present the society is giving particular attention to standardization and on this occasion an important paper on that subject was furnished by Arthur L. Manchester of Georgetown, Texas. The aim of the association is to establish definite standards for music teaching throughout the country and has already arranged examinations in all branches of music study, which will be furnished to state associations when desired, The society, through its examining board, is prepared to examine candidates for the licentiate, associate and fellowship certificates in any branch of music.

The association also acts as advisory board for the state associations, and the volume of correspondence received during the year gives ample proof of its value in that capacity.

Another important matter discussed at the meeting was the issuing of a bulletin to keep the members of state associations in touch with each other and enable them to be mutually helpful.

The association went on record as favoring a national conservatory under government control.

The Arkansas association last year instituted a system of examinations and elected an examining board. In order to gain the confidence of the musicians of the state this examining board at once applied to the Association of Presidents and Past Presidents for examinations, which were given and certificates granted. This year the same board will take the associate examinations.

The meetings of this association, owing to the wide experience of its members, are keenly interesting, and the future is full of promise. The officers elected for the coming year are: President, E. R. Lederman; vice president, D. A. Clippinger; secretary and treasurer, Arthur L. Manchester.

## AMERICAN CONSERVATORY NOTES

The fifth and last recital of the summer session will be given by Heniot Levy and Herbert Butler, Wednesday morning, July 24, at Kimball Hall. The program will consist of three sonatas for violin and piano—the Grieg C Minor Sonata, the Kreutzer Sonata (Beethoven) and the Sonata in E Minor by Bossi.

The following have been added to the faculty of the American Conservatory for the coming season:

Piano—Adalbert Huguelet, Hugh Porter, Alice Weber, Grace Welsh.

Voice—Frank Parker, Edna Wilder, Frances Burch.

Violin—George Perlman, Richard Broemel.

Organ—Hugh Porter.

Ragna Linne has departed for California, where she will spend her vacation for rest and recuperation.

The American Conservatory offers, in addition to the usual gold and silver medals, three special prizes for the season of 1918-19, as follows:

1. One yearly free scholarship in the graduating class of the piano department.
2. One yearly free scholarship in the graduating class of the vocal department.
3. One yearly free scholarship in the graduating class of the violin department.

Successful candidates may choose their instructors.

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## J. B. TROWBRIDGE IN CALIFORNIA

J. B. Trowbridge, a long-time resident of Chicago, but now located in Los Angeles, has sent Music News some programs, from which the following data are culled:

In May a festival concert was given by the Los Angeles County Sunday School Association, under the direction of J. B. Trowbridge, when the soloists were Grace Widney Mabee, soprano; Grace Helen Adams, cornetist; Ezri Alfred Bertrand, tenor, and Gilbert Green, violinist. The Sunday School Festival Orchestra, under the direction of Arthur M. Perry, also assisted; there being, further, three accompanists, Charles Howard Marsh, Florence M. Benedict and Homer Simmons.

In June, on the occasion of a farewell concert tendered to Mr. Dodelan, before his departure for Y. M. C. A. service in France, the Bible Institute Male Quartet appeared with great success, the personnel being E. S. Williamson, J. B. Trowbridge, C. M. Brooks and L. C. Dodelan.

## CHICAGO MUSICAL COLLEGE NOTES

Emmett Sheel, student of Gustaf Holmquist and, in public school music, of Harold B. Maryott, has been engaged as music supervisor in Maywood, Ill.

The closing concert of the Chicago Musical College series of weekly morning entertainments will be given in Ziegfeld Theater, July 27. The program will be provided by students in the piano, violin and vocal departments.

It is an augury of a successful musical season next winter that not only has the Chicago Musical College had by far the largest summer session attendance in its history, but that there is already heavy registration for the Fall term, which will open September 16.

Lucy Jacks, a student of Rudolph Reuter, has accepted a position as teacher at the Methodist College, Gainesville, Ga., and Miss Violet Gross, also a student of Mr. Reuter, will be teaching at the conclusion of the Summer term at Tennessee College, Murfreesboro, Tenn.

The concert that will be given by the Chicago Musical College at 11 o'clock this Saturday morning will be presented by students in the piano, vocal and violin departments. The following will be the program:

Piano—Scherzo, B minor.....Chopin
Alice Leteарte (Chicago)
(Student of Karl Reckzeh)

Vocal—Piff, Paff (Les Huguenots).....Meyerbeer
Dr. E. S. Urbanowicz (Chicago)
(Student of Adolf Muhlmann)

Piano—
In the Evening.....Schumann
Witches' Dance .....MacDowell
Anna Mistrofsky (Chicago)
(Student of Karl Reckzeh)

Violin—Concerto No. 9, First Movement.....De Beriot
Albert Leo Johnson (Chicago)
(Student of Leon Sametini)

Piano—Legend .....Cole
Esther Lynch (Lima, Ohio)
(Student of Rudolph Reuter)

Vocal—Lo, Here the Gentle Lark.....Bishop
Antoinette Garnes Smythe (Chicago)
(Student of Edoardo Sacerdote)

Violin—Russian Airs .....Wieniawski
Louise Eldridge (Oak Park, Ill.)
(Student of Leon Sametini)

Vocal—Regnava Nel Silenzio (Lucia di Lammermoor).....Donizetti
Mrs. Edward Polk (Corsicana, Tex.)
(Student of Clarence B. Ashendon, Dallas, Tex.; of Herbert Witherspoon, Chicago)

Piano—
Nocturne, C sharp minor.....Chopin
Concert Etude .....MacDowell
Jane Anderson (Chicago)
(Student of Alexander Raab)

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## EASTLAKE AND KIERNAN AT GREAT LAKES

Miss Eleanor Eastlake and Miss Kathryn Kiernan of the American Conservatory, who appeared so admirably at Ravinia two weeks ago, repeated their program with additions the following week at the Great Lakes Naval Training Station, under the auspices of the Y. M. C. A.

The two girls were received with a great ovation and are to be accorded warm thanks for their services in this capacity. Miss Eastlake and Miss Kiernan, both of this city, are planning to enter a hitherto little explored field of vocal art, that of singing duets exclusively. Not only are their voices peculiarly adapted to this purpose, but their appearance as well. They are both very dark and make an especial point of having their gowns modeled on the same lines.

We wish them all the success in their new work which they undoubtedly deserve.

M. C. W.

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AT THE ANN ARBOR MAY FESTIVAL GIVEN BY THE SCHOOL

Muzio, Sharlow, Matzenauer, Roberts, Martinelli, Althouse, Lazzaro, De Luca, Middleton, Ferguson, Ganz and Bonnet were the out-of-town soloists.

Organist; Dorothy Wines, Pianist, and Florence B. Potter, who trained the Children's Chorus, are all associated with the School, either as faculty members or as professional students.

Ada Grace Johnson and Lois Marjory Johnston, Sopranos; Nora Crane Hunt, Contralto; James Hamilton and Odra Patton, Tenors; Robert Dieterle and David Nash, Baritones; Earl V. Moore,

Professional Students desiring advanced study or coaching will be interested in the Summer Session which begins July 1, or the Fall Semester which begins September 30.

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## AT THE WARRINGTON THEATER

"A many years ago"—in fact, just about the time that famous line was first uttered in America by Little Buttercup of "Pinafore" affiliations—this writer, one winter, spent a month in New York and heard there some things which, to his unsophisticated mind, seemed then very wonderful and which have served, steadily and reliably, ever since as a yard stick by which many other things may be measured.

There was Emma Nevada in a remarkable performance of "Mignon" at the old Academy of Music (it is a wonder that this fine prima donna did not have a more momentous career) and doubtless much other exceptional music, although, strangely enough, it is the theatrical events of that month which stick most tenaciously in memory.

Among these were "Hazel Kirke" and "Adonis" (Henry Dixey), in their initial runs at the Madison Square and the Bijou Theaters, and a never-to-be-forgotten evening at Daly's Theater on Broadway, where, at that time, the original Augustin Daly Company was in full swing.

In the light of later developments it seems almost incredible, but an old scrap book of programs shows that the cast heard at that time included Mrs. Drew, John Drew, Ada Rehan, and May and Flora Irwin.

And the play was "A Night Off." And, as the writer had never seen the play since the memorable evening when May Irwin was the Maid, John Drew the Husband, Mrs. Drew his mother-in-law, and the lovely Rehan the much-abused young wife, he determined that nothing should prevent his seeing it again as given last week at the Warrington Theater in Oak Park, by the stock company now entering into a fine success under the management and direction of Walton Pyre.

The evening chosen was Saturday and thus, after a week of playing the lively comedy, it was witnessed when at its best development and finish—a development and finish which it may truly be said were very good, indeed.

Mr. Pyre believes in "the three P's," evidently, for his company is called, pleasantly and alliteratively, Pyre's Popular Players, and Oak Park has evidently taken Mr. Pyre and the alliteration emphatically to its usually frigid bosom.

"A Night Off" is one of the funniest plays ever written and it is just as clever and effective today as it was a quarter century ago—or longer.

It really contains two stories—two developments and two denouements. One concerns an old university professor who has written a play which is being given, anonymously, by a traveling theatrical company in the town, and who has to exercise his rather lame lying ability overtime in order to find an excuse for taking "a night off" from his more or less delightful home fireside in order that he may witness his own play.

The other plot concerns his son-in-law, whose young wife stumbles upon the statement in Balzac that all men are more or less predatory animals and that it is impossible to believe that any one of them is minus a scarlet "past."

She harps upon this subject so persistently that in self-defense her husband invents a very rosy story of his college days and this leads to complications so numerous and so exceedingly funny that it is impossible either to tell of them briefly or to indicate the joy evidenced by the Oak Park audience last Saturday evening in the presence of their unfolding.

Both stories intermingle and come to swift climax simultaneously and there is provided a lot of the most clever dialogue and a list of the most amazingly funny situations, which, however, all resolve themselves naturally and with great satisfaction to the audience.

Mr. Pyre played the part of the manager of the barnstorming company and did it with unction and style. He has become a great favorite in Oak Park, and the community is watching future announcements in reference to the big parts they may provide him.

Mrs. Pyre played the Rehan role very prettily and very distinctly, and Jack Goodwin, in the part of Dr. Harry Damask, was clever indeed. He was constantly funny without being exaggerated, and he spoke his lines so well that no one doubted for a moment what he had to say.

Warren Wade as Jack Mulberry and F. J. Bridgeman as his father were both indistinct in enunciation of lines, especially the latter, but each had proper conception of his part otherwise.

Avis Wynne as Susan was next best after Mrs. Pyre among the women of the cast, although Angela Baker as Mrs. Babbitt and Jean Cooper as her daughter were agreeable and alert, each lacking, however, something of dramatic power and experience.

Professor Justinian Babbitt is really the best part in the play, and Louis Lytton came very near probing the possibilities of the part accurately. His one mistake was in the exaggerated thinning of voice, which made his speeches, often at critical moments, unintelligible.

Frank Munroe played Prowl and Jean De Perrier the part of James satisfactorily.

The stage was well furnished and well managed and the costumes were generally very good.

The intermissions were too long, or perhaps the delay was in commencing; but, at any rate, the play lasted a full half-hour longer than it should.

A small orchestra did the best it could, considering the fact of its limitations, and was led adroitly by Ramon Girvin. This writer would much rather, however, have heard him in solo and let the playing of popular music between acts be supplanted by silence.

This week "Mam'zelle" is being given, and for next week, by popular vote, "The Thirteenth Chair" is announced. C. E. W.

## PUPILS OF H. W. OWENS

The following interesting program, given last Sunday evening at the Park Avenue M. E. Church, is indicative of the splendid work being done by H. W. Owens of the Western Conservatory:

Chorus—The Heavens Are Telling.....Haydn
Vocal—The Children's Home.....Cowen
Catherine Owens
Anthem—Lead, Kindly Light.....Evans
Vocal—Dream of Paradise.....Grey
Mrs. Cora Gale
Chorus—And the Glory.....Handel
Duet—Love Divine.....Stainer
Irene Schroeder and Russell Boe
Chorus—By Babylon's Wave.....Gounod
Vocal—Tarry with Me.....Baldwin
Mildred Wessman
Chorus—Thanks Be to God.....Mendelssohn
Vocal—The Lord Is My Light.....Allitsen
Martha Nelsson
Chorus—Be Not Afraid.....Mendelssohn
Recit., air and duet—Help Me, Man of God.....Mendelssohn
Mary Woods and Russell Evans
Hallelujah Chorus.....Handel

Although the writer missed the first two numbers, it is certain that if Miss Owens sang as well as did the soloists who followed her she must have sung with great sincerity and clearness of tone. Mrs. Gale's rendition of "Dream of Paradise" (Grey) was most acceptable, and the Stainer duet done by Irene Schroeder and Russell Boe was given a very whole-hearted interpretation, of which the careful phrasing was a notable feature.

Mildred Wessman, who sang "Tarry with Me" (Baldwin), possesses a voice with great promise in it. Her enunciation was good and her voice of rich color. Mary Woods also has a voice which should develop beautifully. It is clear and powerful and mellow in quality. She sang very effectively the long solo in the Mendelssohn duet "Help Me, Man of God." Russell Evans, who sang with her, displayed great depth of tone and did his part very well.

The work of the chorus was particularly notable. Under the careful training of Mr. Owens it was enabled to produce effects which might be attributed to a choir of professional singers. An especially good climax was reached in "By Babylon's Wave" (Gounod); the men sang with outstanding vigor in "Thanks Be to God," and "Be Not Afraid" was rendered with great breadth of interpretation.

The Hallelujah Chorus, sung with suitable enthusiasm, brought this excellent program to a close, leaving with the writer the memory of a very enjoyable evening.

MARY CARVER WILLIAMS.

## RALPH MICHAELIS AT SOUTH CHURCH

The morning service at South Congregational Church on Sunday was enriched by some choice violin music done by Ralph Michaelis. For the prelude he used a Martini "Andantino" enlarged, but not robbed of its unaffected simplicity by Kreisler. Mr. Michaelis brought to this not only a tone of rounded fullness and pervading sweetness and phrasing of exquisite grace, but a surrender to the quaint delicacy and fragrance of the old Padre's method of expression. It was a mood reverently ideal, music of earnestness, sincerity and purity, and compelling by reason of the abounding beauty so expressed.

Mr. Michaelis added also an obbligato to Gounod's "Adore and Be Still," extremely sympathetic and tasteful and tonally of fine texture.

ALBERT COTSWORTH.

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## CHARLES W. CLARK IN SONG RECITAL AT BUSH CONSERVATORY

CHARLES W. CLARK

A markedly popular and successful group of songs was the last one sung by Charles W. Clark in his recital at the New Bush Conservatory on Dearborn street last Tuesday afternoon.

This group opened with the tragically dramatic "Devil's Love Song," by Hallett Gilberte, a really wonderful composition, and closed with the almost equally dramatic and absolutely fine "Gospel of Pan," by Rowland E. Leach, violin teacher at the Bush Conservatory.

Both these were done with such verve and swing as to fairly electrify the audience.

The group included further three small songs by Ernest Leo, who, although unknown to fame, is certainly a clever writer. His first song was in the form of a little sermon, embodying the idea, "If I can sing one song to ease a pain," etc.; the second was an Irish love song, and the third, extremely clever, was set to the cunning text which Music News has appropriated as the motto in the center of its editorial page today.

Further numbers of the group were: "Absent," a beautifully suave and expressive song by Frances Wyman, and "The Messenger," by Mme. Sturkow-Ryder.

This short piece begins with the insouciance of the young telegraph messenger delivering a "life and death" message, which brings agony to a waiting heart, while he unconcernedly saunters away whistling "Old Folks at Home," entirely unconscious of the grief he has unwittingly brought.

Mme. Sturkow-Ryder has made a wholly logical and swiftly speaking story of this tiny moment and Mr. Clark has polished it to a point where his presentation of the number is fraught with great impression.

Both Mme. Sturkow-Ryder and Mr. Leach were called to the front by the eager audience, and each was given an ovation.

Next in interest, to this writer at least, was the group of Homer songs, which, in compensation for its inclusion of the hackneyed "Uncle Rome," held also one never before heard, i. e., "Old Watt and the Rabbits," which is certainly a very unique song and just as charming as unique.

Also the much sung "How's My Boy?" was used, and the beautiful piece, "Sheep and Lambs," than which nothing finer has flowed from the Homer pen.

Preceding this, Mr. Clark gave, intelligently and very beautifully, classics by Handel, Haydn and Mendelssohn, and a group of Chansons by Faure, Hillier, Duparc, Cuvillier and Widor—these constituting a twenty-minute period of supreme art and intense delight.

Accompaniments absolutely in touch with the art of the singer and positively uncanny in their quick adaptation to the prescribed moods and colors of the composers were supplied by Edgar Nelson.

Bush Temple in its new quarters is unique, and it is immensely successful, and no one item contributes more to its success than the inclusion in its faculty list of such artists as Mr. Clark and Mr. Nelson.

C. E. W.

## FLORENCE MACBETH AGAIN TO SING WITH THE CHICAGO GRAND OPERA COMPANY

Florence Macbeth, whose absence from the Chicago Opera last season was keenly felt and who has to her credit successful appearances in all parts of the United States besides the record achieved with the Chicago Grand Opera Company in past seasons, has been engaged by Cleofonte Campanini to rejoin the company and appear at the Auditorium during the next season in a great number of parts, which will be sung by her exclusively.

Her first appearance will be during the opening week of the season, when she will sing in "Martha."

Miss Macbeth has one of the finest voices on the stage today, as well as a personality and intelligence which rank her with the best anywhere.

Chicagoans remember her Lucia, Gilda, Filina, Rosina, Amina, with great delight, to say nothing of the Bird in "Siegfried" and various other roles in which she has sung here, and will welcome her reappearance heartily.

**Walker**—A program from the Walker Studio of Dancing was presented before the Rebekah Lodge at the installation of officers at Lawndale Hall July 12. Virna Harman Walker and a pupil, Marie Ruff, danced interpretative, Russian and Oriental numbers.

**Scholin**—Albert Scholin, for several years a student at The American Conservatory, as well as organist in Chicago churches, has opened a studio at Jamestown, N. Y., where he is meeting with much success.

**Zygman**—Mme. Flora Zygman, concert pianist, has been engaged as soloist to play with the Cincinnati Symphony Orchestra, under Eugen Ysaye, some time in January.

## ST. PAUL, MINNESOTA

In honor of Belgium "The Children's Crusade," by Gabriel Pierne, for the benefit of the fatherless children of France, was given at the People's Church Saturday evening, June 1, under the auspices of the French section of the St. Paul Institute.

The work enlisted the forces—150 strong—of the city's musicians, including a chorus of 100 children from the Visitation Convent and the Summit School. The chorus had the assistance of Miss Maud Borup at the organ and the following soloists: Mrs. William J. Towle, Mrs. Edward Rollin Sanford, Mrs. John L. Whitaker, and Lee Nadon and W. Scott Woodworth.

Mrs. Frank L. Hoffmann, director and at the piano, deserves great credit for a most beautiful performance—a glorious achievement.

♮ ♮ ♮

For the benefit of the free sock fund of the Women's Navy Service Mr. and Mrs. John F. Finerty opened their home for a large musicale. Mrs. Frank O'Meara, contralto; Mrs. Harry Lee Mundy, violinist, and Scott Woodworth, tenor, gave the following program:

The Happy Hour ..... Old English
Reproche ..... Decrens
La Paix ..... Banville
J'ai tout donne our rien ..... Bemberg
Humoresque ..... Grieg
Mrs. Mundy

Two songs from song cycle, Heart of Farazda ..... M. D. McMillan
The Sea
The Violet
Mrs. O'Meara
(The composer at the piano)

Flanders Field ..... Bergen
Border Ballad ..... Cowen
The Fields of Ballyclare ..... Turner Maley
My Wasy's Cloudy ..... Burleigh
Mr. Woodworth

M'amour ..... Hubay
Chant Indorne ..... Rimsky-Korsakoff
Cavatine ..... Caesar-Cui
Mrs. Mundy

J'ai pleure en reve ..... Hire
L'sclave ..... Lalo
My Native Land ..... Hawley
Mrs. O'Meara

♮ ♮ ♮

Mrs. Frank O'Meara, the St. Paul contralto, has recently returned from Iowa, where she sang in concert at Camp Dodge.

♮ ♮ ♮

John G. Hinderer presented a class of senior pupils in a pianoforte recital Monday evening, June 10. The program follows:

Polonaise, Op. 26, No. 1 ..... Chopin
Papillon, Op. 43, No. 1 ..... Grieg
Miss Dora Estabrook

Minuet a l'Antique, Op. 14, No. 1 ..... Paderewski
Miss Mary Haywood

Impromptu, Opus 90, No. 4 ..... Schubert
Etude, Opus 25, No. 9 ..... Chopin
Miss Edith Ellitt

Hungarian Dance ..... Brahms
Mr. Charles Graff

The Eagle, Opus 32, No. 1 ..... MacDowell
Prelude, G Minor, Opus 23, No. 5 ..... Rachmaninoff
Miss Phyllis Youngman

Nocturne, Opus 9, No. 2 ..... Chopin
Miss Hazel Ericson

Nocturne, Opus 27, No. 2 ..... Chopin
Impromptu, Opus 2, No. 1 ..... Leschetizky
Rigoletto Fantasia ..... Verdi-Liszt
Miss Rosalinde Zimmer

Prelude, Opus 10 ..... MacDowell
Scherzo, Opus 31, No. 2 ..... Chopin
Miss Adeline Ritschel

♮ ♮ ♮

Miss Adeline Ritschel, a pupil of J. G. Hinderer, director of the Hinderer Pianoforte School, gave the following program Monday evening, June 17:

Prelude, Opus 10, No. 1 ..... MacDowell
Sparks, Opus 36, No. 6 ..... Moszkowski
Berceuse, Opus 18 ..... Barili
Nocturne, Opus 9, No. 2 ..... Scriabine
Ballade, Opus 47, No. 3 ..... Chopin
Polonaise, Opus 46, No. 2 ..... MacDowell
Nightingale ..... Liszt
Romance, Opus 28, No. 2 ..... Schumann
Why? Opus 12, No. 3 ..... Schumann
Scherzo, Opus 31, No. 2 ..... Chopin

♮ ♮ ♮

A piano recital by pupils of Miss Myrtle Weed, assisted by Jane Holland Cameron, was given at the Church Club Tuesday evening, June 11. Following is the program:

Concerto in C minor, Opus 37 ..... Beethoven
Allegro con brio, with cadenza by Reinecke
Ruth Swift
Orchestra accompaniment on second piano by Miss Weed

Menuet a l'Antico ..... Seeboeck
A Song, Opus 55, No. 5 ..... MacDowell
"A merry song, a chorus brave,
And yet a sigh regret
For roses sweet, in woodland lanes—
Ah, love can ne'er forget!

Valse, Opus 34, No. 1 ..... Chopin
Mildred Peabody

To Spring ..... Grieg
Florence Peterson

Marche Mignonne ..... Poldini
Valse in E minor ..... Chopin
Ruth Balcome

Sonata in G (first movement) ..... Mozart
Helen Fairclough
Second piano part (Grieg) by Miss Weed

Andante from Surprise Symphony ..... Haydn
Reverie ..... Schumann
Knight of the Hobby Horse ..... Schumann
Harvey Brown

Songs—
The Star ..... Rogers
Sunset ..... Dudley Buck
The Cuckoo Clock ..... Grant-Schaeffer
Wake Up ..... Phillips
Mrs. Cameron

Summer Seas (Barcarolle) ..... Huerter
Hunting Song ..... Mendelssohn
Clarice VanMeter

Etude (A Glee) Opus 85, No. 5 ..... Friml
Barcarolle ..... Jensen
Mary Mixer

Second Valse ..... Godard
Aimie Thomas

Frolics of a Fairy Night ..... Heller
Valsette ..... Borowski
Helen Fairclough

Spring Song ..... Mendelssohn
The Fauns ..... Chaminade
Mazurka ..... Dutton
Isabel VanMeter

Songs—
Danny Boy ..... Weatherley
(Adapted from an old Irish air)
When the Boys Come Home ..... Speaks
Mrs. Cameron

To a Wild Rose ..... MacDowell
Valse Arabesque ..... Lack
Helen Hosford

Wedding Day at Troldhaugen ..... Grieg
Spinning Song ..... Mendelssohn
Mazurka, No. 3 ..... Moszkowski
Ruth Swift

Concerto in A minor (first movement) ..... Grieg
Mildred Peabody
Orchestral accompaniment on second piano by Miss Weed

Miss Weed presented a group of pupils in recital at the residence of Mr. and Mrs. M. H. Evans Wednesday afternoon, June 19. Miss Harriet Casady, soprano, was the assisting soloist, and those taking part were Robert Evans, Edith Fairclough, Elizabeth Keljik, Harvey Officer Brown, Leah Hertz, Phyllis Katz, Willis Bielenberg, Maureen Gross, Helen Fairclough, Aimee Thomas, Mary Mixer, Ruth Balcome, Mildred Peabody and Ruth Swift.

♮ ♮ ♮

Miss Lucile Farrell, pianist and candidate for bachelor of music degree at Macalester College Conservatory of Music, gave her post-graduate recital at Wallace Hall Monday evening, June 3. She was assisted by Miss Ruth Merryman, soprano, in the program which follows:

Two pianos—
Romance Valse, from Suite, Opus 15 ..... Arensky
Miss Farrell and Mr. Fairclough

Piano—
Sonata, Opus 57 ..... Beethoven
Andante con moto; allegro ma non troppo
Miss Farrell

Voice—
Aria, One Fine Day ..... Puccini
One Golden Day ..... Foster
Miss Merryman

Piano—
Passacaglia ..... Scott
Second Arabesque ..... Debussy
Brer Rabbit, from Fireside Tales ..... MacDowell
A Dream (MS) ..... Lucile Farrell
Scherzo-Valse ..... Moszkowski
Miss Farrell

Voice—
Aria, I Will Extol Thee ..... Costa
Miss Merryman

Piano—
Rigoletto (concert paraphrase) ..... Liszt
Miss Farrell

Voice—
The Wind's in the South ..... Scott
In Lovely Summer ..... Dell' Acqua
Kerry Dance ..... Malloy
Miss Merryman

Piano—
Concerto in A minor, Opus 15 (first movement) ..... MacDowell
Miss Farrell
Second piano accompaniment by Mr. Fairclough
Accompanist, Miss Margaret Hicks

The graduates' annual recital at Macalester College Conservatory of Music was given at Wallace Hall, Summit and Macalester avenues, Friday evening, June 7. Miss Madeline Reader, mezzo-soprano, and Herbert Wilson, basso, assisted in the following program:

Two pianos—
Valse Caprice ..... Spross
Miss Wharry and Miss Lynch

Piano—
Gavotte in A minor ..... Gluck-Brahms
Polonaise in A ..... Chopin
Miss Gwendolin Lomnes

Voice—
Recitative and aria, Hear Me, Ye Winds and Waves ..... Haendel
Mr. Herbert Wilson

Piano—
Andante and Rondo Capriccioso ..... Mendelssohn
Miss Margaret Wharry

Voice—
Oh, Lovely Night ..... Ronald
Morning ..... Speaks
Miss Madeleine Reader

Piano—
Prelude in C sharp minor ..... Rachmaninoff
To a Water Lily ..... MacDowell
Marche Grotesque ..... Sinding
Miss Laura Lynch

Voice—
Cradle Song ..... Brahms
The Valley of Laughter ..... Sanderson
Summer ..... Chaminade
Miss Gwendolin Lomnes

Piano—
From the Depths ..... MacDowell
Polonaise in A minor ..... MacDowell
Miss Jean Ellerbe

(Continued on page 20)

**Mischa Levitzki**

**The Brilliant Russian Pianist**

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## A FINE MUSICALE IN OAK PARK

On last Monday evening Arthur Randolph Fraser, choirmaster of Grace Church in Oak Park, and one of the most successful teachers in that suburb, presented his talented

ELIZABETH HARRIS

fourteen-year-old pupil, Elizabeth Harris, in a piano recital at his beautiful home studio, where the combination of grand piano, abundance of flowers, fine audience and great cordiality made the event entirely gala. To this end there was also contributed some extremely pleasing singing by Ruth Simmons, contralto, who was fortunately available as assisting artist and who had the advantage of authoritative and beautiful accompaniments at the hands of Mr. Fraser.

Miss Simmons has grown to be one of the most suave as well as artistic of local contraltos, and to a wholesome and friendly personality she adds a musicianship and an interpretative ability which, on Monday evening, made her groups extremely interesting and pleasurable.

A special gift for intimate and homely text has Miss Simmons, and her reading of "Mammy's Song" (Ware), "Ol' March Wind" and "The Blue Bell" (MacDowell) were therefore particularly fine.

Roger's "Wind and Lyre," Scott's "Lullaby" and Rummel's "June" were all charmingly and effectively done, and in "My Boy" (Huhn), one of the best war songs yet heard, she scored a triumph.

Miss Harris is a charming little girl, unaffected and gracious, while at the same time evidently musical to a degree and as temperamental as her years would logically warrant.

Technically she has been splendidly trained and, beyond question, her response to her teacher's suggestions as to study and practice has been whole-souled and conscientious.

Interpretatively she is delightful. Each number was played with a fine rhythmic swing, a careful conservation of tone qualities, good coloring and shading, exact pedaling and a very definite idea of the intentions of the composers.

The Beethoven "Moonlight Sonata" was given a definite and clear reading, the first movement being, however, much better than the last, in which just a little hurrying was observable.

The "Peer Gynt" Suite (Grieg) was done with a fine regard for its intricacies of technic and a definite idea of its content—particularly good was "Ase's Death," and this, taken in conjunction with the slow movement of the Beethoven, seems to prove that Miss Harris has an unusual gift for intensive and sombre cantabile passages.

However, quite as was to be expected, she read the Whitney "Waltz Caprice" so exceedingly well, with such sparkle and verve, as well as accuracy, as to create the greatest enthusiasm of the evening.

The Leschetizky left-hand perversion of the "Lucia Sextet" was also brilliantly done and the "Military Polonaise" (Chopin) was as bright and rhythmic as this writer has ever heard it done, save, perhaps, by De Pachmann or someone else of his ilk.

Girlishly dainty, yet with a splendid feeling for rhythm and a complete control of its rubato, Miss Harris played as encore "Ballet Mignon" (Wachs) in a thoroughly intelligent way.

The program ended with a scintillant reading of "Pomp and Circumstance" by Miss Harris and Mr. Fraser, which made a profound impression on the audience.

This number is in itself sturdy and powerful, but has a particular significance at present inasmuch as the public has grown to associate the text, "Land of Hope and Glory," with the middle part of the number, and therefore it arouses, always (as on Monday), a patriotic thrill and a fresh hope in "The Boys" who are making America the real "Land of Hope and Glory" in the war.

The program in full was as follows:

Sonata Quasi Una Fantasia, Op. 27, No. 2.....Beethoven
Adagio sostenuto; allegretto; presto agitato
Elizabeth Harris

Wind and Lyre.....Rogers
Lullaby.....Scott
June.....Rummel
Miss Simmons

From Peer Gynt Suite, Op. 46.....Grieg
Morning Mood
Ase's Death
In the Hall of the Mountain King

Andante Finale (from Donizetti's Lucia), arranged for left hand alone (by request).....Leschetizky
Elizabeth Harris

Mammy's Song.....Ware
The Blue-Bell.....MacDowell
My Boy.....Huhn
Miss Simmons

Polonaise in A, Op. 40, No. 1.....Chopin
Waltz Caprice.....Whitney
Elizabeth Harris

Finale—Duet, Military March (Pomp and Circumstance).....Elgar
Elizabeth Harris and Mr. Fraser

C. E. W.

♯ ♯ ♯

## THE "SHANEWIS BLOUSE"

We have had Mary Garden perfume and Mary Pickford chocolates and the Red Feather products, and now comes an article known as the "Shanewis Blouse," named after Cadman's successful American opera, "Shanewis," given last year at the Metropolitan.

This sartorial creation made its appearance a few weeks ago in Omaha, Neb., in the smart shops of that city. Says the Omaha Bee:

"The new Indian opera, 'Shanewis,' has been the inspiration for a very stunning blouse of Indian-red Georgette. It is one of the over-the-head affairs of the peplum type, embroidered very effectively in heavy blue and white worsteds. A slip-through sash of blue satin is an important feature. It is from the House of Flanders and is one of the many wonderful new blouses which arrived last week and one of the most striking things I have seen this season."

## EDGAR M. COOKE

Edgar M. Cooke, a singer who returned to America at the beginning of the war, after much study abroad, and who is well known to Chicagoans, has been teaching at Oklahoma City, Okla., the past year.

He has been throughout that time director of music in St. Luke's Methodist Episcopal Church, which maintains the largest choir in Oklahoma.

During the season he has trained all the singers and put on (in concert form) the

EDGAR M. COOKE

operas of "Carmen" and "Aida" for the Ladies' Musical Club.

He has also been manager of, as well as tenor in, the Metropolitan Operatic Quartet (composed of professional singers), which has had a very busy season.

As soloist Mr. Cooke has appeared three times in "Carmen," and once in "Aida," as well as filling many engagements with the local clubs.

♯ ♯ ♯

Mrs. G. W. Salter, an artist pupil of Mr. Cooke, gave a recital on June 28 with much success.

The program, which was a very well arranged one, contained the names of Mrs. Frederick R. Owen, as accompanist, and Viola Palmer, as solo pianist, in addition to Mrs. Salter, and, in full, reads as follows:

Rejoice Greatly, O Daughter of Zion (Messiah).....Handel
Mrs. Salter

Passing By.....Purcell
(Years 1689 to 1794)
A Valentine.....Hallett Gilberte
Love and Music (Tosca).....Puccini
Mrs. Salter

Rhapsodie Hongroise, No. 13.....Franz Liszt
Traumeswirren.....Schumann
Valse, E minor.....Chopin
Miss Palmer

Across the Hills.....Walter Morse Rummel
Flower Rain.....Edwin Schneider
May Time.....Arthur Olaf Anderson
The Bird of the Wilderness.....Edward Horsman
Springtime of the Year.....Harriet Rusk
Way Down South.....Victor Harris
Murmuring Zephyrs.....Adolf Jensen
Aria from Traviata.....Verdi

# Books and Music

BY HERBERT J. WRIGHTSON

**The Assembly Hymn and Song Collection;** compiled and edited by C. Guy Hoover. Price 75 cents. (Chicago: Educational Music Bureau.)

The frequent new editions demanded of this work point to its being satisfactory and well adapted to its purposes. Mechanically—printing, paper, binding, etc.—it is of high grade, and a survey of the general plan shows it to be arranged with both experience and method. There are five parts: "Scripture Readings and Responses," "Standard Hymns and Sacred Songs," "National and Patriotic Songs," "Part-Songs and Choruses" and "School and College Songs." The work may also be had in two separate sections, the first three parts or the last three parts. Parts 4 and 5 contain many standard compositions by the masters, Mendelssohn, Brahms, Pinsuti, Barnby, etc. A classified index is a further guide as to where to find a selection suitable for any particular occasion. "Some Rounds, Toasts and Singing Yells" conclude Part 5.

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**Bugle, Cornet, Drum;** complete instructive manual, by V. F. Safranek. Price 75 cents net. (Carl Fischer.)

All the bugle calls of the U. S. Army and Navy, and complete general instructions as to bugling, with many exercises and quick-steps, form only a part of this small but comprehensive manual. There are thirty "Daily Bugle Calls" and about 100 more "Miscellaneous Calls." The words which are associated with many of these, and which help in the remembering of them, are given in a separate section. Besides all this, there are some drill instructions, flag signals, and even pistol technic, with a description of the regulation weapon. Trumpet cord knots are illustrated as a finale—all in 6x4¼, cloth bound.

♮ ♮ ♮

**Ten Classics for Harp and Organ;** arr. by Gertrude Ina Robinson. Price $2.50 net. (Carl Fischer.)

A rather unusual combination is harp and organ, but a very effective one. That there is not much music published for such is, no doubt, owing to the comparative uncommonness of harps—in our present experience. The harp, however, is a graceful, delightful instrument, much more portable than a piano and yet producing similar effects; an organ background is an ideal one for its ethereal soarings. In the present finely printed collection are pieces such as the Adagio from Beethoven's "Pathetique Sonata," Gottschalk's "Last Hope" and Dvorak's Largo from "The New World Symphony."

♮ ♮ ♮

**Patriotic Songs of America;** for women's voices. Price 30 cents postpaid. (Oliver Ditson Company.)

All the well-known patriotic songs are here—twenty of them—arranged for three or four part women's chorus, with piano accompaniment. The size is octavo and the cover is visibly patriotic.

## SHEET MUSIC

**Boosey & Co.**

**Song**—Gustave Ferrari, "A Mother's Prayer."

**Oliver Ditson Company**

**Songs**—Gretchaninoff, "The Snowdrop," "The Skylark," "Hushed the Song of the Nightingale." H. W. Loomis, "The Scalp Dance." W. A. Fisher, "I Heard a Cry." Dagmar De C. Rybner, "Pastorale." A. F. Andrews, "Petticoat Philosophy." Buzzi-Peccia, "In the Flower Garden." Ernest Kroeger, "Love Means You." Folksongs: "Love Will Find Out the Way" (English), "When I Was Seventeen" (Scandinavian). J. H. Densmore, "Speak to Me." C. F. Manney, "The Rose of the Night," "Oblation" (horn or cello obligato).

**Duet**—G. B. Nevin, "Eventide" (sacred).

**Piano**—Herbert W. Lowe. "Overseas."

**Carl Fischer**

**Songs**—Daisy W. Hildreth, "When Love Is Gone," "Come, Greet the Morn." Planquette, "The Regiment Sombre and Meuse."

**Violin and Piano**—Felix Winternitz, "The Blue Lagoon."

**J. P. T. Kirsch, Chicago**

**Octavo**—J. P. T. Kirsch, "U. S. A."

**Lowell Publishing Company, Chicago**

**Songs**—Lourine Kummer, "The Heart of a Rose" (cello obligato), "Spring Is Calling, Love o' Mine," "I Give to Thee a Song," "The Garden of Life."

**Scales Music Company, Dallas, Tex.**

**Song**—Mrs. Melrose Scales, "Hoover Hooverize."

**Taggart Music Pub. Co., Evanston, Ill.**

**Songs**—Jean Taggart, "Autumn," "When Love Is Done," "A Lullaby," "Longing," "It's Raining Violets."

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## ROSA RAISA

Julius Daiber, concert manager of Rosa Raisa, one of the great dramatic sopranos, has just received a cable from Buenos Aires, South America, announcing this artist's great triumph in "Aida," at the Teatro Colon, the role of Amonasro having been sung by Giacomo Rimini, the young Italian baritone of the Chicago Opera Company, who was also most successful on the occasion of his first appearance this season. Miss Raisa's next performance will take place in the great revival of "Norma," which opera has also been selected by Maestro Campanini for production next season in Chicago and New York, owing to this artist's unusual vocal and histrionic ability.

The return of Rosa Raisa to the United States is expected about the end of September.

The joint recital concert tour of these two celebrated artists begins on September 29 at the New York Hippodrome, and the same is completely booked up to November 10, with the exception of two dates, and will include appearances in the cities of New York, Boston, Bangor, Portland, Philadelphia, Pittsburgh, Newark, Worcester, Springfield, Chicago, Detroit and Dayton.

## CONSTANCE BALFOUR

A re-reading of the last few issues of Music News discloses the fact that Constance Balfour, soprano, is rapidly coming to an important position in the music field and indicates that she will certainly be one of the big factors of the coming season.

Her voice is described as distinctly phenomenal and her art as very beautiful.

Deprived of fulfilling very important contracts by the war in Europe, she went to California three years ago, and in the cities of the West Coast she attained unlimited fame and prestige.

A few months ago she went to New York and has scored many successes there already.

She is under the management, for next year, of Daniel Mayer, who has made many important bookings for her.

———♯♯♯———

## SALIDA, COLO.

A Masonic picnic of unusual interest was enjoyed here on the Fourth of July by a large number of participants. After the rains of the morning, the cars formed a continual stream out to the beautiful groves near Poncha Springs. Bountiful lunch was spread on glistening white cloths under the trees. The showers were kind and merely sprinkled, did not drench, the happy crowds. An informal program was given, in which Masonic members and worthy matrons made interesting and retrospective speeches. Choruses were sung to the tinkling music from the ukulele, played by Miss Elizabeth Oakley. Mrs. Helena Bingham Burton, without accompaniment and under the spreading folds of Old Glory, sang her inspiriting song of the flag, "Hail, Starry Flag." In response to insistent applause she recited her poem to the soldiers of America, "Soldiers of Freedom," which was printed in these columns shortly after its writing a few months ago. It was a wonderful day and the motion was made and seconded that they would meet again next Fourth of July and as many times in between as possible.

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## ST. PAUL, MINNESOTA

(Continued from page 17)

Voice—
The Abode ..... Schubert
The Wanderer ..... Schubert
Mr. Fred Hoyer

Piano—
Concerto in A minor (first movement)..... Grieg
Miss Helen Strachan
Second piano accompaniment by Mr. Fairclough

Voice—
Were My Songs with Wings Provided..... Hahn
Oh, Sleep, Why Dost Thou Leave Me?....Haendel
He is Kind, He is Good (from Herodiade)..... Massenet
Miss Marion Saunders

Piano—
Concerto in A minor, Opus 15 (first movement) ..... MacDowell
Miss Lucile Farrell
Second piano accompaniment by Mr. Fairclough
Accompanist, Miss Bessie Godkin

Address and presentation of diplomas to graduates
Dr. E. A. Bess

Star Spangled Banner—By the audience.

The Minnesota Chapter of the American Guild of Organists held its annual picnic at Northfield, on the beautiful campus of Carleton College, Monday, June 17. Carl Paige Wood, organist of the Skinner Memorial Chapel, was host, and Mr. and Mrs. Edward Strong and Mr. and Mrs. Lawrence of the college faculty were among the guests. The $18,000 Steere organ was heard to good advantage when G. A. Thornton, dean of the guild, played the effective Fantasie Overture by Fricker. Mr. Wood concluded the delightful occasion with a short group consisting of Sarabande and Gavotte by Corelli (1653-1713), Nocturne by Ferrata, Andante by Stanitz (1746-1801) and the Prelude to "The Blessed Damozel" (Debussy).

Mr. Wood, on returning to the East, will be succeeded by Edmund S. Ender of Minneapolis.

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The musical service at the Mount Zion Hebrew Temple Friday evening, June 21, marked the closing of the temple for the summer months. Music lovers from different churches were numbered among the large attendance. The quartet—Miss Aurelia Wharry, soprano; Miss Mildred Langtry, contralto; Joseph J. Granbeck, tenor, and Park R. Learned, baritone—under the direction of George H. Fairclough, organist, gave the following program, assisted by A. Pepinsky, violinist:

Prelude—Meditation ..... D'Evry
Shepherd's Evening Song ..... George B. Nevin
Sabbath Evening Service ..... Rogers
Anthem—O Come Before His Presence..... Martin
Baritone solo—
The Flag Without a Stain..... White
Mr. Park R. Learned
Quartet—I Will Lay Me Down in Peace (unaccompanied) ..... Noble
Soprano solo—With Verdure Clad (from The Creation) ..... Haydn
Violin solo—Miss Aurelia Wharry and Mr. A. Pepinsky.
Anthem—O Come and Behold..... Longhurst
Contralto solo—The Day is Ended (with violin obligato) ..... Bartlett
Mr. A. Pepinsky
Anthem—Holy, Holy, Holy, Lord God Almighty.... Gounod
America

MYRTLE WEED.

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## NEW PATRIOTIC SONG BY LILY WADHAMS MOLINE

"The Clarion Call" is a new song just put on the market by the publishers for Lily Wadhams Moline, the popular Chicago organist-composer.

The text, a rousing one, is by Joseph W. Hallem, and the music is spirited, as well as beautiful, excellently carrying out the caption and the vigor of the verses.

### DETROIT, MICHIGAN

Plans for the coming season in Detroit are being completed and are very interesting. The "course" plan is still in vogue here, the Central Concert Company giving one course and the Philharmonic another.

On October 15 the Central Company will open the new Arcadia Concert Hall with Enrico Caruso, Claudia Muzio and Pasquale Amato in joint recital. This is said to be the first time Caruso has left the Metropolitan for a single concert, and it will be the second time he has sung in Detroit, the first time having been nine or ten years ago.

Other artists announced for this course are Matzenauer, Maud Powell, Frank La Forge, Mischa Levitzki, Ethel Leginska, and Mme. Louise Homer.

Among the fine attractions offered by the Philharmonic is Rosa Raisa, the Russian soprano.

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The Orchestra Association will present five orchestras, including, first, the Chicago Symphony, the New York Symphony, Cincinnati Symphony, the Boston Symphony and the New York Philharmonic. Rudolph Ganz and Enrico Tramonti will be the soloists with the Chicago Orchestra.

Detroit musicians are looking forward to the introduction of Eugen Ysaye as a conductor.

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Leopold Auer is to leave his $40 per half-hour teaching in the Chicago Musical College long enough to give at least one recital in Detroit. He comes under the auspices of the Devoe-Detroit management of the Philharmonic course, as do also Galli-Curci, young Seidel (an Auer pupil), Frances Alda, Mabel Garrison, Sophie Braslau, Martinelli, De Luca and others. The course opens Monday evening, September 30, with the Metropolitan Opera Quartet, including Mmes. Alda and Lazzari and Messrs. Martinelli and De Luca.

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Two artist pupils of William Howland, the veteran teacher of the Ann Arbor University School of Music and now connected with the Detroit Institute of Music, gave a recital in Temple Beth El on June 27.

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The graduating exercises of the Detroit Conservatory of Music were given in the First Congregational Church on June 21.

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The Ganapol School gave its closing and commencement concert in its own hall on June 21. Only three pupils participated, but excellent quality of work was revealed.

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There are two music bureaus in Detroit. Miss Emory takes care of the theater and moving picture line, and Miss Romaine Wendell the afternoon and concert engagements.

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More attention could profitably be given to church choir work and more attention could profitably be given to the religious aspect of church music in Detroit. Several sopranos we have heard recently would be decidedly more in place in light opera. True, music as an element of worship is apt to be lost sight of when there is a strong tendency to make it a large element of entertainment, as is so often done, especially at the evening service; but flippant manners and singers who roll their eyes in melodramatic wonder at some imaginary vision and sing the sublime words of "Come Unto Him" of "The Messiah" as though they were imitating Fritzi Scheff in "Mlle. Modiste" have no place in church, at least.

Also, we would like to inquire of Mr. Goodwin what authority there is for playing "Holy, Holy, Holy," the old hymn, in march time.

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One of the interesting visitors to Detroit last winter was Mrs. Heber Knott of Grand Rapids, who with her pianologues and charming manner made a host of friends. Mrs. Knott also gave a number of original patriotic numbers, composed for the entertainment of 800 Grand Rapids men while they were mobilizing. BELLE D. HART.

♮♮♮

**Butler**—Mme. Hanna Butler has gone to Ludington, Mich., where, as usual, she will teach a six weeks' summer term. She will also give a recital in that city. Miss Rhoda Arnold, an artist pupil of Mme. Butler, appeared in recital at the Birchwood Club on last Sunday.

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**Durkee**—C. B. Durkee, violinist on the Western Conservatory faculty, had two of his pupils on the Scott program at the school's rooms on Wednesday evening. The young men were Justin McCarthy and Robert O'Reilly.


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# THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

## Carlo Liten, the Belgian Actor

Robert Underwood Johnson writes as follows in the New York Times:

It is not often that a European dramatic artist comes to this country unheralded, as did Eleonora Duse; but, perhaps because he is not at present to undertake professional work with a company, Mr. Carlo Liten, the Belgian tragedian, some weeks ago quietly slipped into the harbor of New York with no other credentials than some letters of introduction from such men as Lord Bryce, Dr. Gilbert Murray and Sir Edward Elgar.

But during his short stay in America this modest exile has made a genuine and profound impression, both as man and artist. His mission and purpose is to make better known in America the poetry of his countrymen and of the French poets of distinction, and this he does through recitations of an unusual character, for Mr. Liten has that rarest of equipment, a voice of great natural range and beautiful quality and of the highest training in diction, and his natural sympathy with the poetry which forms his extensive repertoire is of the sort that gives distinction and charm to his work.

Mr. Liten has already been heard at the home of Pierre Mial, the Belgian consul, and in other drawing rooms in New York, at the Cosmopolitan Club, and at the Cercle Rochambeau and elsewhere, and always with unmistakable signs of approval. At the May Festival in Cincinnati, under the conductorship of Ysaye, he gave one of his principal pieces, "The Carillon" of the Belgian poet Cammaerts, to the accompaniment of Elgar's music, and his success was so marked that the audience recalled him several times and rose in his honor, and after his return to New York he was engaged to go again to Cincinnati for two more appearances. He is to take part on Saturday next, June 22, in the garden fete which Mr. and Mrs. George D. Pratt are to give at Glen Cove for the benefit of the Italian War Relief Fund of America, on which occasion he will give "The Carillon" and "Le Drapeau Belge," also by Cammaerts, "Les Moulins de Flandre," and other stirring patriotic poems.

Carlo Liten was born at Antwerp in the shadow of the cathedral and is in his fortieth year. His mother was an Italian and his father a Belgian, who, after the manner of fathers, strongly disapproved of his son's predilection for the stage, saying that he had no dramatic talent whatever, and advising him to stick at his work of manufacturing pianos. He made his debut in 1905 at the age of 26 at the Theatre du Parc at Brussels in the title role of the tragedy, "Polypheme", by Albert Samain, in which even without subordinate training he scored a success, all the more because there were then no tragedians in Belgium. With his company he soon began tours of his own country and of Holland, France, Switzerland, Germany, and England, with a visit to Milan, always playing in French, and adding greatly to his repertoire.

This professional life lasted for nine years, until the outbreak of the war. In England he came in touch with Sir Edward Elgar, who, after hearing his recitations, set to music not only "The Carillon," but the "Drapeau Belge" and "Une Voix dans le Desert." His reputation is Europe-wide, and is referred to in the letters of introduction which he has brought to America and in the English criticisms of his performances.

Mr. Liten, (whose name by the way, is pronounced Lee-ten) was, indeed, so well known in Germany that upon the arrival of the Germans at Antwerp he was recognized and treated with much courtesy by the officers of the great army which had ruthlessly invaded his country. They even paid him the left-handed compliment of asking him to undertake a diplomatic mission for them to other countries—that is to say, to become a spy! This was at the end of a series of official interviews when he was reporting at headquarters. They assured him that he was really one of them, that they remembered his fete in Berlin of the year before, and that they hoped he would undertake the friendly service; but as soon as Mr. Liten perceived the drift of their proposal he disguised himself as a workman and set out on foot at night for the Dutch frontier, leaving his home as it stood, containing, among other treasures, many paintings, which doubtless are now adorning drawing rooms in Germany.

In England Mr. Liten received a welcome commensurate with his European reputation. Miss McCarthy and Granville Barker arranged for him thirty representations at the Kingsway Theater and elsewhere of Verhaeren's tragedy, "Le Cloitre," and in the role of the monk, Balthazar (who confesses that he killed his father), Liten scored an undeniable success, as one may see from the contemporary notices in the Saturday Review, the Globe, and the Mirror, and other papers. John Palmer, writing in the first of these, says: "Carlo Liten is too excellent a tragic actor to be comparable with any one now on the English stage, with the possible exception of Henry Ainley. . . . Only a cataclysm could ever have shaken open to him the closed door of the insular British playhouse."

Mr. Palmer added that "he and every member of his company spoke their tragic French as though French were a noble language of which they were reasonably proud." This brings me again to the most obvious, but at the same time the rarest, endowment of Mr. Liten's art, his voice. Except that of Salvini, which was perhaps the most wonderful voice in the memory of any living person, Mr. Liten's is for resonance, serviceableness and charm the most remarkable I have ever heard from an actor. Add to this a mastery of gesture and expression dictated by a refined intelligence and we get a rare personality.

Mr. Liten has much to say of his own art and its conditions at the present time. In a recent conversation, he said:

"The dramatic art, like all the other arts, should evolve toward great simplicity, disengaging itself from artificiality, that is to say, from everything that is not founded on the basis of real life. Nowadays the 'mise en scene' is much too complicated and is the cause of many bad pieces and of a lack of dramatic artists, since the actors in such case do not give themselves the trouble of thinking. Usually this is all the fault of the directors of the theaters and of the contrivers of the spectacular, actuated by commercial motives. This scenic exaggeration with which a piece is framed serves to hide the want of ideas and flatters the bad taste of the public. Many a play that by grace of a sumptuous setting has reached a certain success would have proved a flat failure if presented with simple, decent scenery. The money spent on the mounting of one piece of this kind that runs a whole season might be better disposed in the presentation of five or six plays, with the result that the actors who in long runs tend to become manikins would be compelled by the variety of their roles to exercise their minds and thus have a better chance of becoming artists. The poets and

CARLO LITEN

dramatists would be so much better off, being stimulated to produce ideas rather than excuses for decorative scenes.

"Since the beginning of the war I have consecrated my efforts to the recitation of poetry of a dramatic sort which appeals to the emotions—poetry which brings one face to face with the public without artifice of scenery, makup, or costume, in the endeavor to create a special and adequate atmosphere for each poem, with the purpose of giving a sensation of live art, whether of sorrow or of joy. But my great desire is, when the world shall again have been made safe for art, as well as for democracy, to resume my work upon the stage."

Mr. Liten's extensive repertoire comprises, among the works of his countrymen, "Le Cloitre" of Verhaeren, "La Madonne" of Spaak, "Soeur Beatrice" and "Les Aveugles" of Maeterlinck, and "La Victoire" of Van Offel; among the modern French poets, "Le Polypheme" of Samain, a tragedy in two acts; and of the classics, Racine's "Andromaque," "Phedre" and "Britanicus"; Corneille's "Polyerecte," Moliere's "Tartuffe," Alfred de Vigny's "Chatterton," and de Musset's "Lorrenzazio" and "Les Units." I believe it was Brander Matthews who said that no actor has ever entirely failed in "Hamlet." Mr. Liten, however, confesses to having accomplished this feat, in his early days, but he does not despair of a new attempt at the role when he shall have had at least a year to study it. It would be fortunate for America if a way could be found to afford our public an opportunity of seeing him in some of the masterpieces I have named, to which he is adapted by language, race and temperament.

## A Program at Streator

An innovation in musical affairs of this season was the twilight musicale given at the Foster residence on West Stanton Street, last evening, by Septimus E. Barbour, well-known baritone and teacher of voice and piano. Instead of a formal recital in a church, Mr. Barbour decided to entertain the pupils and their

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friends at an informal musical and social function. Everything he has promoted since coming here last fall has been of unusual interest, so a large number of music lovers accepted the invitation and filled the large living rooms to their utmost capacity. In fact, an overflow meeting was held on the porch, where the program could be enjoyed equally well.

Mr. Barbour presented representatives of his classes in voice and piano in a program that contained many of the best novelties of the year, the work of American composers predominating.

The gala air which pervaded last evening's affair was due to several reasons, one of which was that it was the wedding anniversary of Mr. and Mrs. Foster. The home was profusely adorned with baskets and vases of roses and carnations, in honor of the occasion. Another special feature of the affair was the fact that two of the students who reflected greatest credit on their teacher were Mr. and Mrs. Charles Darnell.

Mrs. Darnell has decided to take a position in Washington and Mr. Darnell will go into the aviation department of the service.

Mrs. Darnell has been prominent in musical circles here many years, but none of her nearest friends dreamed of the possibilities of her voice until they heard her last evening for the first time since taking up her work with Mr. Barbour last winter. She is a worthy representative of a family of singers, and aroused the greatest enthusiasm of anyone on the program because of the improvement in her voice.

Mr. Darnell has a baritone voice which is developing into a very promising one, and he also received congratulations for the advance made in his work. Miss Sheehan and Miss Gay were both charming, and were all the more enjoyable because of the fact that their soprano voices are so different in quality.

Mr. Barbour was urged to participate in the program, as this is his last appearance here until fall. He leaves this evening to take up his summer term with Mr. Saenger. Mr. Barbour is equally gifted as a pianist, and demonstrated that fact in his own accompaniments and in the work of his three piano students.—Streator Daily Free Press.

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### Wooster, Ohio

The commencement concert, "Joan of Arc," by A. R. Gaul, was presented last evening at Memorial Chapel by the Oratorio Society of Wooster College, ably conducted by Professor Neill Odell Rowe, director of the Conservatory.

The selection of this oratorio was particularly apt with its patriotic sentiment and martial as well as tuneful choruses. The latter were excellently sung and the whole performance exceedingly creditable, in spite of the depletion incident to the war.

The assisting soloists were Miss Florence B. Jenney, soprano, of the Conservatory faculty, Walter C. Earnest, tenor, and John R. Roberts, baritone, of Pittsburgh. The latter two have appeared in Wooster before but never more acceptably than last evening. Mr. Roberts uses his big baritone voice with all the ease and abandon of the finished artist. Mr. Earnest was also warmly received and much applauded.

The Conservatory is to be congratulated upon having Miss Jenney on the faculty, possessed as she is of a pure soprano voice, smooth and round, a fresh young voice that foretells of a future and a delightful personality.

Particular mention should be made of the accompaniments played by James H. Hall, pianist, and Miss Florence Van Nest, organist. Mr. Hall, who shortly joins the colors, will be greatly missed in Wooster. His playing is exceedingly pianistic and both solo work and accompaniment added greatly to the charm of the oratorio. A member also of the Conservatory faculty, Mr. Hall is a musician of exceptional promise and Wooster's good wishes go with him.

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### Oklahoma City

A recital which proved a distinct musical success was that given early in the week in the High School Auditorium, when Mrs. Edla Lund presented three of her pupils, Mrs. Walter Short, Miss Ruth Goodholm and Miss Dorothy Mayhew. Each showed the results of careful training. Mrs. Short has a contralto voice of beautiful quality which was shown to an advantage by the violin obligato played by Mr. Isadore Bransky in "The Salutation of Dawn," by Stevenson. Miss Mayhew in "Air and Variations" (Rode) showed an unusual mastery of technical difficulties. Miss Goodholm's "Caro Nome" (Verdi) was distinguished by her absolute ease in singing her very high soft tones. The singers were assisted by three piano pupils of Miss Viola Palmer, the Misses Dorothy Howland, Rosalie Bash and Elizabeth Stumpff. Mrs. Lund and Miss Palmer appeared as accompanists.—Oklahoma Press.

♮ ♮ ♮

### Poor Destinn!

Poor Emmy Destinn! Dogged by ill luck ever since the unhappy day she went abroad to visit her fiance, Dinh Gilly, interned in Bohemia, she now finds herself barred from the stage for having openly affiliated herself with the Czecho-Slovak movement. Some time ago report had it that she was singing for a pittance in the humblest surroundings besides enduring all sorts of wretchedness. She has not even the comfort of Gilly's presence, for that artist has been released from his bondage and sent to Switzerland. She cannot leave Austria and return to America. She is denied even the poor satisfaction of appearing before the public of her native city, Prague. Yet Americans who admired her will now feel her worthy of greater honor than ever. For she has bidden defiance to autocracy in its own dominions and thus becomes heart and soul one of our allies.

Perhaps in putting it thus we are doing her an injustice. Emmy Destinn always was vehement in her Czechish nationalism—to such an extent, indeed, that more than once before the war she gave the Germans offense. They used to class her as one of the Metropolitan's "German singers." That was when the term was used only as an easy means of classification and meant nothing opprobrious. From the beginning of hostilities she set herself against the kaiser, however, and in the days of our neutrality, when pro-Germanism was fashionable in some musical circles, she never spared the war lord in her conversation.

Would that Emmy Destinn were back with us today! She had signified her intention of becoming an American and had taken out her first papers. How welcome would be her voice at the Metropolitan in a time when good singing was never more badly needed! Her song recital before she left here three years ago was among the most unforgettable experiences of artistic delight we recall in the past decade. One can but pray that the miseries and privations she has been forced to endure may not impair her glorious voice in the slightest.—Musical America.

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## RUDOLPH GANZ TO STAY IN AMERICA—EUROPEAN TRIP POSTPONED

Rudolph Ganz has just received a letter from his friend, Isadore Philipp, in Paris, which necessarily cancels Mr. Ganz' contemplated trip to France and Switzerland in September.

His view of things pertaining to the daily, and particularly to the musical, life in the French capital can be well understood when one considers the recent changes in the war situation, and especially the recent declaration of the French government that the Department de la Seine, which includes Paris, be added to the war zone.

Following is an extract from the letter referred to:

"I must tell you not to come. The reopening of the concert season is problematic. The anxiety that grips all our hearts is frightful. You might come, but it is doubtful if you could return in time for your American engagements. Stay over there. . . . It took Blanchet (the composer and a mutual friend) three weeks to get back into Switzerland (the trip usually takes about eight hours)."

Mr. Ganz is very much disappointed at the failure of the undertaking into which he had put his heart, as it was to be, as he expressed it, "my modest share in maintaining the moral support of the great cause that is slowly but steadily moving toward victory."

Mr. Ganz' passage on a French steamer was already booked. He had a personal letter of recommendation from the Swiss Minister in Washington. Most of the orchestra engagements in Switzerland were dated and the programs decided upon. He is now canceling all these bookings. The initial ambition was to heed the call from Paris, and the realization of this has now failed, at least for the present, much to his regret.

Mr. Ganz will appear several times in New York during the coming season and will give many concerts for the benefit of needy French colleagues, for whose relief he expected to play over in France.

## CHICAGO ARTISTS SING NEW WAR SONG

Another new war song has cropped up to join the flood that has appeared before and since our country joined in the conflict that will eventually mean the downfall of Hun autocracy.

The new composition is named "Hats Off; the Flag is Passing By," set to music by Floyd D. Godfrey from the poem of Henry Holcomb Bennett. The composer dedicates the new work to Grant Kimbell, one of Chicago's best known tenors, who will sing it on each program on which he appears.

Young Mr. Godfrey is very fortunate in having Mabel Corlew Smith, the Chicago-made soprano, to interpret his effort at the coming American Composers' and Artists' Convention, to be held at Lockport, N. Y., the first week in September. Other singers now using the work on their programs are John Rankl, bass-baritone, and Frank Johnson, basso-cantante.

The words are as follows:

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky;
Hats off!
The flag is passing by!

Blue and crimson and white it shines,
Over the steel tipped, ordered lines.
Hats off!
The colors before us fly;
But more than the flag is passing by.

Sea fights and land fights, grim and great,
Fought to make and to save the state;
Weary marches and sinking ships;
Cheers of victory on dying lips;

Days of plenty and years of peace;
March of a strong land's swift increase;
Equal justice, right and law,
Stately honor and reverend awe;

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums;
And loyal hearts are beating high;
Hats off!
The flag is passing by!

—Henry Holcomb Bennett.

ALLEN YORK.

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## CHARLES M. COURBOIN

Charles M. Courboin, the noted organist of the First Baptist Church of Syracuse, gave a recital on June 26 in St. James' Episcopal Church, New London, Conn., which won him high praise from the critics of that city. The New London Telegraph says that his playing "was in the spirit of dim, vast cathedrals, and it was filled with broad sweeps of phrasing and vivid, telling contrasts, so that the listener was thrilled with glory." The writer also calls him "the greatest organist New London has ever heard."

The Day of New London says: "The audience enjoyed one of the finest organ recitals ever offered to the people of New London. The varied program showed the wonderful facility and technique of the artist, Charles M. Courboin." Particular mention is also made of Mr. Courboin's rendition of the Allegro from the Sixth Symphony of Widor, this symphony being dedicated in the original manuscript to Mr. Courboin, who was a personal friend of M. Widor. While Mr. Courboin was organist in the Cathedral of Antwerp, Belgium, M. Widor heard him play at La Madeleine and the Trocadero in Paris and was so impressed with the magnificent artistry of the young genius, then only 18 years of age, that he honored him by dedicating to him the great Sixth Symphony.

JACQUES GRUNBERG
Conductor of the Miniature Philharmonic Orchestra

## MINIATURE PHILHARMONIC—AN ALL AMERICAN ORGANIZATION

(Reprinted from the Musical Courier, Issue of May 30, 1918)

The word miniature usually means something on a small scale, but when the Miniature Philharmonic Orchestra was organized last spring the aims of its conductor were to present compositions which have never been given by any of the older orchestral organizations and to give recognition to the young composers of America.

Jacques Grunberg, the conductor, says: "It is true that we are still young, but we must employ our energies and vitality to be able to make progress for evolution, a slow factor in all walks of life. Of all the musical arts the orchestra has been the first to be appreciated, not only by the discriminative public, but also by the masses. The incorporation of some dozens of musicians has always been a stimulus to the music lover. He has always patronized, first of all, such organizations that were less monotonous than a recital. The prominent orchestral organizations of America have been backed by wealthy men, but not without any difficulties. We have today in the United States five prominent organizations that are supported by such men. Though the concerts are well attended, no organization has yet recorded financial profits, no matter how successful artistically, or how prominent the soloists engaged on various occasions are. These five organizations record a certain deficit at the end of each season. Curiously enough, the same organizations have given concerts in five of the largest cities in this country: New York, Chicago, Philadelphia, Boston and San Francisco. St. Louis, which has shown that it can be the first city in the country as far as Liberty Bonds are concerned, has had more difficulties with its orchestra and its backers than any other.

"Boston, the city of highest culture, is superficially a musical city, but it has always proved to be apathetic toward the musical arts. New York has always had a certain conceited pride, but it depends upon the foreign element for encouragement in music. It is useless to give a description concerning the progress made by every city in the United States. It is sufficient to say that our people have not awakened yet to the importance and the benefits of music. We must also admit that our political enemy, Germany, is more advanced in orchestral music and the number of orchestral organizations than our country, in spite of our numerous resources. In every German city there is an organization giving regular orchestral entertainments, under the auspices of the respective municipalities. Also for years they have made tremendous efforts to give the works of their composers a hearing in the remotest corners of the universe.

"Germany has not been satisfied to export only her commercial products; she had conductors all over the universe, and many musical clubs and choral societies were being directed by Germans. They have monopolized everything and the cause lies in the apathy of the American musician. It seems curious that the entry of America into the European conflict has awakened our leaders to the fact that America should be first in music before any other nation, including our Allies. The protest of our leaders has brought some results. Kunwald, of Cincinnati, has been interned, but in his place we have appointed not an American, but a Belgian, Eugen Ysaye, the famous violinist, known more in this capacity than that of the conductor. Dr. Muck, of the Boston Symphony, has met with the same fate. No conductor has been announced yet, but among the probabilities not one American name has been mentioned.

"It is unnecessary to dwell on the existing conditions, but a lively and zealous propaganda should be carried on until the American orchestral organizations will banish all Teuton conductors. The American daily press has never endeavored to support our American musicians. On the contrary, it has always devoted unlimited space to foreign artists and conductors, even those of inferior material.

"This world today is dedicated to the younger men. If they are good enough to be used as cannon fodder, why not push them to the front in the great cause of music? Not every foreign artist can be good, and the same may be the case with some of our own; but why encourage the

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European mediocrity when we might as well give encouragement to our native talent? We must call the accredited critic's attention to the fact that he is not serving his art or his nationality. The orchestral association directors also must not remain ignorant of the existing American talent.

"As there are possibilities among the young Americans, and some of the older ones, they should be given a trial, even with the danger of failures. We must do away with the prejudice and non-support of the public engendered by managers who have worked always to turn the cash box of America over to foreigners.

"Fame is long in coming to every one, and if some of our American conductors are in the darkness it is because no one has attempted to bring them into the light. Give the American conductors a chance, and then we will be in a position to appreciate their value."

When the Miniature Philharmonic made its initial appearance last winter at the Aeolian Hall of New York, the impression created by the organization and its conductor was more than favorable. Not only the layman, but the critics were predisposed to predict a complete success for the new organization. Every member of this organization is an American, or at least a naturalized American; their loyalty to the country has always been unimpeachable. Considering this fact, this new enterprise is strictly and purely American.

"There is plenty of room in this country," says Mr. Grunberg, "not only for one more orchestral society, but for dozens. The small cities and towns in the United States are craving for such entertainments, and the Miniature Philharmonic, in spite of the obstacles incurred by the war, intends to travel next season to the smaller towns, presenting music of the best kind by the foreign and our American composers."

The expenditures, considering the impression which is created by this organization, will not be expensive. The public is the one that needs its taste cultivated. It should be taught that for a small amount of money excellent entertainments can be secured.


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JAMESTOWN, N. Y.

Cowen's "Rose Maiden" was given last Wednesday evening in the First Lutheran Church by the Jamestown Choral Society (Samuel Thorstenberg, director). The performance was attended by only a fair-sized audience. The chorus did its best work in the familiar Bridal Chorus, which was given with commendable vim and good tonal effects. The soloists were Miss Lillian Gustafson, Mrs. O. L. Peterson and Mrs. Leonard Chindgren, sopranos; Mrs. Berger Anderson, contralto; Charles W. Jackson and Gustaf Marker, tenors, and W. E. Tefft and Arthur Lindbloom, baritones.

The burden of this work is carried by the soloists, and the choral passages, while important, occupy a minor position compared with the former. The orchestra gave splendid support, and special mention must be given the accompanists, Miss Gertrude Johnson at the piano and Miss Victoria Swanson at the organ.

The choral society showed the effects of much well-directed hard work, and its director, Mr. Thorstenberg, controlled his forces in giving an adequate interpretation of this charming work.

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A splendid concert was given at the Mission Church on the night of June 28 under the direction of Arthur A. Lydell, the organist and director of music for the church. Mr. Lydell, besides planning everything and carrying the whole enterprise to a very successful conclusion, appeared both as choral director and as organ soloist, as well as an expert accompanist. Miss Hazel Gronberg, a talented young pupil of Mr. Lydell, rendered a piano solo, Concert Fantasy (Friml). She has a splendid technic and decidedly interesting musical qualities. Miss Lillian Gustafson, Jamestown's well-known soprano, sang the splendid "Repentance" (Gounod), with violin obligato by Miss Ebba Goranson, who gave good support. After a short address by Professor David Nyvall the choir gave the cantata "The Sermon on the Mount" (Earnest), assisted by Miss Gustafson, soprano, and Earnest Seaburg, baritone.

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Music at Chautauqua, N. Y.

Musical activities were resumed this week at Chautauqua, with the following offerings:

Thursday, July 4—Patriotic concert.

Soloists for July—Soprano, Miss Rosalie Miller; contralto, Miss Margaret Abbott; tenor, Norman Arnold; baritone, Hartridge Whipp.

Community singing—Henry B. Vincent, organist; Frederick G. Shattuck, accompanist; Alfred Hallam, musical director.

Friday, July 5—Recital program, with Miss Rosalie Miller, soprano; Hartridge Whipp, baritone.

Sunday, July 7—4 p. m., organ recital; 7:45 p. m., sacred song service.

ALBERT SCHOLIN.

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**Bingham**—In a recent recital (May 25) given by the pupils of Mrs. John A. Oberg at Unity Hall, Rockford, Ill., Miss Bingham's song, "The Doll's Wooing," poem by Eugene Field, was delightfully sung by Miss Avis Carl. Miss Carl is a pupil of Maude Fenlon Bollman.


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### The Abused Practice of Free Singing Services

Have you ever heard of an artist refusing his free services for a just cause?—Not me. In peaceful days, in war times, everybody is encroaching upon the generous hearts of singers, artists and musicians, and never have they shrunk from giving services in order to fill the cash box for various needy causes. As a rule and following the statistics of the earnings of an artist, he is the last one, among professions, to be rated as a well-to-do person. The career requires extraordinary expenditures and prior to the professional appearances many an artist is pawning the future, either to the teacher or the musical agent, and when he sees the opera lights or the concert stage he still owes much money. You must be "somebody" in order to accumulate fortunes, but how many artists nowadays, especially in war times, are able to earn more than a decent living? The subject I am treating is not a new one, and the reason I am speaking of an old malady is the encroachment of a well-known musical agency upon a colleague to secure an artist, on free basis, for some popular concerts which are being given now in New York. Not being a great admirer of musical agents, for once I am willing to commend the agent who refused to accede to his colleague's wishes. The question is being raised: Where patrons of music are willing to help with a few thousands of dollars, the presentation to the public of concerts at popular prices, why do they not provide and stipulate clearly that a vocal soloist or an instrumental one should receive a fee according to his value? The old antiquated excuse, that the free services of a singer will bring popularity to him or her, is a bad one and a detrimental one, emanating from an unscrupulous musical agent. Is it not sufficient when artists nowadays give all they possess to the cause of war reliefs and charities?

The New York concerts, running now, under a certain committee of wealthy people, should have provided small, medium and large fees for the soloists, who were more or less known. Every one of them was known to the audiences, so that the singing for the sake of popularity was not necessary for them—they have acquired it long before they appeared at these concerts. The practice of encroaching upon the singers is a most disgusting feature in the musical life. The management of the concerts have no expenses to meet. On the contrary the guarantors pay for any trouble they incur in arranging such entertainments; the musical agents fill up their pockets at the expense of good hearted singers; they take all they can and nobody seems to be objecting about "getting rich" at the expense of an artist. The management I am speaking of has met with a refusal from the hands of another. Will the musical agents, who pretend to protect the interest of artists, stop that begging question? Will they see to it that artists must be paid? Or will they indulge in this practice, which is detrimental to the interpreters of music? And if any patron of art will again provide some sum for musical entertainments, let him give the singer or the musician a chance to earn a dollar, after his many years of hard struggles.

### The Rialto

Mr. Riesenfeld has a keen artistic sense in selecting his vocal soloists. This attribute places him high in the world of music. His selection of Count Lorrie Grimaldi, basso, as soloist for the week ending July 14th was indeed a happy stroke. Only the basso should change his method of singing, and thus eliminate the pinched and throaty tones. His natural voice is a beautiful one; it is of an unusual quality, sonorous, powerful, and he uses brains in interpreting his arias. If it were not for the above defects, which can be remedied by a reconstruction of style and method, his aria from "Simon Boccanegra" would have been an ideal Verdian rendition. There was excellent conducting by Mr. Riesenfeld of Louis Ferdinand Herold's Overture to "Zampa," and artistic cello playing by Gaston Dubois in Saint-Saens' Romance. Other orchestral selections were given, as well as some organ playing by Arthur Depew.

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### The Strand

May I urge the management of this movie music house to honor Gounod, whose centennial fell during the month of June? It is not too late. Mr. Oscar Spirescu, well versed in French repertory, is the appropriate conductor for the arranging of a special Gounod week, with soloists. Besides paying a tribute to France's great son, they will show appreciation for our ally.

The week ending July 14th the Symphony Orchestra played selections from "La Boheme," by Puccini. Mr. Antonio Briglio, concert master of the orchestra, played the "Meditation" from "Thais," by Massenet. The Strand Male Quartet rendered Sanderson's "God Be With Our Boys Tonight" and Newton Tate's "Somewhere a Voice Is Calling." Introduction to third act from "Lohengrin," by Wagner, was played on the organ.

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### To the Rialto and Rivoli

The excellent musical director of these two popular houses ought to arrange a special week of music by Charles Gounod, whose centennial occurred in June. His knowledge of the French repertory and his excellent selections of soloists would add a note of popularity to both houses. Charles Gounod, the genius, deserves this attention.

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### The Symphony Theater

This movie house rivals central Broadway in the presentation of excellent musical bills which attract throngs. The week ending July 14th Alfredo Cibelli, tenor, sang "One Thousand Cattle Straying," by Owen Wister. Signor Ronchi, who will no longer lead the orchestra, conducted the Overture "Phedre," by Massenet. Nicholas Garagusi scored a deserved success with the playing of Rondo Capriccioso, by Saint-Saens, compelling an encore, the Drdla Serenade. The balance of the bill was pleasurable.

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### Third Week of the Stadium Concerts

On Sunday, July 7th, Ruth Miller, formerly soprano of the Metropolitan Opera Company, was the soloist and was applauded warmly. On July 8th, Miss Alma Beck, contralto, and Auguste Bouilliez, baritone, were the soloists. The contralto sang "Ah, mon fils," from "The Prophet," by Meyerbeer, and in a duo with Mr. Bouilliez. A fragment from "Samson et Dalila," by Saint-Saens, was rendered. The baritone sang the monologue from "Boris Godunoff," by Moussorgsky, and "La Marseillaise." The orchestral numbers enlisted the following composers: Suppe, Saint-Saens, Rimsky-Korsakoff, Liszt and Mascagni. On July 9th, Margaret Romaine of the Chicago Opera Company was soloist, singing "Vissi d'Arte," from "La Tosca," by Puccini. The orchestra played compositions by Rimsky-Korsakoff, Tschaikovsky and Borodine. July 10 the soloists were: Vera Nette, coloratura soprano, and Charles Galagher, basso. The soprano sang "Una voce poco fa," from the "Barber of Seville," by Rossini, and the basso aria, "Invocation," from "Robert the Devil," by Meyerbeer. Mr. Volpe conducted works by Massenet, Grieg, American Reveille by himself, Offenbach and Ponchielli.

The largest list of soloists since the opening of the season was presented on July 11, when the following participated: Betsy Lane Shepard, soprano; Rosalie Wirthlin, contralto; Ernest Davis, tenor; Raymond Vir Dew, tenor; Fred Jones, baritone; Charles Carver, basso, and Ernesto Berumen, pianist, with Frank La Forge as accompanist.

Rosalie Wirthlin sang the aria "Jean d'Arc" (Bemberg); Ernest Davis, aria from "La Boheme" (Puccini); Mmes. Shepard and Wirthlin and Messrs. Davis and Carver sang the quartet from "Rigoletto" (Verdi); Mr. Berumen played Hungarian Rhapsody (Liszt); Betsy Lane Shepard sang "Depuis le jour," from "Louise" (Charpentier); Charles Carver sang several songs, accompanied by Frank La Forge, and all the soloists—Mmes. Shepard and Wirthlin and Messrs. Davis, Vir Dew, Jones and Carver—sang the sextet from "Lucia."

The orchestral numbers enlisted Ambroise Thomas, Verdi and Wolf-Ferrari.

On July 12 the orchestra played compositions by Tschaikowsky, Smetana and Glazounoff. On July 13 Serge Zanco, tenor, was soloist with the aria "Ne pourant reprimer," from "Herodiade" (Massenet), and "Cielo e mar," from "La Gioconda" (Ponchielli). Orchestral numbers included compositions by Dvorak, Bizet, Tschaikowsky, Delibes, Chabrier and Arnold Volpe.

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### ILLNESS OF FANNIE BLOOMFIELD ZEISLER

The entire musical profession is grieved at the news of the critical illness of Mrs. Fannie Bloomfield Zeisler and is unanimous in sympathy and in wishing for her recovery.

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**Holdovers**—In spite of the fact that it is now midsummer and supposedly the dullest time of the year, Music News has a great quantity of "holdover" matter this week, much of it very important. We hope to "catch up" next week.

## ROY DAVID BROWN PRESENTS PUPIL

Miss Lillian Norman, a talented pupil of Roy David Brown, appeared on Monday evening, July 15, in a piano recital at Lyon & Healy Recital Hall. In spite of the inclement weather there was a good audience

LILLIAN NORMAN

of friendly and sympathetic listeners. Miss Norman proved herself a young musician well worthy of commendation and encouragement. In her opening number, "Sonata Pathetique (Beethoven), she had ample opportunity to demonstrate the various sides of her technical equipment. The Allegro was broadly interpreted and the Adagio, though not sufficiently sustained, revealed very good tone. The rondo gave the best results.

In the second group Miss Norman was enabled to show her facility in passage work, which was very light and delicate in the following numbers:

Rondo Capriccioso ..... Mendelssohn
Shadow Dance ..... MacDowell
Capriccio, Op. 76, No. 2 ..... Brahms
March of the Dwarfs ..... Grieg

Keener interpretative insight was required in the following group, composed of "Hark, Hark, the Lark" (Schubert-Liszt), which the young artist worked up to an excellent climax, and two other Liszt numbers, "Love Dream, No. 3" and "Rhapsody, No. 11." It was particularly noticeable that "Liebestraum" was printed in translation. Miss Norman's rendition of the Liszt "Concerto" (E flat major) in conclusion, was indicative of sincere and thorough study on the part of the young musician, as well as ample technical foundation. She plays with the poise and keen musical feeling which should inspire her to look forward to a brilliant future, and her teacher has good reason to be proud of her.

Assisting Miss Norman was Miss Edna Dolmage, soprano, pupil of Theodore S. Bergey. Miss Dolmage possesses a voice of considerable power and range, golden in quality. Her enunciation of the Italian songs, "Baciami" (Buzzi-Peccia) and "Star of Love" (Robaudi), surpassed that of the English group, though she was encored both times, and her interpretation of the "O Thou Billowy Harvest Field" (Rachmaninoff) was very dramatic. Mrs. Bergey accompanied with rare understanding of her art.

MARY CARVER WILLIAMS.

## CHAMBER MUSIC RECITAL

A recital of chamber music was given at Fiske Hall, Northwestern University School of Music, Monday evening, July 15, by members of the Fifteenth Detachment Band, Great Lakes Naval Training Station, that thrilled the immense audience present.

Herman Fellier, Jr., of the Chicago Symphony Orchestra and the Berkshire Quartet, played first violin; Carl Fasshauer of the Philadelphia Symphony Orchestra, second violin; Robert Dolejsi, who has concertized with members of the Chicago Grand Opera Company, viola; Walter Brauer, lyceum concert artist, violoncello, and John Doane, director of the organ department at the School of Music, Northwestern University.

All five are well-known professionals, at the height of their careers and giving all for their country. It is no wonder that they received quite an ovation, first for their patriotism and sacrifice and second for their ability as artists.

The opening number on the program was the String Quartette, Op. 18, No. 1, by Beethoven, that showed exquisite ensemble playing, well balanced and beautiful shading, especially in the Allegro and Adagio.

Second was the delightful Minuet of Boccherini, given with such grace and charm as to recall the Flonzaley rendition of it.

The third number was the brilliant Allegro of Rimsky-Korsakoff, so impressively and convincingly played that the audience insisted upon an encore.

The closing number was a Quintette for Strings and Piano by Wolf-Ferrari, with John Doane at the piano, that was a powerful climax to a most beautiful program.

John Doane, whose work is so well known to Chicago musicians, was given a rousing welcome as a Jackie and a musician. He played the piano part with great charm and brilliance and added much to the atmosphere of the whole composition.

B. L. T.

## MISS KINSOLVING'S MORNING MUSICALES

The following schedule is copied verbatim from the Chicago Tribune:

Miss Kinsolving is to give another morning series, Tuesdays, in the Blackstone Hotel. This is her schedule:

November 19—Guiomar Novaes, the pianist from Brazil, and Helen Stanley.

December 3—Heifetz.

December 17—Reinald Werrenrath, assisted by Toscha Seidel. (Yes, this is the Seidel who is said to be quite as gifted as Heifetz; and the "assisted by" is Miss Kinsolving's own text.)

January 7, 1919—Zimbalist and Gabrielle Gills. She is a soprano from France who has been heard and praised a lot in New York City.

January 14, 1919—Pablo Casals, greatest of the cellists, and Hulda Lashanska, another soprano as yet unheard in Chicago.

The Flonzaley Quartet will come back under Miss Kinsolving's management; she has undergone a change of mind since she said that she would not be concerned in any Chicago engagement the quartet might play. The dates are December 1, January 12, 1919 and February 9, 1919—Sundays all; the place is the Playhouse.

F. D.

**Stevenson**—Lucia Smith and Elizabeth Gilbert, pupils of Lucille Stevenson, will give a song recital at the Cosmopolitan School of Music and Dramatic Art, Friday evening, July 19, at 8:15 o'clock.

## ORCHESTRA HALL.

Jeanne d'Arc led France, sword in hand, and Harriet Beecher Stowe led the world, pen in hand, when she wrote the ever-living story of the South, "Uncle Tom's Cabin," the story that will live down through the ages fragrant as the magnolia and as sad.

The familiar points of this master work again paraded before our optical vision and we wept again over the brutality of Legree and the death of Little Eva, while in turn we were mirth-stricken over the antics of "the imp of Satan," Topsy, "who nebber had no mother, no nothin', 'spects den ah jus' growed."

The very breath of the old South seemed to penetrate the silver sheet and while we viewed the photographic efforts, we were taken again down the Mississippi to the Louisiana of the days before the war.

It was here that "Uncle Tom" was sent from Kentucky as a slave and whose respite came only after he had saved Little Eva from a watery grave. His furlough was short-lived, for after the death of this earthly angel he was sold to the unscrupulous Legree, who eventually flogs the aged negro to death "for gospel praying and prayer book reading."

It has been done in pictures times without number more fully as to detail to be sure, but never more effectively. This version is to feature the dainty Marguerite Clark in the dual roles of Little Eva and the demon Topsy. And it may be recorded that the little actress at last has accomplished something more than just an ordinary "saccharine maid of the movies." As Eva she is the most charming thing imaginable, and her death scene is heart-rending, while as the impish, mischievous Topsy she reaches the highest plane of genuine comedy. Her antics are cues for hearty and spontaneous laughter, and she enters into the fray with a might and a will.

Uncle Tom was in the hands of that sterling character actor, Frank Losee. Others that were recognizable were Jack Austin as George Harris and La Mar Johnston as Haley. The entire cast, negroes and whites, was chosen with uncanny regard for the author's idea of the story book marionettes.

War scenes on the battle fronts of Italy and France with our combined allies furnish an added thrill, and some beautiful scenes of New Zealand completed the pre-dinner entertainment. The gentleman who furnished organ accompaniments for the celluloid entertainment did so with artistic success.

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## CIVIC MUSIC ASSOCIATION

The work that is being done by the Civic Music Association of Chicago cannot be overrated. Its objects are set forth in the following excerpt from the charter:

"To promote and encourage the understanding, appreciation and study of the art of music and the development of musical talent throughout the community, principally by providing musical entertainment and instruction gratuitously or at little expense in the small parks and playgrounds and other civic centers."

How well these objects have been carried out may be indicated by the fact that the demands upon the Civic Music Association have been constantly increasing, demands for more choruses, more leaders and new and better music, than which there is no better proof that this splendid organization is awakening and encouraging by its efforts one of the most democratic phases of community life and spirit.

The Civic Music Association is supported by public subscription ranging from 50 cents up. Among its officers and board of directors are numbered prominent local philanthropists and musicians, while Mr. Herbert E. Hyde occupies the position of superintendent. The association furnishes music and leaders for patriotic meetings at clubs, schools and settlements throughout the city, and at military camps nearby, in co-operation with the Y. M. C. A. Important in this connection is the chorus conducted by Herbert Gould at the Great Lakes Naval Training Station, originally under the auspices of the Civic Music Association, since taken over by the government. Co-operative branches of the association have been established both in Milwaukee and San Antonio, Texas. In the city there are six adult choral clubs and eleven childrens' choruses, meeting twice a week. These are conducted in the parks and playgrounds, the choruses giving local concerts and holding public sings in the parks with orchestral accompaniment. An artist series of concerts is also given in this connection. A patriotic chorus composed of the school children of the city has been conducted at the Art Institute by Mr. Tomlins, and the children frequently aid in the Sunday evening sings held at the Municipal Pier. There are also three public sings a week in co-operation with the Drama League.

All these, and more especially the community sings held every night at the Settlement houses and the choruses established in manufacturing plants, have contributed immeasurably toward the movement of Americanization which the last few years have made such an important problem in this country. For patriotism and true Americanism are so infused in the enthusiasm of these sings that whether people understand English or not they catch the spirit of the songs and join in heart and soul, so that what the Civic Music Association is accomplishing is even bigger and broader than the statement of its objects would imply. It is doing more than encouraging an appreciation of music and developing musical talent, though this is its primal aim. It is promoting all round community interest and American citizenship. It is, therefore, an institution which our city and our democracy can no longer do without. MARY CARVER WILLIAMS.

# AN INTERESTING SOLDIER LETTER

Music News is in receipt of the following nteresting letter from Josef Konecny, the Bohemian violinist, resident of Chicago, who s now in war service for the United States:

22d Receiving Co., Q. M. C.,
Camp Joseph E. Johnston,
Jacksonville, Fla., July 4, 1918.

Music News:

I suppose you, as well as some of your readers, vill be interested in some of the "adventures" that befall a "rookie" in Uncle Sam's army.

I left Chicago Saturday night, May 25, and arrived t Jefferson Barracks early Sunday morning, after hav- ng breakfast and changing cars at St. Louis, Mo. It vas with an admixture of manifold sentiments that I te my breakfast in the restaurant of the Union depot t St. Louis. Only a short time before I breakfasted n the same place with my two congenial co-artists n a concert tour, and little did I imagine then that when I next passed through there it was to be as a olunteer in Uncle Sam's army.

On our arrival at Jefferson Barracks the boys in haki greeted us, at every step and turn, with that ery significant and encouraging expression, "Oh, ou'll like it!"

We were quartered in tents in a beautifully wooded rove overlooking the Mississippi River, and for two lays had not much of anything to do. On the third ay we went up for the big examination. This was n event which will remain as one of the outstand- ng features in the memory of every soldier who has one through it. We entered the examination rooms t about 8 a. m. in an entirely nude state, and after eing subjected to a most minute and detailed physi- al examination emerged between 3 and 4 p. m. in a oldier's uniform with equipment. One may rest ssured that no weakling or defective will ever suc- essfully run the gauntlet of the many doctors, sur- eons and examiners—too numerous to count.

We remained two weeks at Jefferson Barracks, dur- ng which time all of us learned the practical mean- ng of that mysterious term, "fatigue duty." Fatigue uty is everything but what its name indicates. It ay mean every imaginable work under the sun— rom "policing" your tents and streets, peeling pota- oes, scrubbing floors, serving at mess ("kitchen police"), down to farming, carpenter work, breaking stones, loading and unloading cars, and what not. Every soldier goes through this, no matter what his rank in civil life. I have already added a number of "trades" to my list of accomplishments since I entered the army.

Of course, I took my violin with me, and from the very first made good use of it. If I had any mis- givings as to how the boys in khaki would take to classic music such doubts were quickly dispelled. At Jefferson Barracks I played almost daily for the boys; sometimes in our tents, at other times in the open, in natural amphitheaters surrounded by beautiful trees, under the auspices of both the Knights of Columbus and the Y. M. C. A., to as many as 3,500 soldiers and civilians at a time. Never will I forget the wonderful attention and the enthusiastic recep- tion accorded me by the boys, as well as the inspira- tion of the beautiful natural surroundings and re- markably romantic situation—a situation that will never recur in the lives of any of us—at least not in this generation.

After two weeks at Jefferson Barracks we were sent here to sunny Florida. It was a jolly crowd of boys, 350 in number, that took the train that Satur- day afternoon. We had our kitchen car with us and for two days and nights lived on the train, except at Birmingham, Ala., and Fitzgerald, Ga., where the Red Cross ladies met the train, and we were per- mitted to leave it for a short period. The Red Cross ladies treated us royally and I can't speak highly enough of their work. Of course I played for the boys on the train as well as for the officers. At Fitzgerald, Ga., the officers requested me to play for the Red Cross ladies. I mounted a baggage truck in front of the depot, crowded to the very limit with people, and was introduced by the "professor" (of whom more anon) in the following words:

"We are not from the South, but we have heard of it. We are here now and have enjoyed your hospi- tality, and in the words of Robert Louis Stevenson:

"Since we have no gold to share,
And love alone can make amends,
Let this then be our daily prayer:
God make me worthy of my friends!

"We have with us 'Joe'—the Bohemian violinist, Joseph Konecny, who has toured the country from coast to coast. 'Joe' can not only play, he can also fight. 'Joe' was not always a soldier. We have had him with us on the rock pile, at 'chow' and in vari- ous other situations. He will now play for you that which his heart dictates." (Applause and music.)

Of course the occasion was a great success. The Leader-Enterprise of Fitzgerald of June 10, speaking of the occasion, had the following to say:

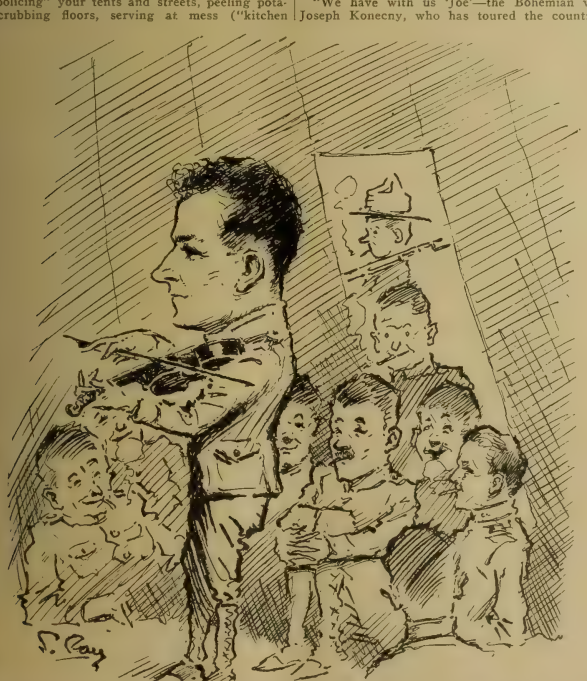
"Joseph Konecny, a Bohemian violinist of note, gave a concert after the refreshments had run out that was full value for all the trouble the ladies of the Red Cross had taken to prepare for the boys. The Boches will probably find him as good a soldier as musician."

On my way to Jefferson Barracks I picked out several men from the rest who seemed to be out of the ordinary class. One of them was William Lloyd Davis, professor of sociology and economics from the State University of Wisconsin, well over draft age, who has lectured extensively throughout the States; a Chicago stock broker, Victor Berghan, 37 years of age; and to this charmed circle we added Silver J. Ray, cartoonist from the Kansas City Star, whose acquaintance we made on our arrival at Jef- ferson Barracks. The "professor," the cartoonist and myself have had the great good fortune thus far to remain together through thick and thin. We are in the same tent and our tent is the "headquarters," so to say, for the entire company. Mr. Ray's cartoons and artistic sketches, the "professor's" versatility and continuous effusion of wisdom, combined with the strains of my Guarneri, form a combination that powerfully attracts all of our "comrades in arms." Indeed, so great is the attraction that, when I prac- tice I must close the entrance to our tent and hang out the sign, "No admittance." Verily, "music hath charms to soothe the savage breast."

Here, as in Jefferson Barracks, I very often play for the boys. Quite often, after a hard day of "fatigue duty," provided I have no mashed fingers or blistered hands from grubbing stumps, the "pro- fessor," the cartoonist and I will sally forth into any of the company streets in this sea of tents. The "professor" in his stentorian voice will announce the "Pied Piper," who strikes a few chords in major and minor strains, and an audience of standing, sit- ting and reclining boys will come into being as if by magic, and will enthusiastically follow the performer from street to street. (I am inclined now to believe there is some truth in the fable about the "Pied Piper.") There, in the soft evening breeze, under the balmy and brilliant southern sky, the boys will be treated to Wieniawski, Beethoven, Schumann, etc. Such experiences as this awaken sensations which I have not the ability to describe. It is a great privi- lege and one of which I am proud. I celebrated the afternoon of the Fourth by visiting the base hospital and playing for the patients in the various wards.

Of course, nobody knows what our destination is, but all of us hope eventually to see France.

Cordially,
JOSEPH KONECNY.




A CARTOON OF JOSEF KONECNY, MADE BY SILVER J. RAY, CARTOONIST OF THE KANSAS CITY STAR

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**Auer**—Professor Leopold Auer; who will teach advance violin in the Chicago Musical College next September, is spending the summer at Lake George, N. Y. There are with him Jascha Heifetz, Toscha Seidel and some other of his pupils who have won world-renowned fame.


## THE BEST ADVERTISING

that occurs to us to do for the summer is to invite the sending to us of names and addresses of teachers of music who are interested in modern educational works.

We have published several important works of this character during the past few months and would like to send full descriptive circulars to all teachers interested.

Send us your name and address and mention the particular branches of music you teach. It will be well worth your while.

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## FLINT, MICH.

Summer time is here and the teachers and musical activities are resting for a while. A splendid June Festival, with its series of musical programs, with visiting and local artists, local choruses and community orchestra, was a great success, made possible by the Flint Community Music Association, which has completed a successful year. The director, George Oscar Bowen, has been efficient and effective in his work and has made Flint a community singing center. He is now on vacation at the sea shore on the coast of Maine. A large patriotic pageant and sing fete was presented on June 14 at Masonic Temple, under the auspices of the Y. W. C. A. The pageant required a cast of 125 characters, and the sing contest was between four local choruses, involving 400 singers.

The coming year will double the work of this year. M. F.

———♯♯♯———

## MME. BARBEREUX PARRY STUDIO NOTES.

Mrs. T. B. Estill of Nashville, Tenn., associate teacher of Mme. Parry, and Miss Eddie Collins, pupil of Mrs. Estill, are in the city for work with Mme. Parry.

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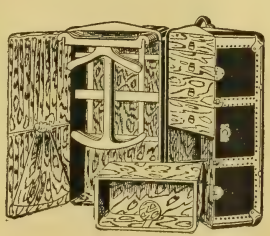

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## FRANCES PAPERT IN NEW YORK

Frances Papert, the popular Chicago mezzo-contralto, has gone to New York, where she will remain for one month and

FRANCES PAPERT

will fulfill a large number of engagements.

Miss Papert, who has a fine voice and splendid style, has sung in Chicago a great many times during the season, and on the last two Sundays before her departure was substitute in the quartet at the Hyde Park Presbyterian Church.

## WANT ADVERTISEMENTS

(Advertisements under this head will hereafter be accepted at 20 cents a line.)

WANTED—Violinist or vocalist, to take part time in studio for next season. Located on Grand boulevard, corner 47th street. Telephone 3999.

WANTED—Experienced band men to enlist in 332d Field Artillery National Army Band, Leo Sowerby, bandmaster. Volunteers must be under 21 or over 31 years of age. Those interested may communicate with Bandmaster, Camp Robinson, Sparta, Wisconsin.

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# Music News

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, JULY 26, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

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Advertising rate card will be sent on application.

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# Music News

Vol. 10 Chicago, July 26, 1918 No. 30


# Editorial

### PASSING COMMENT

Music News is in constant receipt of enquiry about the convention of American Artists, Composers and Managers, which is to be held at Lockport, N. Y., the first week in September, as well as announcements from various artists, which show, conclusively, not only that interest in the event is keen, but that a fine attendance is assured.

The event is one of great importance, for, here, on common ground and with a most democratic working basis, American artists, young and old, are heard in American compositions and with an American audience to judge of their work.

Lockport itself is an ideal spot in which to hold such a convention and the management of the event last year was at such a point of efficiency, as well as sympathetic outlook upon the American musical situation, as to give guarantee that this year also will be well worthy of attention.

If any warrant were needed for the turning of a school concert review into editorial matter it would lie in the unusualness of the occasion.

And when a morning concert, such as that given by the Chicago Musical College last Saturday, in Mid-Summer, represents so many departments in such altogether fine way, and when there is an attendance and an enthusiasm which tell positively of unflagging interest, the function becomes worthy of special mention in any part of the paper.

To digress then from the usual review and to leave as a matter of course the technical excellence and the interpretative reasonableness, we will speak particularly of other and rather unusual things suggested by this concert.

Albert Leo Johnson and Louise Eldredge played violin solos and again proved that the Chicago Musical College has a fine violin department, but, as their numbers were by De Beriot and Wieniawski, the old query came to mind: Why do not violin teachers look more earnestly for novelties and especially for works by Americans?

"The classics" of any instrument are all right for the larger part of any musical menu, but really the public does get tired of the half dozen composers for violin who are used, in concert and recital, over and over again, and does long occasionally for the opportunity to judge whether or not something new might not possibly have merit.

*The Happiest Moment of a Failure's Life*

*—QUITTING TIME*

*(Discovered on the wall in the Proofreader's Room)*

Dr. E. S. Urbanowicz, Antoinette Smythe Garnes and Mrs. Edward Polk contributed vocal numbers at this time—two operatic and one the graceful old song, "Lo, Here the Gentle Lark" (Bishop)—and this writer must confess that he has grown so weary of the old round of well-worn operatic numbers that the Bishop piece, old as it is, seemed a welcome relief.

Mrs. Polk was (gracefully) announced as a pupil of a Texas teacher and also of Herbert Witherspoon, this indicating the scope and the extent of the influence on Chicago and the West and Southwest of the teaching here during the Summer of the great artists—Witherspoon and Saenger.

If this policy on the part of the Chicago Musical College is kept up, it will surely result in this city becoming the greatest Summer Musical Mecca in the World, for already the time of the two teachers mentioned is filled to the limit, and had Auer been here in violin this Summer his time would also have been filled.

Other departments would draw as much, and, beyond question, a colony of visiting teachers of the very highest class, drawn from whatever might be their usual habitat, would find in Chicago ample welcome, and each such success would add more and more to the prestige of the city as a place for Summer study.

Pupils of Karl Reckzeh, Rudolph Reuter and Alexander Raab in piano emphasized anew the value of each of these—Alice Letearte and Jane Anderson playing numbers from the established repertoire and Esther Lynch appearing in the Legend of Rossetter G. Cole.

This writer has long contended that the reason the really big piano works of Americans are not appreciated is that they are "read over" once or twice, or maybe even played once in public and then laid aside without further delving for content or working over for polish.

Suppose that the Ballades of Chopin, or Brahms, or Grieg were new and any one of them was to be played after a few weeks' study, with no "tradition" and no "accepted interpretation" to guide the student.

Would they seem so beautiful as now? Emphatically no. And this indicates the very reason why a big work of Cole or Cadman or any other American writer for piano should not be judged at all on one working over or one hearing.

It should be studied again and again, it should be practiced month after month, it should be played before many audiences

before any sort of judgment is passed upon it.

Supposing, for instance, that some one teacher should adopt the Cole Legend and should have all his advanced pupils work on it and that it should be studied individually and collectively by his class for a year, until some sort of comprehension growing out of the multiplicity of minds at work on it should be established.

The result would surely be an intensive, comprehensive playing of it, which would lift it out of any semblance of commonplaceness and would show it as it is, a big, vital work.

Even to hear it once, as on Saturday last, shows that it is pianistic, that it contains a wealth of material and that it is most skillfully built.

Let us have more of the bigger American works and let us study them to a finish before passing judgment.

* * *

A point entirely aside from the interpretation of music and yet a very vital point in the success of any young artist with the public lies in the matter of stage appearance and conduct.

Part of this matter is settled by Mother Nature, but much can be acquired.

For instance, Mrs. Polk on last Saturday morning knew how to stand, how to hold her hands and how to address an audience; she also knew how to retire from the stage and in responding to a recall showed that she has acquired the ability to back off the stage. All this proves that she has had some experience and is a further indication of the class of pupils drawn by Mr. Witherspoon.

It suggests also that every student, in every school, should be taught stage deportment as a part of his equipment.

* * *

And, speaking of natural graces. Miss Anderson certainly looked a picture at this concert. She is rather tall, distinctly blonde and with most pleasing features. She sits rather straight and she wobbles over the piano bench not at all.

All this makes for enjoyment on the part of the audience.

When Mrs. Zeisler or Ethel Leginska hang over the keyboard in painful attitudes, it is accepted as a part of their personalities, and they are forgiven because of their greatness.

But, when a charming girl like Miss Anderson sits up straight and quietly allows her playing to speak directly through the medium at hand and employs no mannerisms at all, then, indeed, do we have something that is delightful to see.

* * *

Throughout this program the Locale which produced each pupil was named, and while Chicago was mentioned with considerable frequency it was noted that Texas and Ohio had representatives (of course, everybody knows that the Chicago Musical College draws pupils from every state and from almost all countries).

The Ohio girl, Miss Lynch, was from Lima, and the printed name brought up memories, for this writer spent the first twenty-one unsatisfied years of his life in that city. At that time Lima was unquestionably the most unmusical and least artistic spot in America, but it has improved now. There are several fine clubs, a big choral society (led for some years by H. W. Owens) and a good many fine teachers of music there.

Of late years the names of pupils from Lima, Ohio, have figured at intervals on Chicago commencement programs, and this is, emphatically, a status quite different from the old times.

* * *

In speaking of the metamorphosis of Lima (Ohio), from a muddy backwoods village to Something of a Musical Metropolis, mention should not be omitted of the fact that the city has been honored by the fact that a young soprano who was born there has taken the name of the town as her own for the stage, and is now known far and wide as Edna De Lima. Perhaps she will, in course of time, do as much for Lima as Melba has done for a certain city in Australia.

## PELHAM BAY NAVAL TRAINING STATION

A high-class concert program with popular "seconds" (the sailor boys' name for encores) was given at Pelham Bay Naval Training Station Thursday evening, July 18, under the auspices of the Knights of Columbus. Miss Constance Balfour, the concert prima donna, and Charles Galagher, the distinguished basso, gained the appreciation of the sailor boys with classical numbers and won their hearts with the more popular war camp songs. Archibald Sessions accompanied both singers in his usual skillful manner.

Miss Alice Dinan was a most engaging soloist at the piano. A feature of unusual interest for the boys in the French classes was the appearance of Carlo Liten, the Henry Irving of Belgium, who recited a number of poems in French that were inspired by tragic happenings of the present war. Daniel Mayer, the concert manager, furnished the entire program in co-operation with Thomas Egan, the Irish tenor, who represents the Knights of Columbus in the presentation of war camp attractions.

## CHICAGO MUSICAL COLLEGE NOTES

Bertha Bribben, student of the College, has been engaged to play at the concerts which are being given at Ravinia Park by the Chicago Symphony Orchestra. Louise Eldridge, also studying at the College, has been engaged for next season as head of the violin department at the University of Oklahoma, Norman, Okla.

Ben Zimberhoff, student of Max Fischel, played with great success at the patriotic concert given last week by the American Choral Society at the Municipal Pier.

Some remarkable talent already has been disclosed as a consequence of the engagement of Professor Leopold Auer for the full season of the Chicago Musical College. It is one of the features of Professor Auer's teaching that, in this country as in Russia, genius for violin playing which may have remained unnoticed by others becomes a brilliant actuality under his influence. The desire to profit by his stay in Chicago has drawn to Auer great talents for violin playing, not only from Chicago and its vicinity but from points far distant.

A program arranged by the Chicago Musical College School of Expression was given at Great Lakes July 24. The following students of the College participated: Helen Hagen, Marie Gores, Mary Dowdy, Mrs. M. Taylor, Carmen Rooker, Ada O'Donnell. Marie Simons and Marion Bergman officiated as accompanists.

Applications for free and partial scholarships in the Chicago Musical College already are very numerous. There will be distributed before the Fall term in September no fewer than thirty-three free scholarships in the piano department alone, eighteen in the vocal and eight in the violin department.

Carl D. Kinsey and Mrs. Kinsey returned last Monday from a short trip to Michigan.

The Chicago Musical College's closing concert of the season will be given this Saturday morning at 11 o'clock. The program will be presented in the piano, violin and vocal departments. The following pieces will be interpreted:

Piano—Concert Etude.....MacDowell
Anna Mistrofsky
Student of C. Gordon Wedertz
Vocal—Love, by Thy Aid (Samson et Dalila).....Saint-Saens
Maple Barker (Logansport, Ind.)
Student of Adolf Muhlmann
Piano—
Barcarolle.....Liadow
Tambourin.....Rameau-Godowsky
Esther Sopkin (Chicago)
Student of Alexander Raab
Vocal Villanelle.....Dell' Acqua
Ligia Zabrocki (Chicago)
Student of Adolf Muhlmann
Violin—Spanish Dance, No. 8.....Sarasate
Ethel Elkins (Peoria, Ill.)
Student of Leon Sametini
Vocal—Voi Che Sapete (Le Nozze di Figaro).....Mozart
Alice Pihl (Wells, Minn.)
Student of Herbert Witherspoon, Chicago
Piano—
Melodie.....Rachmaniow
Bigarrue.....Arensky
Kathryn Whitfield (Chicago)
Student of Alexander Raab
Violin—Gypsy Airs.....Sarasate
Gilbert Ross (Madison, Wis.)
Student of Leon Sametini
Vocal—Ah, Fors e Lui (Traviata).....Verdi
Naomi Brown Hamilton
Student of Edoardo Sacerdote
Piano—Au Bord d'une Source.....Liszt
Helen Prindiville (Chicago)
Student of Rudolph Reuter

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## AT THE WHITNEY TEW STUDIOS

It was hot last Sunday afternoon, as you will very well remember, but all who were so lucky as to be at the Tew Studio at that time were indeed fortunate, for this is so spacious and airy a place as to be many degrees more comfortable than most, and, in addition, there was the joy of listening to an indicative and decidedly beautiful program of song.

By indicative one means Tew-indicative, or, in other words, with each pupil displaying great ease of vocal production throughout a long range.

The program, in full, and extending over several hours with much sociability and some explanations from Mr. Tew intermixed, read as follows:

Shadow Song ..... Dinorah
Mlle. D'Oex
The Spirit Flower ..... Campbell-Tipton
Miss MacNab
Pur dicesti ..... Lotti
Miss Alice Schaffner
Home Sweet Home ..... Lehmann
Cuckoo ..... Lehmann
Miss Emma Berg
Thus Saith the Lord / Who May Abide / For He Is Like } (Messiah) ..... Handel
I Attempt from Love's Sickness ..... Purcell
Mr. John A. Alcott
A Summer Night ..... Thomas
Che faro ..... Gluck
Miss Elizabeth MacIntosh
Duet—I Heard a Voice ..... Glover
Mlle. D'Oex and Mlle. Crevecoeur
In Flanders Field ..... Berger
Mignon ..... Thomas
Miss Winnifred Cline
Voi che sapete ..... Mozart
Serenade ..... Gounod
Miss Pauline Bernstein
Easter Eve ..... Gounod
Morning Hymn ..... Henschel
Mrs. Elsie Melins
(Cello obligato—Robert Cook)
Contralto—Lament of Isis ..... Bantock
Soprano—Michaela's Song ..... Bizet
Mrs. John A. Alcott
Contralto—O Don Fatale ..... Verdi
Soprano—Waltz Song ..... Gounod
Miss Cecelia Backes
(3 weeks' study—ended contralto song on D in alt.)
Bell Song ..... Delibes
Esto Mihe ..... Herbert J. Wrightston
Mlle. Roxan D'Oex
(Accompanied by the composer)
Liszt Transcription (Rigoletto) ..... Verdi
Miss Harriet Cartwright
Cello solos—
Sur le lac ..... Godard
Tarantelle ..... Popper
Robert S. Cook

It is exhilarating to watch the gradual development of any of the Tew pupils for, not only is one astonished at first by the great voice possibilities, but afterwards, and by very perceptible degrees, week by week, there is to be noted growth in various other directions.

For instance, Mlle. D'Oex, who surprised us with her great range and the ease of her top notes (very much "top" it may be added in passing), is now, in each appearance, proving growth in musicianship and in tastefulness and fidelity to best tradition in her interpretations.

For instance, this writer has heard her sing the "Bell Song" from "Lakme" several times previous to last Sunday, and while the tonal quality was wonderful from the first, it must be said that on last Sunday there was a very perceptible improvement in the interpretation.

She sang the number much more briskly than before, and while she maintained the same purity of tone, was able to allow herself more freedom of expression.

The same thing is true of all others who have been heard from time to time.

Miss Cecilia Backes, who was heard for the first time on last Sunday, has been a pupil of Mr. Tew only three weeks, but is certainly developing at a remarkable rate. She has added an unbelievable number of tones to her range, and on last Sunday her unusually good voice was heard to fine advantage in the contralto aria "O Don Fatale" (Verdi), and the Soprano Waltz Song from "Romeo and Juliet," which she ornamented with even more than the usual number of very high tones.

Mr. Alcott, whose voice is probably at first a high baritone, was heard in "Messiah" excerpts and in a Purcell song, the gamut thus covered embracing both bass and tenor material, and all of it was done exceedingly well.

Mrs. Alcott, also the possessor of a fine voice and a nice presence as well, was so successful in her group as to prove that her growth is rapid.

As usual, there were instrumental numbers by way of diversion, and these were especially good on Sunday.

A special feature of the program was the introduction of "Esto Mihi," a song written by the Chicago composer, Herbert Wrightson, especially for Mlle. D'Oex, and which she sang to his accompaniment.

It is a remarkable song from many standpoints, not the least of which is its almost superhuman range. Wr. Wrightson, however, evidently took Mr. Tew at his word, and provided something entirely out of the usual, which, it must be said, disturbed Mlle. D'Oex not at all; on the contrary, providing her merely with a fresh revel. The song made a good impression and will be heard again with pleasure. C. E. W.

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## ELIZABETH HALLENBECK GILBERT

Miss Gilbert, who has been teaching in the vocal department of the Lawrence Conservatory, Appleton, Wis., has returned to the city for the summer and is now working with Lucille Stevenson. Miss Gilbert has had a most successful year at Appleton, both as teacher and soloist.

## A SNAPPY ADVERTISEMENT

Lee and J. J. Shubert, the New York theatrical managers who control several Chicago theaters, object to the review of their shows by the dramatic critic of The Chicago Evening Post and refuse him admission to their playhouses.

Believing that persons who will not permit their offerings to receive a fair criticism should not be allowed to advertise in its amusement columns, The Post has thrown out the advertisements of all Shubert plays and playhouses.—Chicago Evening Post.

## AT THE WARRINGTON THEATER

Walton Pyre, at the Warrington Theater in Oak Park, has had the good pudgment to give his patrons the sort of thing that people need in these hot and stressful days. He has treated them to two weeks of real comedy.

Last week it was a rollicking, laughable performance of "Mam'zelle." "A comedy of surprises" it was advertised, and it was true to the promise.

Mrs. Pyre impersonated Mam'zelle, and she did most cleverly. Mam'zelle is, of course, French, young, chic and an orphan. She came to America to find her Uncle Francois, her only relative.

Tarleton Tupper (Mr. Pyre) and his wife, Louisa Tupper (Jean Cooper), are not getting on well because Mr. Tupper is too attentive, too much in love with his wife, so Louisa's brother Lionel fixes up a plan with Mam'zelle to make Louisa jealous, and thereby hangs the tale.

The second act presents a vaudeville performance and during this numerous members of the cast find their lines require them to take their places in the audience and on account of the disturbances they create the ushers have to remove them, even if it must be done in a free-for-all fight. It certainly gave many thrills and lots of laughable situations.

Mr. and Mrs. Pyre take their parts capitally. Mr. Louis Lytton, who is the "uncle," is the typical Frenchman. He first appears in the theater lobby scene and next his voice is heard from the balcony of the theater; in a few moments he is climbing on to the stage from the front. He creates lots of fun for everybody.

Warren Wade as Bob, the fiance of Mam'zelle, and Jack Goodwin as Lionel, the brother of Louisa, are both excellent in their parts.

The company is unusually good for the outlying theater and drawing well. This week's offering is "The 13th Chair."

M. K. W.

## PUPILS OF MME. YUNG AT MUNICIPAL PIER

In conjunction with the American Choral Society and under the auspices of the Drama League of Chicago the pupils of Mme. Marie Yung, one of Chicago's representative dance instructors, presented a program of delectable dance numbers last Friday evening at the Municipal Pier Auditorium. The numbers used were recruited from the recent Blackstone Theater function. The Juvenile Corps de Ballet again demonstrated the charming "Pirouette." Constance Penny repeated her finished performance of "Scenes from an Imaginary Ballet." This youngster bears watching, for she is one of the best exponents of the art of Mme. Yung's teaching.

Dorothy Gnaedinger was excellent in her idea of the "Danse de la Gypsy." Others on the program were Beatrice Groll, Dorothy Lang, Charlotte Stevens, Evelyn Atkeisson, Virginia Rucker, Hildegarde Brosnihan, Elinor Rice, Grayce Blair, Charline O'Shaughnessy and Claribel Schmitt.

The Russian ballet closed the program, coupled with a patriotic finale in which the participants of the entire program took part.

Altogether Madame's pupils disclosed professional stage presence, backed up by an accurate idea of dance technic.

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## GAYLORD YOST AT WORK IN THE COUNTRY

Gaylord Yost, American composer-violinist, is spending the summer in the country at Fayette, Ohio, where he is busily engaged on new material for repertoire for the coming season, and it is also to be expected that some new compositions will come from his fertile pen ere the season wanes. Mr. Yost has always been an ardent supporter of the American composer and has performed many American works on his programs. In 1913 he was one of the first violinists to play the Sonata in G by John Alden Carpenter. Likewise, he has introduced compositions by Albert Spalding and Cecil Burleigh, both of whom have dedicated works to Mr. Yost in recognition of his gifts and fine American spirit.

Before Mr. Yost returns to Indianapolis to resume his duties as head of violin department of the Indiana College of Music and Fine Arts, he will appear at Lockport, N. Y., the first week of September on two programs of the National American Music Festival.

♯♯♯

**Yung**—Miss Sylvia De Tell, the marvelous young pupil of Mme. Marie Yung, who is to be next season's premiere danseuse with the Chicago Grand Opera Company, will dance on July 27 in Lake Forest at the home of Mrs. Franklin P. Smith, where the Chicago Chapter of the D. A. R. will give a benefit for the woman's committee, Council of National Defense.

♯♯♯

**New Patriotic Song**—"Ring Out, Ye Bell of Liberty," is a new song, words and music by Thomas Williams, lately put on the market by The Song Writers' Bureau, Philadelphia.

# Music in Chicago

## CONCERT AT THE AMERICAN CONSERVATORY

Wednesday morning, July 17, was the occasion of another of the delightful series of morning recitals whch are being given at the American Conservatory. The soloists on this occasion were Silvio Scionti, pianist, and Louise Winter, soprano.

The following program was given:

Andante, Favors
Scherzo
Rondo, Sonata, Op. 2, No. 2 ..... Beethoven
Mr. Scionti

Two Children's Songs ..... Grieg
Dobbin
Farmyard
Twilight ..... Glen
The Captain ..... Rogers
Mrs. Winter

Chaconne ..... Bach-Busoni
Mr. Scionti

Winter Roses ..... Fontenailles
Rose Softly Blooming ..... Spohr
Supposing ..... Bischoff
Mrs. Winter

Ballade, F major ..... Chopin
Two Pierrot Pieces ..... Cyril Scott
Lento
Allegro
Rhapsody, F sharp minor ..... Dohnanyi
Spring Night ..... Schumann-Liszt
Mr. Scionti
Miss Louise Robyn at the piano

Mr. Scionti played with temperament and artistic perception. He gave a scholarly reading to the Beethoven Sonata and played the Chaconne (Bach-Busoni) with great precision of technique and taste in interpretation. The Chopin Ballade was rendered with rare delicacy, and the Cyril Scott numbers with splendid breadth of tone.

Mrs. Winter was particularly fortunate in the choice of her songs. They were of just the type to appeal to a morning audience and were sung in excellent style. Mrs. Winter's voice, though not of great power, is very pleasing in quality and extremely well used. The first group was perhaps the more pleasing to the audience, inasmuch as it contained two of the too little used Grieg children's songs and "The Captain," a charming child song by Rogers. In the second group "Rose Softly Blooming" (Spohr) was warmly responded to, as was also the clever "Supposing" (Bischoff).

On Wednesday, July 24, a recital by Heniot Levy and Herbert Butler completed the series. MARY CARVER WILLIAMS.

♯♯♯

## MINNIE MURDOFF KIMBALL

Minnie Murdoff Kimball, one of the best of pianists and a great favorite at Greencastle, Ind., where she is a member of the Faculty of De Pauw University School of Music, gave the following comprehensive piano recital recently:

Sicilienne ..... Bach
Sarabande ..... Rameau-Godowsky
Reverie (Dreaming Oreade) ..... Paul Juon
Etude (Naiads at the Spring) ..... Paul Juon
Fate ..... Francis Hendricks
Exotic Fragrance ..... Francis Hendricks
Rain Song ..... Blanche Goode
The Lark ..... Glinka-Balakirew
May Night ..... Palmgren
Rhapsodie ..... Dohnanyi
Two Preludes
Nocturne in D flat ..... Chopin
Waltz in E minor ..... Chopin
Allegro Appassionato ..... Saint-Saens

## DANIEL PROTHEROE AT WARREN AVENUE CONGREGATIONAL CHURCH

At Warren Avenue Congregational Church on last Sunday evening the program was a distinctly "different one," and was given jointly by the pastor, Rev. James Jenkins and the Chicago composer-conductor, Daniel Protheroe, with good assistance from the regular church organist.

Dr. Jenkins devoted his talk to a defense of the presentation of matters of "outside interest" in the church and before he had finished had proven conclusively that everything has its place in a claim of attention from the pulpit.

He gave fine eulogies of President Wilson and the "Two Georges" of England—the King and Mr. Loyd George.

Mr. Protheroe not only gave a number of songs, but also appeared in a speech, his subject being Lloyd George.

His talk was exhilarating and bristled with interesting anecdote.

"Who is King now?" said an Englishman on his release from a prison sentence which had lasted since before the death of Edward. "George," answered someone. "Well, I always knew that the Little Welshman would come to the top," said the prisoner.

Among the stories told by Mr. Protheroe was this one: "We will soon have home rule in Ireland and all other countries," said Lloyd George in a recent speech.

"Like Hell," said a disgruntled hearer. "That's right," said Mr.. George, "I like to hear every man stand up for his own country."

For his musical numbers Mr. Protheroe gave an old Welsh song in a translation made by Dr. Jenkins, the Welsh national song, "March of the Men of Harlech," and "When the Boys Come Home," in all these singing with great spirit and a full patriotic understanding and disclosing the fact further that he has skill and style in vocal manipulation and knows always just how to appeal to an audience.

In his conducting of "America" he proved also that he can sway an audience to just the interpretative and emotional point desired. C. E. W.

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## LA CHORALE FRANCAISE DE CHICAGO

The music committee of "La Chorale Francaise de Chicago" (mixed chorus), will meet on July 31 at 8 p.m. at the studios of Charles Lagourgue, the director, for the hearing of voices.

Those wishing to join should bring one song. Inability to speak or sing French need not prevent singers from applying, as a French class will be held before each rehearsal in order to obtain the correct pronunciation.

The programs of "La Chorale Francaise de Chicago" will be sung partly in English.

♯♯♯

## HENRY ARTIST PUPIL TO PLAY AT RAVINIA CONCERT

Miss Ellen Ekholm, an artist pupil of Harold Henry, will be the pianist on the program, Friday afternoon, August 9, at Ravinia Park.

### WESTERN CONSERVATORY

A piano recital was given at the Western Conservatory rooms on last Wednesday evening by Lucile Epstein, an 8 year old piano pupil of Grace Knowlton Scott, which was a model of what such a function should be.

In a little speech made by Mr. Scott, president of the Conservatory, he stated that the little girl was not presented as a prodigy, but merely that, having talent and brains, as well as a good, faithful co-worker in her mother, Mrs. Scott had been able to develop the talent to such a satisfac-

LUCILE EPSTEIN

tory degree that a recital was the natural thing, and doubtless would prove entertaining and act also as a stimulant to other young pupils.

All these results most certainly were attained and both Mrs. Scott and Miss Lucile may feel a great pride in the success of the work last Wednesday evening.

The young pianist is markedly musical—no such thing as a harsh tone seems to exist within her possibility, and in the matter of accuracy she is certainly a model.

Seldom, indeed, does any child show such skill in shading or tone color, and few are the pianists of any age who have such assurance in carrying out preconceived ideas of interpretation.

Of course, the numbers chosen were (and quite properly) mostly simple in construction and style, and yet there was enough variety and a sufficient amount of difficulty, both technical and interpretative, to prove both the innate musical feeling of the little girl and the excellent training she has had.

Dainty and cunning pieces by Bohm, Blake, Dennee and Wachs were played in like manner, while two short bits by Schumann and one by Heller proved that Miss Lucile has budding introspective powers and a very clear regard for inner voices.

A "Chaconne" (Durand), for two pianos, in which she was assisted by Mrs. Scott at the second piano, showed that Lucile has stability in contrapuntal writing and that she knows how to maintain her own musical independence against the rather involved accompaniment provided by the composer.

Altogether it was a delight to hear this playing, and the whole recital was musically fragrant and charming.

Several other quite small people assisted in the program.

Justin McCarthy, a small boy violin pupil of C. B. Durkee, played in an honest, straightforward way in solo appearance, and was joined by another little boy, Robert O'Reilly, in a definite reading of a violin duo.

Lola Bonita Strauss, the youngest person on the program evidently, represented the dramatic department of the Conservatory in a sure reading of "The Ruby Heart."

Two pupils of Margaret Dahlstrom supplied the vocal numbers. These were Mildred Gothard and Alice Gothard, sisters, both less than 20 and each the possessor of style and finish.

The former of these read very delightfully Denza's "May Morning," and the latter gave with spirit and understanding "A Japanese Maiden" (Gaynor) and "The Chrysanthemum" (Salter), all this work showing, definitely and pleasingly, the guiding hand of Miss Dahlstrom. C. E. W.

### A MENDELSSOHN CHURCH PROGRAM

A Mendelssohn program was recently given at McCabe Memorial M. E. Church, Chicago, under the direction of Mary Willing Meagley, with Margaret Lester as soloist, the list reading as follows:

Organ prelude—Theme and Variations in D minor
Hymn—Still, Still with Thee
Bass solo—Lord God of Abraham (Elijah, Part I)
Mr. Fiske
Chorus—Cast Thy Burden Upon the Lord
Chorus Choir
Gloria Patri
Offertory—Adagio from Third Organ Sonata
Soprano solo—Hear Ye, Israel (Elijah, Part II)
Mrs. Lester
Bass solo—It Is Enough
Mr. Fiske
Tenor recitative—See Now He Sleepeth Beneath a Juniper Tree
Mr. Blye
Trio—Lift Thine Eyes to the Mountains
Women's Voices
Chorus—He, Watching Over Israel, Slumbers Not Nor Sleeps
Chorus Choir
Alto solo—O Rest in the Lord
Mrs. Black
Hymn—Come, Thou Long Expected Jesus
Organ postlude—Allegro Moderato from First Organ Sonata

Brumbaugh—Frances Pierson Brumbaugh, teacher of piano, is spending the Summer at Lake Placid, N. Y., where she will teach a special Summer course in piano, beginning August 1. Her Chicago classes will be cared for during her absence by Miss Hosier, her assistant teacher.


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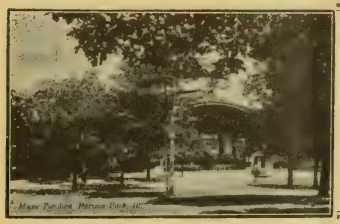

# *Music at RAVINIA PARK*

### Wednesday Night

Not least in this season's splendid Metropolitan-Ravinia repertoire stands "Tales of Hoffman," the famous Offenbach opera comique, which was given on Wednesday evening with a splendid cast.

Two changes were announced. Mr. Harrold sang the role of Hoffman, replacing Mr. Sciaretti, and Giulietta, which was to have been taken by Ruth Miller in her initial performance, was taken by Lenore Ferrari, who exhibited a fair amount of dramatic and vocal artistry in her interpretation of the part. Mr. Harrold made an altogether satisfactory figure of Hoffman, besides distinguishing himself in the vocal parts. Rothier in the double role of Dr. Miracle and Coppelius acquitted himself remarkably well, taking full advantage of his opportunity for caricature and exercising his best voice throughout, especially in the last act.

The biggest impression of the evening, however, was made by Mabel Garrison in her famous role of the doll and later as Antonia. Though her voice is admirably suited to both parts, she is at her best in that of the doll, in which she reaches remarkable climaxes of tone and exhibits histrionic cleverness in a large degree.

Other parts of lesser importance, but none the less well rendered, were Niclaus, given a most sincere reading by Sophie Braslau; Dapertutto, done by Graham Marr in his usual splendid style, and that of the Vision, in which Miss Latham did the best work yet heard by this writer. D'Angelo acquitted himself well in the double role of Spalanzani and Crespel, as did also Daddi, with his usual cleverness, as Franz and Cochenille. M. C. W.

♮ ♮ ♮

### Thursday Evening

It would scarcely seem possible that "Aida," which is considered specifically as a "pageant opera," could be given successfully without much scenery and a host of supernumeraries.

And, in fact, it could not be unless the principal parts were in unusually good hands, and such, indeed, was the case on last Thursday at Ravinia, when Claudio Muzio, Sophie Braslau and Morgan Kingston sang the three major roles of Aida, Amneris and Radames, and were splendidly flanked by Leon Rothier and Louis D'Angelo as Ramfis and the King, providing such a wealth of vocal beauty as to leave no need of pageantry to complete the joy of the audience.

The music of the High Priest suits the wonderful Rothier voice excellently and Mr. D'Angelo, while not quite the right stature for the King, is yet unusually fine in the music.

The ensemble at the end of the first act was done by these five singers as well as it has ever been heard by this writer.

The stage was tastefully, if not gorgeously set, and the chorus did valiant service; especially good was the ensemble of women in the second scene (in Amneris' apartments).

Miss Muzio, who certainly has gained a great hold on Ravinia audiences, is regarded as better in "Aida" than any part she has yet essayed there, although this hearer likes her better in "Tosca."

She has a remarkable ability to show emotion through facial expression, and if any Aida ever could more affectively show her grief and despair through bodily writhings and heavings that singer has so far escaped attention.

Her voice, too, is exactly fit for the Verdi heroine and she was able to emphasize the dramatic possibilities of the two big arias of the first act very potently.

Sophie Braslau has been heard often in concert and festival and has been, in estimation, a constantly growing factor.

MORGAN KINGSTON

She had not been seen, however, by this writer, in opera until last Thursday, and her work at that time proved indeed a revelation.

The Braslau voice has always been a musical joy. It has quality and depth and it is backed up by great intelligence.

Few contraltos, indeed, have so smooth or equal a scale, and fewer still so completely escape having a "bad part" in the voice.

It was expected, therefore, that the vocal lines of Amneris would present no difficulties to Miss Braslau and that she would, on the contrary, invest it with great charm.

But, the event proved her capable of much more than that, for she not only sang it with opulence and vocal passion, but, also, in the dressing, posing and action of the part, and very especially in facial expression, she proved herself a remarkably good actress.

We have in Chicago been accustomed to the gorgeous voice and the superb appearance of Eleanora De Cisneros in the role, but Miss Braslau suffers not at all in comparison with that artist, and, in fact, has individual points of her own which more than compensate for any special graces in the De Cisneros reading of the part, and, as for other exponents of Amneris in Chicago, they are not to be compared to Braslau, even though the list includes Van Gordon and Claussen.

With such a duo of women singers in collaboration, it is not surprising that Morgan Kingston, in this opera, rose to even unwonted heights.

He certainly looks the warrior to perfection and, in walk, pose and dress, he has evolved one of the most striking portraitures of Radames ever seen in this part of the country.

His voice on Thursday was at top notch of condition and in "Celeste Aida" it rang out searchingly and with a full quota of that sweetness of quality which always obtains in his singing.

Many tenors have been tried out at Ravinia—some of them range from medium to good in certain operas—but, for week in and week out appearances and for a steady recurrence year after year, no one has done so many beautiful pieces of work or has made so profound and lasting an impression as has Morgan Kingston. C. E. W.

♮ ♮ ♮

### Friday Afternoon

Two young artists of unusual talent and ambition appeared on the Student-Artist program Friday afternoon. They were Miss Janet Linn Cobb, violinist, and Miss Mabel Lyons, pianist. Miss Cobb has studied violin with prominent teachers in Detroit, Los Angeles and Milwaukee, although within recent years she has had her training with Adolf Weidig of the American Conservatory. She played three numbers, Andante, Opus 19 (Vieuxtemps), "La Captive" (Mrs. H. H. A. Beach) and Bourree (Weidig). The first two were evidently selected with an eye to giving the prominence to tone rather than technic, which is not only unusual, but refreshing. The last number gave ample evidence of Miss Cobb's technical ability, so that as a group the numbers were peculiarly well adapted to a proof of the all-round qualities of Miss Cobb's playing. Miss Lychenheim at the piano exhibited qualities of sound musicianship and good taste in her splendid accompaniments.

Miss Lyons, a pupil of Howard Wells, has recently appeared with orchestra in the Saint-Saens G minor and the Rubinstein D minor Concertos and was numbered among the prize winners in the piano contest of the Lake View Musical Society, held recently. She played the Chopin Ballade (A flat major), Intermezzo-Scherzando (Leschetizky) and the MacDowell Concert Etude, displaying a faultless technic and artistic discrimination of phrasing and general expression. Her work throughout proved her a musician of temperament and rare promise.

The orchestra numbers, under the direction of Papi, made an admirable and distinguished background for the afternoon's performance. M. C. W.

### Friday Evening

In the evening Mr. Hageman was again in charge of the concert, the soloists being Bruno Steindel and Graham Marr, singing in the place of Miss Braslau. The program was a great success. The evening was beautiful, not too cool for comfort and not warm enough for mosquitoes. So that, with these two evils avoided and an unusual number of army and navy boys present, the performance met with a hearty and enthusiastic response from the audience.

The program was as follows:

March Triumphale ..... Borowski
Overture—In Autumn ..... Grieg
Romanze from Suite Op. 19 ..... Dohnanyi
Le Cygne ..... Saint-Saens
Serenade ..... Rimsky-Korsakow

Bruno Steindel

The Damnation of Faust ..... Berlioz
Invocation
Menuet of the Will o' the Wisps
Dance of the Sylphs
March Rakoczy
Overture—With Nature ..... Dvorak
Selection

Graham Marr

Mock Morris ..... Grainger
Shepherd's Hey ..... Grainger
Valse de Concert, No. 1, Op. 47 ..... Glazounow

The Borowski March was broad and optimistic in flavor, and the Dohnanyi Romanze was rendered in the characteristic questioning mood of the composer, with a plaintive cello obligato. Mr. Steindel (in spite of his objections to the limitations which the war puts upon his repertoire) played the graceful Saint-Saens "Swan" and the Rimsky-Korsakow Serenade in his usual style.

Mr. Marr was in fine voice and his stage presence was exceedingly friendly and pleasantly informal. Mr. Hageman's accompaniments must again be mentioned. In fact, to anyone who is interested in accompanying, they cannot fail to stand out as among the most flawless, the most artistic executions of their kind.

The Grainger folk songs afforded a particularly charming contrast to the rest of the program and sent the audience away in a light-hearted and grateful humor.

MARY CARVER WILLIAMS.

♮ ♮ ♮

### Programs to Come

This, Friday, afternoon, at the Student Artists' Concert, the soloists will be Lillian Billow and Sylvia Loder.

This evening at the Symphony Concert, the popular Sophie Braslau will again appear as soloist.

On Saturday and Sunday afternoons there will be concerts, and on Saturday evening "La Boheme" will be given, with Muzio, Kingston, D'Angelo, Rothier and others in the cast.

On Sunday evening there will be a repetition of "Lakme," with Braslau, Muzio, Kingston, D'Angelo and others in the cast.

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### CARL CRAVEN

Carl Craven, tenor, was the soloist at a band concert last Wednesday evening at Winterset, Iowa, singing before a crowd of 2,000 people from the courthouse steps. Besides his regular group Mr. Craven was forced to acknowledge six well-earned encores.

♯♯♯

**Carl Craven**—In listing the repertoire of the popular tenor's roles Music News unwittingly omitted perhaps his most pronounced success, that of Pinkerton in the opera of the Flowery Kingdom, "Madame Butterfly."

## FANTASTIC FADS AND FALLACIES

By HERBERT WHITNEY TEW

Two of the most mentally vacuous superstitions which have obsessed the vocal imagination of the moment are: First, the notion that the tone should be placed in the nose, or back of the nose, or somewhere in the immediate vicinity of this olfactory protuberance. Far be it from me to deride or malign the well-trained and duly sensitive proboscis; it uses are many and it is often, in the still watches of the night, vocal, nay, even sonorous; but for serious vocal work it must be regretfully laid aside. It is not the normal environment of the real vocal cords, although, upon the evident supposition that it is, modern vocal instruction rears its lofty superstructure of mystifying theories and riotous abandonment of speculation.

Whether or not the soporific effect produced by modern singing is in some occult way related to these nasal cords or snorers—science fails us for proper nomenclature—is not germane to our subject, but may suggest a line of musing.

The second phantasm of the vis inertia is the strange illusion that the modern average vocal range is more than a patch of the natural compass of the voice, every voice, all voices, to be clear.

This normal range is about 3½ octaves, and if this scale is not performed easily the vocal instrument is jammed.

If the instrument easily performs this scale then, and then only is it free and not forced. It must make this scale and will, if it is properly played upon by an intelligent breathing process.

In short, lacking this proper and natural breath control or art of emission, with a resultant short scale, the instrument is out of order, is suffering abuse and is being gradually destroyed by every tone produced by it; the process defies physical law, and runs counter to common sense and logic.

The fear one hears frequently expressed by those who do not understand the nature of the instrument and nature's principle in the production of pitch is not altogether to be wondered at in view of the crass immaturity of the general estimate and standards of vocal art; but it is an ignorance nevertheless which is inexcusable, and one which convicts of meager qualifications of observation and crude analysis.

The singers of the world who have in any sense mastered the art or won the right to be called "great" have, without exception, used from three to four octaves as a matter of course. And the hallucination that any sort of a vocal art is remotely possible without this mastery of breath is sublimely stupid, and arrogantly oblivious to the facts which the history of vocal art chronicles.

The singing—again a suitable vocabulary is like the disappearing fruit and water—of the prima-donne of the day in such music as the "Bell Song," "Shadow Song," "Ah! fors e lui," Charmant Oiseau, the Mignon Polonaise, etc., with their mad velocities and mawkish rubato, are grotesque travesties upon art and are inconsequent interferences with the divine authority of rhythm.

These meteoric accelerandos, these muscular shakes and cabbage flora, which a deceived public is educated to look upon as art standards, are caused through the vocal incapacity of the singers. They have no educated sustaining breath control which enables them to sing these arias in time or rhythm or with a true musicianship. This trained breath control is the lost element.

Vocal students should eschew the records of such, except perhaps to take warning from them, for they abuse every canon of art, ignore the constituents of melody and establish standards at once artistically erroneous and altogether pernicious.

♯♯♯

### ORCHESTRA HALL

The main attraction at Orchestra Hall this week is not the soloist, the orchestra nor the picture, though the latter is a winner; the interest centers around an American boy who has seen service "over there" and has come out unscratched to tell us of the terrible atrocities that our boys must face in conquering the Hun.

Small in stature, yet virile and well knit is Private Dempsey, in whose eyes blaze the unmistaken hatred for the foe, as he relates incidents of his life in service. He is an earnest talker and an excellent recruiter for Uncle Sam.

The picture is the cinema version of Rupert Hughes' marriage-divorce novel, "We Can't Have Everything," produced by the master hand of Cecil de Mille. Employing a cast of choice picture actors of the Pacific coast, the story is very jerky and ends incompletely, though it is able to hold our interest throughout by the expert acting of the cast. It deals with the idea that "if married unhappily, why, get a divorce and re-marry happily." So four of the leading characters indulge in the transfiguration, only to find that they "can't have everything." Kathlyn Williams of the "Adventures of Kathlyn" fame is the wife who divorces her husband and waits patiently for Elliot Dexter to undo his matrimonial knot so that she may be happy in the romance which culminates in a base hospital in France. Wanda Hawley does the innocent "baby vampire," who exists in real life also, and whose tactics are more deadly than Theda Bara's ever dared to be in "reel" life. Sylvia Breamer was excellent as the magnet that lures Thurston Hall (Kathlyn's husband) astray, giving her grounds for divorce. The balance of the case included such well known names as Tully Marshall, Raymond Hatton, Theodore Roberts, Charles Ogle and James Neill, who were content to furnish atmosphere, which goes to show that even picture actors "Can't Have Everything." The music furnished by the orchestra did not synchronize well with the picture, and the soloist, Grace Wynn, was handicapped by a hazy voice. ALLEN YORK.

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## CHICAGO PIANO COLLEGE

The big attendance at the rooms of the Chicago Piano College on last Tuesday evening was proof enough that the public is now keenly alive to music-educational projects, and the size and quality of the class appearing in piano numbers proved that Harmon H. Watt, the teacher of all those on the program, has a fine class this Summer.

As the same hopeful status is reported from all Chicago schools and studios, the inference is very easy to draw that a reaction has certainly set in over the conditions which prevailed at this time last year, and that the public is again alive to the pleasures of music as well as to the necessity for its cultivation.

The program is reprinted here in entirety because of the fact that it is a model of its kind. Any teacher might well use it as copy, and any teacher who can produce the pupils to give this list a successful presentation may safely claim himself to be a fine one:

*Duo—Minuet, A flat major.....Whelpley
Miss Dorothea Marks
Pasquinade .....Gottschalk
Miss Thelma Simons
*Duo—Sonata, C major, First Movement..Mozart-Grieg
Miss Mary Beall
Au Matin .....Godard
Mrs. Lulu Marie Knoll
*Concerto, E flat major, Op. 32.....Von Weber
Mrs. Hazel B. Bryant
In My Neighbor's Garden.....Nevin
Miss Hildur Bergstrom
*Concerto, F sharp minor, Op. 69, Last Movement .....Hiller
Miss Dorothy Linker
Soirees de Vienne, No. 6.....Schubert-Liszt
Mrs. Nellie S. Dohmen
Prelude, C sharp minor.....Rachmaninoff
Miss Dorothy Rivkin
Hungarian Rhapsody, No. 11.....Liszt
Miss Helen Moskowitz
*Concerto, C major, Op. 11.....Von Weber
Richard Schweitzer
Nocturne, B flat major.....Paderewski
Return of the Braves.....Cadman
Miss Julia Perry
Air de Ballet, G minor.....Moszkowski
Miss Lavinia Kent
*Concerto, G minor, Op. 22, Last Movement.....
..... Saint-Saens
Miss Agnes Peterson

* With Mr. Watt at second piano.

This program was an apt admixture of old with new and of grave with gay, with the result that it was of fascinating interest throughout.

The ensemble numbers proved wholly good. The Whelpley Minuet is novel and exhilarating, and the Grieg-Mozart Sonata, as always with these skillful adaptations, proved delightful.

Grieg, himself in style very opposite Mozart, has yet sensed exactly what Mozart needs of background, and his second piano parts to many of the Sonatas are altogether apropos and equally delightful.

Von Weber, simple and direct as to content, was yet a master writer of graceful pyrotechnic display, and his works light up and vivify any program.

The Hiller Concerto is an example of "linked sweetness long drawn out" and provides fine contrast to Saint-Saens, who is glittering and flamboyant, if not wildly bravura. The solo numbers were of fine choice and great contrast also.

The "Pasquinade" (Gottschalk) and the "Air de Ballet" (Moszkowski) are brilliant examples of that sort of piano pieces which depend upon crisp rhythm and a very definite cantabile statement for their effect, and have, therefore, for lo! these years, been favorites of advanced players who had a direct rather than an introspective turn of mind.

The Liszt Eleventh is the most pleasing of the Rhapsodies, partly, perhaps, because it is the shortest, and the Nevin excerpt of this program is one of the most graceful bits from the exceedingly facile and graceful pen of "the American Chopin."

"Au Matin" made the Godard fame in so far as pianists are concerned, and had not Rachmaninoff written the C sharp minor Prelude the pianist world would have been bereaved indeed.

The "Soirees de Vienne" (No. 6) is made up of a lot of gems of the Schubert storehouse, tricked out in a way to delight any young pianist by the master trickster, Liszt.

Like a famous prototype (Rubinstein), Paderewski has been proven to be a much greater pianist than composer, and his Nocturne appeals but little on a first hearing, although, doubtless, it has qualities which "grow on one."

Cadman usually strikes fire when he attempts the melodramatic, and his "Return of the Braves" is no exception to this rule. It is big, pompous and, at times, terrible.

All these numbers were well played, Miss Peterson naturally reaching a finer quality of tone and a more definite reading than the others, inasmuch as she is an artist pupil of long standing and has had much experience to draw upon.

She was sure and facile, and in quality of tone was distinctly in the artist class.

It is a characteristic of the Chicago Piano College that its pupils remain in the studios a long time. They take the Preparatory and the Graduating courses as a matter of course, but they also go on with Post-Graduate and Artist courses, and for years after they are independent teachers and players they continue in the school as pupils.

Such a one is Miss Peterson, who post-graduated some time ago and who has a large and thriving piano class of her own.

Misses Perry and Kent also are very advanced and both did fine work.

Young Mr. Schweitzer played with skill and power, and Miss Moskowitz again proved her superior mettle.

Dorothy Rivkin, daughter of one of the best flutists in Chicago (E. A. Rivkin), proved her worth conclusively, and Mrs. Dohman, for many years a pupil of the college, showed that her years have been spent to good advantage.

Not all of the others were heard by this writer, but each one of them deserves credit for careful and tasteful work. The whole program was a proof of the good technic, the fine style and the conscientiousness of the teaching at the Chicago Piano College.

C. E. W.

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## GRANT KIMBELL

Grant Kimbell, who has fulfilled a great many concert engagements during the season, besides holding most important church and temple positions, has developed a large class of students in vocal art, and so insistent is the demand for his work in the line of teaching that he has decided to remain in his studio during the Summer.

Mr. Kimbell has been a most thorough and careful student of the vocal art. He has read extensively and has tested to a finish every method or development of vocal art which has seemed to him to offer any help in the difficult art of singing.

He has thrown aside everything which proved to be mere fad and has held fast to all good ideas wherever found, and has amalgamated them into a system which, having also the force of his experience and his personality back of it, has developed him into a thoroughly successful teacher.

His repertoire is limitless and his routine of church, concert and opera have been such as to make his work as a teacher invaluable.

In opera he has made many appearances and during the past year has scored especially in performances of "I Pagliacci" and "Carmen" at the Ziegfeld Theater in Chicago.

For years Mr. Kimbell has been in the famous quartet at the First Congregational Church in Oak Park, one of the very best of local positions, and has held also one of the finest temple positions in Chicago.

His recital giving and his appearances in concert, both in Chicago and throughout the Middle West especially, have been extensive and his appearance as soloist in "The Messiah" with the Chicago Apollo Club last Christmas was a very great success.

Mr. Kimbell has an unlimited number of friends and his personality is such as to make him, always, a prime favorite with any audience before which he appears, even before he sings.

And when he sings, the audiences know also that he is the possessor of style, repertoire, technic and skill, as well as of personality and beautiful voice, and, as a result, all these things have combined to make him one of the most sought after singers in Chicago.

C. E. W.

### LUCIE ROBERTS-LENOX

Lucie Roberts-Lenox was hostess at a studo party given her pupils at her Oak Park studio last Tuesday evening. A program delightful in all its features was given by Frances Coates and Hazel Meisterling of Oak Park and Margaret Neville of Anamosa, Iowa.

Among the numbers were "Seguidilla," from "Carmen," by Miss Meisterling; selections by Miss Neville which have met with hearty approval from the jackies of Great Lakes, and an aria from "Linda di-Chamounix" and two charming groups of Dutch and Irish songs in costume by Miss Coates.

Mrs. Lenox will leave shortly for two months' special vocal work in New York City.

### ANNA GROFF-BRYANT NOTES

Mrs. Anna Groff-Bryant, director of the School of Three Arts, Lombard College and local manager of the All-Star Course of Galesburg, Ill., is spending the summer between Chicago and Galesburg. She is a regular attendant at the Ravinia Park opera, which series is more nearly possible for reproduction at Galesburg. The opera program planned for next season at Galesburg is one which will enlarge the musical activities of Galesburg to such an extent as to approach the standards of the North shore production. The opera series, in addition to the Artists' Recital Series and the series of recitals by the members of the faculties of the two music schools of Galesburg, will indeed be musically active this season.

William T. Tomlins gave a lecture and impromptu sing with a chorus of 100 children at Lombard College Chapel on Thursday evening, July 18. Mr. Tomlins' coming to Galesburg was under the direction of Anna Groff-Bryant. She left Chicago the first of the week for Galesburg and returned to Chicago July 23.

### FOURTH PRESBYTERIAN CHURCH

Organ recitals will be given as follows:

**Thursday Afternoon, August 1, 4:30 o'Clock**

Eric De Lamarter, organist and director of music; Cora Libberton, soprano, assisting.

Concerto Overture ..... Eric De Lamarter
The Fountain ..... Percy Fletcher
Variations in G minor ..... J. S. Bach
Ave Maria ..... Max Reger
Gigue ..... Max Reger
Festal March ..... Calkin
Biblical Songs ..... Anton Dvorak
Clouds and Darkness
Lord, Thou Art My Refuge
Hear My Prayer
God Is My Shepherd
I Will Sing New Songs

**Thursday Afternoon, August 8, 4:30 o'Clock**

Eric De Lamarter, organist and director of music.

Prelude, Berceuse, Reverie ..... Engelfield Hull
Symphony No. 3 ..... Louis Vierne
Allegro maestoso; cantilene; intermezzo; adagio; final
Pensee d'Automne ..... Jongen

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## LUCIA SMITH AND ELIZABETH GILBERT IN SONG PROGRAM

At the Cosmopolitan School of Music last Friday evening Miss Lucile Stevenson presented her long-time pupils, Lucia Smith and Elizabeth Gilbert, both sopranos, in a charming program of song before about as many people as could get into the attractive little recital hall.

Mrs. Smith has hosts of Chicago friends, for she sang here in church and concert throughout a period of several years with unusual success.

Since then she has lived for a year in Boston and has there also reaped a sheaf of appreciation.

On Friday evening she appeared again the same sincere, lovely personality, and her voice has retained its unusual beauty and has attained also more of depth and emotionality.

Her splendid vocal control was shown in the unusual length and suavity of her phrases, and her intelligence was proven anew in her impeccable enunciation of text as well as in many other details.

Her groups included "Ah, Love, but a Day" (Beach), a very unusual song, "Standin' in the Need of Prayer" (Reddick), in which her power was admirably shown; "A Bag of Whistles" (Crist) and Seiler's soaring "A Burst of Melody," which, as always, attained great success.

Elgar's suave "Pleading" and Fay Foster's beautiful "One Golden Day" were both done with fine vocal charm. Kramer's "Last Hour" demonstrated the exceptional value of Mrs. Smith's low voice, and Whiting's "A Birthday" completed the list of pleasure-giving numbers, augmented, of course, by encores.

Miss Gilbert, a Chicago girl, who now teaches at Lawrence Conservatory, Appleton, Wis., is the happy possessor of fine presence and a manner which is at once gracious and sincere.

In her two groups she showed great versatility of musical feeling and interpretative ability and proved also that her range is very exceptional.

In such a song as "Bois Epais" (Lully), for instance, her tones were so low as well as full and intense as to almost deceive one into classing her as a mezzo-contralto; but when, in the Scott "Wind's in the South," she soared to a high C and took it with absolute ease and fine effect one realized that she is a soprano of the widest possibilities as well as distinct beauty of quality.

Especially does Miss Gilbert excel in French text songs, and besides the Lully she sang "Green" (Debussy) and "Le Papillon" (Fourdrain), in the last named being so gay in spirit and so exuberant in tone as to provide a very wonderful contrast to the somber mood of the Lully number.

The Romanza from "Cavalleria Rusticana" was presented with great dramatic power, and in the last group Miss Gilbert proved herself the possessor of versatility in mood painting as well as in tone coloring.

"Summertime" (Ward-Stephens) and "Pirate Dreams" (Huerter) are two fine songs and were both done—each after its kind—extremely well.

"By the Waters of Minnetonka" (Lieurance), as well as the Scott song, was done superbly.

A noteworthy feature of the recital was the fine quality of the poems used throughout, this being enhanced, of course, by the perfect pronunciation and enunciation of both singers, while the fine vocal qualities and the perfection of musicianship in both were amplified and solidified through the sensitive, resourceful accompaniments provided by Miss Stevenson. C. E. W.

♯ ♯ ♯

**Park**—Ralph Munroe Park, pianist, assisted on a program given by pupils of Miss Nellie Tearney at the McKinley Park Assembly Hall Sunday afternoon, July 21.

## PROGRAMS AT CHAUTAUQUA, MUSIC WEEK, JULY 29 TO AUG. 3

Alfred Hallam, musical director. Musique-Militaire Francaise, Gabriel Pares, conductor.

### Monday, July 29, 8 p. m.

Soloists: Rosalie Miller, soprano; Hartridge Whipp, baritone.

Overture du Roi d'Ys ..... E. Lalo
English horn, M. Speyer
Mosaique sur coppelia ..... Leo Delibes
Solo—Mr. Whipp.
Rondo Capriccioso ..... Saint-Saens
M. Debruville, violin; M. Truc, piano
Carmen prelude et entr'acte ..... G. Bizet
Solo—Miss Miller
Entr'acte de la Colombe ..... Gounod
Valse du ballet de Patrie ..... Paladilhe
Danse persane ..... Guiraud
Supplement—Aux Morts pour la Patrie....H. Fevrier
(To those who have died for their country)
Words by Charles Peguy, killed at the Marne, September, 1914; sung by M. Georges Mager

### Tuesday, July 30, 8 p. m.

Cantata—Joan of Arc ..... Gaul
Chautauqua Choir and Jamestown Choral Society, Chautauqua Orchestra, augmented by members of French Military band; Henry B. Vincent, organist; Alfred Hallam, conductor.

### Wednesday, July 31, 2:30 p. m.

Children's patriotic song festival, with French Military band.

Soloists: Margaret Abbott, contralto; Norman Arnold, tenor.

Marche du Pays de France ..... Gabriel Pares
La Feria ..... Lacombe
Los Toros
La Roja
Solo—Miss Abbott
Musique sur Mireille ..... Gounod
Junior choir and band
Airs patriotiques des nations allies
M. Thillios et M. Georges Truc
Fantaisie de Concert pour violin et piano ..... Rimsky-Korsakoff
Solo—Mr. Arnold
Overture de Guillaume Tell ..... Rossini
Flute, M. Baudin; hautbois, M. Speyer; saxophone alto, M. Peyruqueon

### Wednesday, July 31, 8 p. m.

GRAND GALA NIGHT

Patrie, overture ..... G. Bizet
Philemon et Baucis ..... Gounod
Introduction
Choeur des bacchantes
Entr'acte
Le Cygne ..... Saint-Saens
Tarentelle ..... Popper
Violincello, M. Miquelle; piano, M. Georges Truc
Mosaique sur Manon ..... J. Masseret
M. Espagnet, cornet; Le Roy, clarinette; Massardo, French horn; Rocht, trombone; Mager, bugle; Damiens, baritone
Sylvia ..... Leo Delibes
Les chasseresses
Valse lente
Pizzicati
Cortege de Bacchus
Cantata—The Mystic Trumpeter ..... Harty

Soloist, Hartridge Whipp. Ensemble of eight soloists. Chautauqua choir. Chautauqua orchestra, augmented by members of French Military band. Henry B. Vincent, organist; Alfred Hallam, conductor.

### Thursday, Aug. 1, 2:30 p. m.

Joint Artists' Recital—Horatio Connell, baritone; Ernest Hutcheson, solo pianist; Sol. Marcosson, solo violinist.

### Thursday, Aug. 1, 8 p. m.

Soloists: Miss Lillia Snelling, contralto; Charles Hart, tenor.

Overture de Phedre ..... J. Massenet
Ballet Egyptien ..... A. Luigini
Concertino pour hautbois ..... Guilhaud
M. Speyer
Solo—Lillia Snelling
L'Arlesienne (2d suite) ..... G. Bizet
Pastorale
Intermezzo
Ferandole

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M. Speyer, hautbois; M. Mager, bugle; M. Espagnet, cornet
Solo—Charles Hart
Danse venitienne ..... Gabriel Pares

**Friday, Aug. 2, 2:30 p. m.**

Concert. Quartette Song Cycle.
Scottish Airs (new) ..... Whiting
Soloists: Elizabeth St. Ives, soprano; Lillia Snelling, contralto; Charles Hart, tenor; Charles E. Gallagher, bass; solo violinist; Sol Marcosson.

**Friday, Aug. 2, 8 p. m.**

Soloists: Elizabeth St. Ives, soprano; Charles Gallagher, bass.
Le Secret De Maitre Corneille.
Overture ..... Get H. Pares
Danse macabre ..... Saint-Saens
Solo—Miss St. Ives.
Les deux pigeons ..... Messager
Divertissement
Danse hongroise
Finale
Concertino pour clarinette ..... Weber
M. H. L. Le Roy
Prelude de l'Arlesienne ..... G. Bizet
Saxophone Alto ..... M. Peyruqueon
Solo—M. Gallagher
Adagio de la 3me Symphonie avec Orgue .....
..... Saint-Saens
Henry B. Vincent, organist
Rapsodie Franco-Americaine ..... Gabriel Pares

**Saturday, Aug. 3, 2:30 p. m.**

La Muette de Portici ..... Auber
Phaeton, poeme symphonique ..... Saint-Saens
Concertino pour flute ..... Chaminade
M. Bauduin
Mosaique sur le Trouvero ..... Verdi
M. Damiens, baritone; M. Mager, bugle; M. Espagnet, cornet
Gran Jota de la Dolores ..... Roton
Marche solennelle ..... Pierne

**Saturday, Aug. 3, 8 p. m.**

Chautauqua Choir and French Military Band; Henry B. Vincent, organist
Hymenee—marche ..... Allier
Overture du Roi d'Ys ..... E. Lalo
English horn, M. Speyer
Fantaisie sur des airs danois ..... Saint-Saens
M. Baudin, flute; M. Speyer, hautbois; M. H. L. Le Roy, clarinette; M. Georges Truc, piano
Aida, hymne, marche et danse ..... Verdi
Mosaique sur Mefistofele ..... Boito
Cortege de Bacchus ..... Leo Delibes
Airs nationaux
Chautauqua Choir, Organ and French Military Band

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## A TRIBUTE TO FRANK DUNFORD

During the recent trip of the Paulist Choristers their concert in San Francisco was attended by Clarence Eddy, the distinguished organist, who afterward and unsolicited gave the following letter to Frank Dunford, Chicago basso:

San Francisco, May 30, 1918.

Frank M. Dunford has a bass voice of unusual compass and remarkably fine quality, which has received most admirable training. His enunciation is wonderfully clear and distinct, his phrasing intelligent and musicianly, and as a rare accomplishment, he sings in perfect tune. CLARENCE EDDY.

## SUMMER PHILISTINE THEATER

The Philistines have moved north for the Summer and can now be found in their new abode at the north end of the grounds of the Edgewater Beach Hotel. There they have rigged up a miniature outdoor stage where one must bring along a top coat and plenty of citronella, the first to protect one from the treacherous breezes that infest the border land of the lake and the second to successfully "shoo" away the mosquitoes that the tungstens seem to be a magnet to draw in swarms. But aside from this the players seem more at home under the trees than they did cramped by four walls in the Fine Arts Building. Their art has for some reason broadened and the bits of realism they gave were consequently presented and received with greater enthusiasm than formerly.

Three one-act sketches occupied their attention; the three that made the best impression during their Winter run in the Loop—a comedy, a drama, and a farce. (One of which was bound to please the pilgrims that worship at the shrine of the Little Theater.)

Lillian Bell's "The Bride," a study in darky dialog, was the curtain raiser, featuring Mary Moncure Parker. Arriving late, we did not hear this. It was followed by "No Sabe," a drama of intense purpose whose main character is "Wo," a Celestial who murders his employer that "Letty may marry Georgie."

It served to introduce Elisha Cook in the capacity of actor-author. It is a neatly written bit of realism, pulsating and original, but inhumanly acted save in the case of Mr. Cook. Mr. Wolff can act, but he did not in this, and the two other gentlemen were a little miscast. The lady was sweet and that was all.

The farce, "The Warrior's Husband," was a merry dialogue in "Reverse English," by Captain Julian Thompson, U. S. A.

If one is not interested enough to delve into ancient history to ascertain how mere man became the master, one can obtain the answer by witnessing Captain Thompson's elucidation with sterling comedy on the side. This is a conscientious, well written satirical moment, and by far the best presented play of the evening. Each character was chosen for his or her adaptability to the role.

First honors go to Helen Converse Gatchell as the Queen of the Amazons, or more properly "King," the queenly honors going to Ray Wilson as Homo, her husband, a clean cut youngster, who seemed to enjoy the ludicrous speeches he uttered as much as did the audience. He is a decided acquisition to the Philistines.

Phillis Fay was Antiope, sister to the Queen, who succumbs to the kiss of "Theseus," which overthrows the rule of woman; for, like Samson sans his hair, woman, sans her girdle of Diana, is a weakling.

Robert Graceland indulged in some sidewalk talk as Hercules. Wingfield Carnegie flung the robes of the Greek hero Theseus to the four winds with good effect.

A laughable moment was introduced by J. Mitchell Leisen as the Greek Herald, "who had great difficulty in remembering the speech his tribe sent to the Queen." Helen Connor and Nell Barnes played their respective roles with understanding. This is a venture well worth while and worthy of the North Shore's endorsement, and this humble scribe wishes Mr. Cook and his coworkers a speedy entrance into the usually frigid bosom of our neighbor to the north. ALLEN YORK.

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## WINONA LAKE, IND.

The annual Winona assembly choral contest will be held at Winona Lake on August 13, under the direction of H. W. Owens, who may be addressed either at Winona Lake, Ind., or at the Western Conservatory, Kimball Hall, Chicago.

Contests and prizes are as follows:

Competition—Mixed Quartet—Stand by the Flag ..... Bartlett
Prize, $12
Ladies' Quartet—There's a Long, Long Trail ..... Elliott
Prize, $12
Male Quartet—Land of Mine ..... MacDermid
Prize, $12
Comic Quartet (any voices, any selection)
Prize, $8
Duet (tenor and baritone or bass)—Watchman, What of the Night ..... Sarjeant
Prize, $8
Duet (soprano and alto)—We'll Never Let Our Old Flag Fall ..... Kelly
Prize, $8
Soprano solo or mezzo—God Be With Our Boys Tonight ..... Sanderson
First Prize, $6
Second Prize, $3
Contralto solo—When the Boys Come Home ..... Speaks
First Prize, $6
Second Prize, $3
Tenor solo—The Trumpeter ..... Dix
First Prize, $6
Second Prize, $3
Baritone or bass solo—Flanders Field ..... Bergen
First Prize, $6
Second Prize, $3
Trio (soprano, tenor and bass)—God Be Merciful ..... Dr. Parry
Prize, $8
Recitation for Adults—The Fleet Goes By .....
..... Mary Synon
First Prize, $6
Second Prize, $3
Piano solo—Polonaise Americaine ..... J. Carpenter
First Prize, $6
Second Prize, $3

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## SUMMER NIGHT MUSICALE AT THE RIVER FOREST TENNIS CLUBHOUSE

On last Saturday evening, through the courtesy of Arthur Randolph Fraser, a splendid summer night musicale was given at the River Forest Clubhouse before a fine audience.

The place is ideal for such purpose. A fairly large and very pleasant auditorium, well lighted, well seated and with fine acoustics, is flanked by verandas which

ARTHUR RANDOLPH FRASER

stretch out in all directions and offer cool, as well as comfortable additional places.

The stage is well equipped (including a grand piano), and everything about the concert of last Saturday evening was in keeping with the place and the splendid audience.

Mr. Fraser, besides being a delightful host, played most of the accompaniments of the evening and did it in a way to prove himself expert to the last degree.

This writer has never heard, for instance, a better playing of the difficult Prologue from "I Pagliacci" than provided by Mr. Fraser at this time.

Probably his duties as organist of Grace Church in Oak Park and his very large class of piano and organ pupils make it impossible for Mr. Fraser to enter the field as a public coach and accompanist, but he may be very sure, indeed, that no one in this vicinity is better equipped for such work.

Mr. Fraser also offered a sample of his teaching ability in the playing of his talented young pupil, Elizabeth Harris, whose work has so lately been reviewed in Music News.

She opened the program and gave a fine account of herself in a Chopin Polonaise, the Leschetizky left hand arrangement of the "Lucia" sextet and a Concert Waltz by Whitney.

This young lady (14, I believe) has presence and poise, as well as an unusual technical development and some very clever interpretative ideas.

She was so much liked that an encore was necessary, when, by special request, Mr. Fraser joined her in a duet arrangement of the Elgar "Pomp and Circumstance," which was played superbly.

The second soloist of the evening was Rollin Pease, who is billed as bass-baritone, but who ought always to be called "master interpreter," so alert and forceful are his readings.

His voice is rich and suave and is used with great skill, but it is in interpretation that he excels very signally.

He prefaces each group, each song, in fact, with explanatory matter which is of extraordinary interest and which he presents in such a way that it is one hundred per cent understandable.

Cowen's "Border Ballad" was very dramatic in his reading and provided a wonderful contrast to "Down in the Forest" (Ronald), a song this writer never before heard sung by a basso, but which, as read by Mr. Pease, was delightful.

The "Prologue" (in Italian) was a distinct piece of virtuosity and was topped by a high note which any tenor might envy.

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The Tosti "Serenata" flowed its usual sugary course and the Burleigh "Deep River" held a little added significance in the Pease reading. "Tobacco," a quaint old song of the James I period, proved a dis-

ROLLIN PEASE

tinct novelty, as well as a piquant joy, and "Uncle Rome" was given a reading at once sensible and different.

Mr. Pease has been doing much cantonment work, and in his last group he showed us how "the boys" are taught songs.

It was very interesting and much could be said of the method and the manner of the Pease illustration.

"Land of Mine" (MacDermid) is "one of the best," according to Mr. Pease. "On the Road to Mandalay" and "Mr. Zipp" were done with great spirit and effect and John Alden Carpenter's "Home Road," a "much better song than it pretends to be" (Pease) closed the group. Mr. Pease's encores were well chosen and very much to the point.

The third artist of the evening was Allen York, a young actor who has made much success in Oak Park and River Forest, and who, for this occasion, made special arrangements of his own play, "The Coward," and an act of "The Man That Came Back"—two plays which made repeated successes in the Community Hall series at Oak Park last Winter.

At this time Mr. York appeared minus scenic assistance and with only a suggestion of the parts in his costumes, but so keen is his perception of dramatic values and such control has he of voice and facial expression that he was able to create a fine impression.

"The Coward" is a distinct "thriller" and its tragic story made much impression,

JENNETTE LOUDON

while the popular "Man Who Came Back" again gave great pleasure.

Mr. York elected to present also at this time "In Flanders Fields" in the cantillation form, as written by Jennette Loudon, and the composer paid him and the audience the great compliment of coming out to River Forest just to play this for him.

"In Flanders Fields" is a wonderful poem, and its presentation at the present time, even without music, is attended with intense enthusiasm invariably.

Miss Loudon has added very materially to its interest by her music, and, of course, she plays it "con amore."

Mr. York proved himself an effective reader and very much in the picture by his clear and impassioned recitation of the verse.

Miss Loudon certainly has a unique gift for cantillation, and it is suggested that should she write something especially for Mr. York it could not fail of effect, especially when given by the two in collaboration.

C. E. W.

———♯♯♯———

**Brock**—Collins J. Brock, on leave of absence from the army Y. M. C. A. work, is spending a short time at Lakeside, Ohio. He will return to Kelly Field, San Antonio, Tex.

———♯♯♯———

**MacDonald**—Harriet Bacon MacDonald has just closed a remarkably successful course at Dallas and is now at Oklahoma City, Okla., teaching the Dunning System to a normal class. She will return to Chicago on August 10.


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## BUSH CONSERVATORY

The third studio recital at the new Conservatory Building took place on Tuesday afternoon with four sterling artists as soloists—i. e., Theodora Troendle, pianist; Hazel Silver, soprano; Lillian Wright, mezzo-soprano, and H. William Nordin, baritone.

The spacious school was crowded to overflowing and the interest in the program at hand was at the highest pitch.

Hazel Silver, soprano, disclosed also that she possesses excellent mezzo tones and a keen perception of the musical as well as the artistic values of the works she presented. She is an ideal exponent of a gamut of compositions, as evidenced by the numbers she sang. "Now Sleeps the Crimson Petal" (Quilter) was properly presented in style and interpretation. An unusual arrangement of Burleigh's "Deep River" next occupied her attention with splendid results. "I Heard a Cry" (Fisher) was effectively presented, and "My Lover, He Comes on the Skee" (Clough-Leighter) was rendered with vivacious animation that was most delightful. In all, Miss Silver made a distinct personal impression.

Verne Tomlinson assisted with good taste at the piano.

Theodora Troendle, a disciple of the peerless Fanny Bloomfield Zeisler, came next in a group of piano numbers bordering on the sentimental, languid type and temperamental outbursts.

Miss Troendle in both groups played with ease, sensibility and assurance that suggested a masculine touch. Particularly brilliant was her playing in the rapid passages, which were done with remarkable pearliness.

H. WILLIAM NORDIN

Lillian Wright is a most generously endowed young singer with a mezzo voice of opulent quality. Rapt attention on the part of the hearers spoke well for her ability to charm her audience. Her singing of the afternoon was a great artistic treat. "Romance" (Debussy), "Le Pleure en Reve" (Hue) and "Tes Yeux" (Rabey) were chosen with true regard for the best that her organ has to offer.

Edgar Nelson shared honors for his sympathetic work at the piano.

H. William Nordin closed the afternoon in good fashion. This baritone gave a wonderful reading to the numbers that fell to him, and he was throughout at ease, displaying a personal magnetism that knitted his audience to him thoroughly.

His temperamental nature gave life and color to the works he sang and he carried his listeners far from the busy streets of the bustling city. The merry Roundelay "Now Is the Month of May," "Sweet Violet of Sunny Spring" (Grieg) and "The Prologue" from "Pagliacci" constituted his offering, and they were heartily appreciated and vociferously applauded. He is a versatile and artistic singer.

Miss Wright lent aid at the piano.

ALLEN YORK.

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## EFFA ELLIS PERFIELD WILL "TALK"

Many teachers who attended the "Music Test" last Saturday morning at the Effa Ellis Perfield Music School were disappointed because Mrs. Perfield's talk on "Musical Memory and Fore Feeling" had to be cut short on account of the large number of pupils from Kankakee, Aurora and Joliet appearing in a music test.

The Summer Session of the Effa Ellis Perfield Music School closes Friday, but Mrs. Perfield will give a special talk Saturday morning, July 27, 9 to 11 o'clock. Her subjects will be Material, Three Educational Senses and Pedagogy.

At 11 o'clock Felicia Turner, assistant teacher for Effa Ellis Perfield, will conduct a music test with pupls. Teachers, parents and students are invited.

## N. A. O. ANNOUNCEMENT

In Portland, Maine, the annual convention of the National Association of Organists will be held August 6 to 9. The city of Portland is leaving nothing undone to make this convention a memorable one.

Conventions such as have marked the progress and activity of the N. A. O. are the planting times for organists. The seed sown at all former conventions has borne such fruit. The value of our conventions inestimable. Music needs our serious attention at this time. The war has aroused a spirit that calls for a fuller expression in music. Are we as musicians living up to our mission in guarding the sacred in music, in sensing the higher privileges of mastership?

At conventions we meet upon high ground. To unify our efforts, to broaden our viewpoint, to recognize a deeper significance in musical activity, to sense a diviner purpose in musical expression, to cultivate the desire for mastership, and so become instruments in the hands of destiny—these prompt us to meet, to collect and to express a larger idea.

The association is strong. During the past year notable musical events have occurred in many states. Increase in membership has been most gratifying. Maine has formed a chapter. Good fellowship, one of our richest possessions, is as lofty and contagious as ever.

The program this year is of unusual interest. Subjects dealing with higher musical problems in connection with the activity of the organist have been assigned to men of thought and experience.

While it is impossible to offer the full details of the program, some of the subjects, names of speakers as well as recitalists, follow:

"The American Organist: Is He Living Up to His Opportunities?"

"The Municipal Organist: The Immediate and Remote Effect of His Work."

"The Art of Being Particular."

"The Poilu and His Music."

"Polyphony versus Monophony in Sacred Music."

"Rhythmic Values in Interpretation."

"Choir Problems: Organization and Management," etc.

"Music in Wartime."

Among the speakers there are: Will C. McFarlane, Municipal Organist of the City of Portland, Maine; Hamilton MacDougall, Reginald McAll, Harvey Gaul, Walter Gale, Frederick Schlieder, Wallace Goodrich, Miles Martin, and others.

Recitals will be given by: Will C. McFarlane, Henry S. Fry, Huntington Woodman, William Zeuch.

Rollo Maitland, well-known photo player, will give a unique demonstration of film expression in music.

The local committee has arranged four delightful events for the entertainment of members.

———♯♯♯———

**Snider**—Miss Blanche Snider sang at the Presbyterian Church, Ninth and Greenleaf, Wilmette, Ill., Sunday morning, July 21.

## ANNA TOMLINSON NORMAL SESSION

Miss Anna Tomlinson's first normal session for this season closed last Friday with expressions of the greatest enthusiasm from the teachers assembled from various States over the many benefits they had derived from the course with Miss Tomlinson and deep regret that it must come to a close.

The teachers presented Miss Tomlinson with a beautiful gold filigree bar pin set with a pearl and two sapphires as a token of their gratitude and love. The presentation was made in a very clever and interesting manner by Mrs. Brennan of New Orleans.

Miss Tomlinson's classes are held at the Sherwood Music School, 300 Fine Arts Building, and cover a course in fundamental training that is broad and inclusive, and also gives a very valuable and unique method of hand development, with exercises at table and piano to fit all types of hand and bring them under control until the much-desired "piano hand" is acquired. Every exercise is applied at once to the piano and to pieces and studies, so no particle of the pupil's time is wasted and all is subservient to the chief aim of good tone with proper shading and coloring to insure the most interesting and artistic finish in playing.

The teaching material given in this way covers the first four grades for children or adults and is invaluable to the teachers, while Miss Tomlinson's interpretation of even first-grade music is a revelation in what effects can be obtained even in a "five-finger province."

The classes are held daily except Saturday from 9 until 1 o'clock. The second class started last Monday and the third class will open Monday, August 5. For these normal classes Miss Tomlinson's textbook, "Forty Lessons on Hand Development," which is an education in itself, is used.

Miss Tomlinson is also conducting the normal work for the Sherwood Music School, of whose faculty she is a member, and gives the teachers from the branch studios, which embrace almost every State in the Union, the main school's interpretation of how best to present to their pupils the printed lesson sheets of the Progressive Series, which is the standard adopted by them.

———♯♯♯———

## BERTHA BEEMAN IN DEMAND

Although it is Midsummer, Miss Beeman has just had, almost in the same day, offers of short tours in North Dakota and Iowa, where in each locality she was desired for two weeks.

As the dates were in direct conflict, Miss Beeman accepted the Iowa trip and will leave Chicago on August 3 for a fortnight engagement in that State.

———♯♯♯———

**Hebert**—Harriet L. V. Hebert, contralto, who makes a specialty of programs in French, in which she is very adept, as proven in a series of studio recitals given by her in Chicago last Winter, is spending the Summer in Helena, Mont., where, in addition to teaching a Summer class, she will make a number of important concert appearances.

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### VIOLA COLE

The interpretation class organized among pupils of Viola Cole met in the Fine Arts Building for their final program of the season on Friday evening, July 12. Piano numbers were given by both junior and advanced students and a peculiarly interesting feature of the work was that, except for the expected difficulties presented in the senior work, the work of the smaller pupils was just as satisfying as that of their older associates—their numbers contained none of the usual commonplace pieces designed by unworthy composers to meet the supposedly meagre capacity of the child student and tolerated by us as one of the necessary evils accompanying the first stages.

A little 8 year old boy, Harold Rudnick, played a group of six songs from Schumann's album with a quality of musical ability not at all to be associated with the choppy style usually accepted from children.

Janet Miller played a Bach Bourree with emphatically well trained fingers and an understanding of the Bach theme treatment quite out of relation to her years, which number only eleven. Her second piece was a taxing concert etude, which was given in graceful manner.

Moszkowsky's "Serenade" was played very musically by Margaret Garwood, who caught just the right degree of whimsicality of this little piece of sentiment.

The treat of the evening came with Bess Clair Murray's interpretation of Schumann's Fantasie, probably one of the most exacting compositions ever written. As performed here, it was one of the most intelligent and sympathetic examples of piano playing by students. This young musician has command of a splendid grasp of the keyboard and a mature judgment for sensing the niceties of the composer's trend of expression.

One of the most worth while achievements of Viola Cole in her work with students lies in the way in which each retains his individuality, and it is noticeable that, although all of her pupils display the same efficient technic, beautiful tone quality and musical idea of interpretation, no two play the same piece in the same manner.

W. D.

### ETHEL M. RICE

The phenomenal success of the new concert management, the Ballantine-Rice, which has lately been established in Chicago, has attracted especial attention to the personalities of Mrs. Ballantine and Mrs. Rice, and Music News is glad to show today a likeness of the latter with the promise that we will soon show, also, a picture of Mrs. Ballantine.

Ethel M. Rice is a southern woman, petite and thoroughly alive in appearance and manner.

She knows what she wishes to say and she knows how and when to say it. Her great success in management is due not alone to this personal quality, but also, and very emphatically, because of her artistic outlook and experience.

In her public work she makes a specialty of southern folk stories, although she is adept in every line of dramatic art, and not only will she fill engagements in the future, but will also establish a coaching department at the Ballantine-Rice offices, where she will especially prepare pupils for lyceum and chautauqua work.

Mrs. Rice has appeared numerous times in her home city—New Orleans—as also in New York and Washington.

She has been a resident of Chicago for some years and has appeared here before numerous clubs and societies, including the Southern Woman's Club, Allied Drugs Club, Daughters of the Confederacy and the National Ship of States.

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### ARTHUR SHATTUCK ENGAGED FOR PEORIA AND DAYTON

Two of the many cities to hear Arthur Shattuck, American pianist, for the first time next season are Dayton, Ohio, and Peoria, Ill. In the former city Mr. Shattuck will appear as soloist with one of the orchestras in the symphony course, and in the latter he will play under the auspices of the Amateur Musical Club.

Mr. Shattuck's repeated successes last season, both as soloist with the Chicago and Philadelphia Symphony Orchestras and in recital, established him as one of the elect among the younger pianists, and as an American artist whose rank rests on enduring qualities.

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## RUSSIAN SYMPHONY ORCHESTRA

The growth in popularity of the Russian Symphony Orchestra has not been an accident, but the direct result of purposeful work toward definite ideal. The conception of this organization was to give the right interpretation to Russian music in order that the American people could understand the length, breadth and depth of the feeling expressed by the music. In order to accomplish this, only one who could feel as the composer felt was fitted to express his meaning. Modest Altschuler did not organize this great body of musicians just to be the leader of an orchestra, but, feeling strongly the heart throbs of a people oppressed by autocracy to such an extent that learning to read was a crime, he wanted to tell the story in that wonderful universal language, music, which is understood by all nations alike and which stirs in the hearts of its hearers the emotions felt by the composer when those emotions are rightly understood by the performer.

Modest Altschuler is a native Russian, born at Mohileff on the Dnieper River. His father, the founder of the first local theater, was a violinist, as was also an older brother; but the instrument chosen for Modest was the cello, and this he began to study at the age of eight years. At eleven he became the pupil of Gobelt at the Conservatory of Warsaw, and at thirteen made his first appearance as soloist with the conservatory orchestra under the leadership of Zarzicky. After graduating with honors at Warsaw Altschuler went to Moscow, where he won a scholarship at the Imperial Conservatory, then under Safonoff's direction. After the formation of the Russian Symphony Orchestra Mr. Altschuler brought his former master, Safonoff, to this country—a beautiful expression of gratitude.

In 1890 Modest Altschuler conducted the first symphony concert given in his home town, which was also his first wielding of the baton. His family trace their ancestry back 500 years to a Bohemian family by that name, which emigrated from Prague to Russia. Musical Prague at that time was divided into two factions, the "old school" (altschule) and the "new school" (neuschule). Thus the name Altschuler comes from the people who allied themselves with the old school of musical composition to interpret the new.

Mr. Altschuler says "only Russians can interpret Russian music." It is a music peculiar to itself, as it is the outgrowth of oppression. Some compensation had to come, and it came through music. So the musicians who form the personnel of the Russian Symphony Orchestra live each piece as it is played. Their temperament is the development of years. To the audience it is not an invitation to listen to what they can hear, but listen and feel what we would have you know. This high ideal, this real mission, this purpose to cause responsive feeling, is the why of the success of this great orchestra. Its scope is growing wider and wider, and now, as before, they carry a traveling orchestra of fifty men, so that they can reach music lovers in all parts of this country and Canada.

Daniel Mayer, under whose management the orchestra now is, says the bookings for the coming season include a tour of considerable distance during the early Autumn until December, when they return to New York City to fulfill engagements. In January they will make a special tour with Elias Breeskin, a remarkable young violinist, as soloist, and in March and April of 1919 they will make another extended tour. After a concert in Washington in 1916 Miss Margaret Wilson, daughter of the President, who is a great admirer of Mr. Altschuler's work and a personal friend, took him for consultation to the heads of the Education Department, and there Mr. Altschuler propounded the advisability and the outlines of a national conservatory of music, and at Mr. Clayton's request submitted a brief giving in full his ideas of the constitution of such a conservatory. In all things Mr. Altschuler's thought is one of growth, construction, permanency. His orchestrations of American compositions whose themes are based on old negro melodies show how keenly he appreciates the emotional side of music and is able to set it in classical form.

MODEST ALTSCHULER

This is the sixteenth season of the Russian Symphony Orchestra, and the gradual, steady growth gives a feeling of permanent dependability. Its concerts are enjoyed by music lovers from New York to California and from Canada to the Gulf.

It not only gives a message—it leaves a message, because the conductor, Modest Altschuler, says: "Music is not a work; it is a religion."

One of Mr. Altschuler's characteristics as a conductor is his great respect for the melody which, he says, "runs through every piece like a road through a country hillside. The art of conducting is to clear the way for this melody—to see that no other instruments interfere with those which are at the moment enunciating the theme." This makes listening to his orchestra of inestimable value to the music student as well as enjoyment to the layman, for perfected ensemble work is, after all, the perfected solo, and the interpretation is one with the interpreter. To quote the great conductor again: "A man is then privileged to play, not upon instruments of brass or wood, but upon human strings."

The programs of the Russian Symphony Orchestra are not confined to Russian music, but all composers of all nations are treated with the same sincerity and musicianly understanding.

Every locality which has the opportunity to hear one of the concerts will realize for itself a musical growth which will be lasting and most beneficial.

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**Garton**—Samuel B. Garton has made arrangements with Dr. Carver Williams to succeed him as director of the vocal department at the Hammond Musical College at Hammond, Ind., where he has been director for the past two years. Mr. Garton expects to go to France in about two weeks to enter into the overseas Y. M. C. A. war work. Dr. Williams will be heard in an introductory song recital in Hammond early in September.


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# Report of California Music Teachers' Eighth Annual Session, Held at Los Angeles, July 9, 10, 11, 12, 1918

By S. W. MOUNTZ

After much thoughtful study on the question of holding the annual session this year and the financing successfully, in this trying year of extreme demands on the people for the war, and which has hit the musical profession more than any other line, a musical business man came to the rescue and made it possible to launch the enterprise and carry out the eighth annual meeting. The hope of a large attendance this year, on account of high transportation, could not be anticipated from the state membership, so distantly separated, hence local responsibility was involved. Mr. L. E. Behmyer, our city and Pacific Coast impresario and artist manager, donated star artists of his supply, who are now here, in giving a varied program of great excellence at an average admission fee of $1—worth two or three times that rate—to finance the convention and the surplusage for a benefit. This drew a good capacity audience of several thousand. The artists were: Leopold Godowsky, pianist; Loisa Patterson Wessitsh, soprano; Gregor Cherniavsky, violinist; Arthur Farwell, "community music"; Zoellner Quartet, chamber music: Antoinette Zoellner, violin, Amandus Zoellner, violin, Joseph Zoellner, Sr., viola, Robert Alter, cello. Blanche Hennion Robinson and Margaret Hughes, accompanists.

Addresses of Welcome by Mrs. Norton Jamison, President of Local Music Teachers' Association, and Manager L. E. Behymer, in hearty welcome to guests, citizens and music supporters.

Quartet, Op. 3 (two movements).....Jules Mouquet
Allegro con brio; adagio.
Zoellner Quartet

Intorno al Idol Mio.....Cesti
Nel cor piu non mi sento.....Paisiello
Portami via .....Tirindelli
Loisa Patterson Wessitsh

Serenade Melancholique .....Tschaikowsky
Flower Life .....Hubay
Gregor Cherniavsky

Andante Spianato .....Chopin
Polonaise, Op. 22.....Chopin
Leopold Godowsky

Bitterness of Love.....Dunn
Spuk (Spooks).....La Forge
La Nenia (Mefistofele).....Boito
Loisa Patterson Wessitsh

Oriental from Suite Op. 35.....Glazounow
Rain Song.....Leone Sinigaglia
Zoellner Quartet

Address—Community Music
Arthur Farwell

It is needless to comment on the artistry of such renowned artists—Godowsky gets an ovation; the Zoellners recalled; Cherniavsky (a "brother" to the famous trio of the same name) entranced his auditors by his witchery in art, and as an encore gave Schubert's "Ave Maria." Mme. Wessitsh, in her operatic and other selections, made an attractive appearance and gave several encores to frequent recalls. The accompaniments of Margaret Hughes and Mrs. Robinson were on a par with the great artists they supplemented in the dual expression. Mr. Farwell came at the end of a prolonged program and from a rehearsal of a community chorus somewhat distant, and had the disadvantage of an interested audience, but spoke enthusiastically on the general dissemination of community singing for universal democracy. The troublesome feature of the public event—the expense account—was solved and well promoted to the entire citizenship.

A musical event of much value was a reception given by the Los Angeles Musicians' Club to the guests and teachers of the state and city. The program was a "manuscript" list of the members of the club exclusively. There was grade of merit that bespeaks that America is coming forward. The artists were chosen as possessing ability to demonstrate the author's idea. Mrs. Hope, in the Webster piano suite, was well chosen and met with credit to author and demonstrator. Mr. G. Hayden Jones, in the Cadman group, was much enjoyed. Hague Kinsey, with the interpretation of Miss Petre, sang telling songs. The string selections from Diggle, Mason and Pemberton were all gems and a splendid contribution to the listening world. All America needs is a chance to be heard. What a fine opportunity is now before us.

The program:

(From Manuscripts of Members of the Club exclusively)

Piano—Gavotte .....Frank Colby
Improvisation
Played by the Composer

Songs—
A Wonder Maiden.....Charles E. Pemberton
Spring .....Charles E. Pemberton
Sung by Mary Louise Perry
Homer Grunn at the piano

Violin—Andante Religioso on the G String.....
.....Julius V. Seiler
Played by Miss Louie Davison
The Composer at the piano

Songs—
Venus (Poem by Beatrice Irwin).....Homer Grunn
The Crimson Tulip (Poem by Katherine Brainbridge) .....Homer Grunn
Sung by Roland Paul
The Composer at the piano

Piano—The Minstrel of Kashmira.....
.....Charles Wakefield Cadman
Played by the Composer

Songs—
The Doe Skin Blanket (Words by Cecile Fanning .....Charles Wakefield Cadman
Time and I (Words by Ella Wheeler Wilcox).....Charles Wakefield Cadman
Sung by G. Hayden Jones
The Composer at the piano

Piano and Violin—
Scottish Romance .....Vernon Spencer
Valse Fugitive .....Vernon Spencer
Played by Mrs. MacDonald Hope and Josef Rosenfeld

Songs—
Love's Ecstasy (Words by MacKay)..Hague Kinsey
In Dreamland (Words by Kinsey).....Hague Kinsey
Bon Voyage (Words by Sara Beaumont Kennedy) .....Hague Kinsey
Sung by Miss Helen Petre
The Composer at the piano

Piano—
Suite, Aux environs d'un chateau d'ete
Dans la Brume
Derriere le jardin des roses
Les sibylles sur l'eau
Un fete aux lampions rouges
.....Harold Webster
Played by Mrs. Hope

Song—Someone in France (Words by Dr. Henry Sherry).....P. Shaul Hallet
Sung by George Brown
The Composer at the piano

Song—Please Don't Call Me 'Hun' (Words by W. R. Wight).....George Mortimer
We're Coming, Jean (Words by P. J. Cooney).....George Mortimer
Sung by F. G. Novis
The Composer at the Piano

Intermezzo from String Quartet.....Roland Diggle
Andante con moto from String Quartet.....
.....Morton F. Mason
Allegro Moderato from String Quartet.....
.....Charles E. Pemberton
Played by Robert M. Staples, first violin; Christian Sprotte, second violin; Harold Webster, viola; Earl M. Bright, cello

The convention program opened Tuesday morning at the Gamut Club auditorium, a fair number of the local membership and the guests of San Francisco, Sacramento, Oakland, San Diego, Fresno and a dozen other more or less important towns in the state were in attendance. Mme. Abbie Norton Jamison, the local president, in an opening address of optimistic spirit gave the living yeast to the whole lump.

The happy introductions proved adeptness in the chairman's duty. Mr. Bernard McFie, vice president of the Chamber of Commerce, and Mr. L. E. Behymer, president of the Gamut Club, and Albert E. Conant, president of the State Music Teachers' Association, were introduced and made brief, but to the point, fitting addresses, succeeding the sprited singing of "America," led by Mr. Cogswell. With their solicitous words, the program of education and artistry moved on.

### Tuesday, 11 A. M., Musical

(Original Compositions of Los Angeles Composers)

Piano Compositions by.....Fannie Dillon
Evening (Eight Descriptive Pieces, Op. 20)
The Desert
Prelude No. 2, Op. 8
Prelude No. 6
May McDonald Hope

Songs by .....Gertrude Ross
Sung by Miss Florine Wenzel of Sacramento
Art Songs of Japan (written upon Traditional Themes and Poems)
Old Samurai Prayer (text, Komachi 700 A. D.)
(The Samurai is the military class of Japan)
Butterfly (Child's Song from Province of Izumo)
(The Japanese compare the fireflies to stars that have left the heavens to wander upon the earth)
Love-Lay Indited by the Mikado Temmu, A. D. 673-86
(The greatest emotions of the Japanese are compared to phases of nature. Here we find the perpetual snow and rain symbolic of unending love)
Slumber Song of Izumo (text 700 A. D.)
(Founded on Japanese Koto music. Roku-Dan. The quaint naivete of the Japanese words is charmingly illustrated in this poem, where we find the reason the baby rabbits' ears are so long and slender is "Because their mother, ere they yet were born, ate the Loquat leaves in the dewy morn")
Fuji (text, Arikoto, 700 A. D.)
(Ode to the Mountain Fujiyama. This lovely ode typifies the depth of reverence and worship of the Japanese for the beautiful in nature)
Mrs. Ross at the piano

Piano Composition by.....Homer Grunn
Zuni Impressions (Indian Suite)
The Flute God
Rainbow Spring
Mysterious Story
Rain Dance
Mr. Grunn at the piano

Address—Shall California Be the Mecca of the Future Music Student?
Mrs. Soña Newland Neustadt of Oakland

Miss Dillon was present, but resigned her piano works to the artistry of Mrs. Hope, a rapidly growing virtuoso. Miss Wenzel gave a fine rendition in those characteristic idyls of scale and harmony of the Oriental color, as expressed by Mme. Ross, our local writer of music. Mr. Grunn came with the Indian color, and by contrast, or compari-

son, shed some of the characteristic coincidences of the peculiar emotional nature of each and the other. The half hour lecture of Mrs. Neustadt was very suggestive for future possibilities and very highly favorable to this coast, due to climatic conditions, to be the music "mecca" for our wonderful U. S. A. The paper was so interesting it was reread at a later session of the convention and commended.

### Tuesday, July 9, 2 P. M., First Congregational Church

Organ recital by Gerard Taillandier of Oakland, W. F. Skeele and Clarence Albert Tufts, assisted by Mrs. Virgilie Moore Mattoon:

Prelude in G minor ..... Pierne
Legende ..... Schad-Tufts
Morris Dance ..... Noble
Aria in C ..... Detheir
Caprice in G ..... Kreiser
Cortege de Capetite Suite ..... Debussy
Mrs. Tufts
Twenty-third Psalm ..... MacDermid
Mrs. Mattoon
Accompanied by Mr. Skeele
Caprice in G minor ..... H. Cracket
Sonata in E minor ..... James H. Rogers
Allegro con brio
Adagio
Scherzo
Fuga
Fantasia in C ..... Berthold Tours
Mr. Taillandier
The White Dawn Is Stealing ..... Cadman
The Moon Drops Low ..... Cadman
Mrs. Mattoon
Choeur in G minor ..... Hollins
Melodie in E ..... Rachmaninoff
Serenade ..... Lemare
Scotch Poem ..... MacDowell
Scherzo ..... Hoyte
March Russe ..... Schminke
Mr. Skeele

The organ artists, on a fine instrument, really entertained, but the singing of Mrs. Mattoon charmed with her rich mellow quality, especially so in the MacDermid composition, and she was compelled to give an encore. The Cadman songs called for more color temperament and intensity of tone and the mystic tones, but the voice gave much pleasure to all. With proper training great promise awaits Mrs. Mattoon.

### Wednesday, July 10, 10 A. M., Gamut Club Theater

Round Table Discussion—Teaching Young Children—Miss C. Adelaide Trowbridge, chairman; Mrs. Zay Rector Bevitt of San Diego and Miss Lida Thompson.
Address—Relation Between Public School and Private Music Teaching
Miss Julia Crane
(Miss Crane is the head of the Normal Institute, Potsdam, N. Y., and head of the music department of the University of South California Summer Session)
Musical—Mrs. W. H. Porterfield of San Diego, soprano; Miss Lena Frazee of Sacramento, contralto, and Jay Plowe, flutist
Folk Songs—
Monolog of a Talmudic Student (Jewish)
Mother Dearest (Russian)
Miss Lena Frazee
Gertrude Ross at the piano
Scotch Pastoral ..... Cyril Scott
Jay Plowe
Miss Lois Wall at the piano
Russian and French Songs—
O Thou Billowy Harvest Field ..... Rachmaninoff
Berceuse ..... Gretchaninow
Song of India ..... Rimsky-Korsakoff
Il Pleure dans mon Couer ..... Debussy
A Toi ..... Bemberg
Mrs. W. H. Porterfield
Norwegian Songs—
The Princess
In a Boat
The First Primrose
I Love Thee
..... Grieg
Miss Frazee
American Songs—
A Song of France ..... Treharne
Day Is Gone ..... Lang
Wind Song ..... Rogers
Song of Love ..... Beach
Mrs. Porterfield

### Wednesday, July 10, 2 P. M., Gamut Club Theater

Address—The Duty of the School Toward the Child
Calvin B. Cady
Address—Music in Education
Mrs. L. V. Sweesy of Mills College
(Mrs. Sweesy is head of the music department of the University of California Summer Session)
Shanewis ..... Charles Wakefield Cadman
Interpretative Recital of the New American Opera, Shanewis
Ethel Graham Lynde, interpreter
The Composer at the piano
(The opera was given with great success, March 23, 1918, at the Metropolitan Opera House)

At 6:15 p. m. a dinner was given by the Gamut Club in the club auditorium in honor of visiting musicians, and an invitation was extended to members of the M. T. A.

The table discussions were most helpful on how to teach the young. These skilled specialists of different methods shed much light on the methods of approach with all kinds of mentality and musical genius. Mrs. Cambell from Pasadena gave a good talk. There was much uniformity in the idea that "thought and feeling" of the pupil must be aroused. Miss Crane, interested in all—organization, concentration, unity and purpose—will reach the goal and develop a musical people by slow stages of growth.

Mrs. Porterfield's singing was much enjoyed. Her verbal mention was helpful, and particularly in those songs of foreign texts.

Miss Ethel Vernice Widener of San Diego gave exquisite accompaniment to her foreign and American compositions.

Mr. Plowe, the veritable flute artist that he is, in the Scotch Pastoral was heartily received. The singing quality and the piano work of Miss Wall added greatly to the beauty of the selection.

Miss Frazee put over her songs in good style, particularly the Grieg group.

Mr. Cady's paper sugested much work needed to make the relationship more favorable for the growth of the child. He gave no definite remedy, but thought much was valueless that is attempted.

Mrs. Sweezy advocated methods, devices, outlines and efforts that will make possible the advent of better conditions for the growth of the rising generations to hope for rich return for the work done and bring about more favorable conditions.

The Tabloid renditions of Cadman's "Shanewis," by himself, at the piano, and Mrs. Lynde, as delineator, were unique, entertaining and instructive. Such preludes to an operatic representation would add much to the appreciation of the Indian-American opera.

♮ ♮ ♮

The dinner was a double treat—the feast from the Gamut host and the musical program by the convention. The viands of the first were delicious. The programs were the delectables. The body and the mind abundantly supplied. You see by the following program. The first was not a la carte. Two hundred or more sat down to the feast, and at the close a large list of guests were introduced by President Behymer to the club of men and their lady guests of the convention. Mr. George Kruger, of the San Francisco Association; Mrs. Dreyfus, president of the Domimant Club; our own Mrs. Jamison; Mr. Conant of San Diego; Mr. and Mrs. Pease, of Sacramento; Sir Henry Heyman, San Francisco; our Charles Lummis; Cadman; Grunn; Hugo Kirkhoffer, community song director; Mr. William Chamberlain, of Alameda; Mrs. Florine A. Winzel, of Sacramento; Bessie Beatty, newspaper woman of fame, and many more worthy of knowing if space were abundant to mention them. Then all repaired to the auditorium theater of the club to hear the following excellent program:

### Wednesday, July 10, 1918, 8:30 P. M. Gamut Club Theater

Musical by Olga Steeb, pianist; Mme. Loisa Patterson Wessitsh, soprano; Mme. Anna Ruzena Sprotte, contralto; Mr. Giuseppe Jollain, San Francisco, violinist; Mr. Amon Dorsey Cain of New York, baritone.

Songs of the Desert ..... Gertrude Ross
Sunset; Night; Dawn.
Mme. Sprotte
Mrs. Ross at the piano
Sonata in G ..... Francesco M. Veracini
Ritornello, Largo-Allegro con fuoco
Menuet, Gavotta, Giga
Mr. Jollain
Mr. George Kruger at the piano
O Promise of a Love Divine ..... Massenet
Mr. Cain
Mrs. Hennion Robinson at the piano
Casta Diva (Norma) ..... Bellini
Schopat robkaji dyhanje ..... Rimsky-Korsakow
Redjeet oblakof le too tchiaja gryada ..... Rimsky-Korsakow
Rondel of Spring ..... Bibb
Mme. Wessitsh
Margaret Hughes at the piano
Concert etude ..... MacDowell
Claire de Lune ..... Debussy
Gollywogg's Cake Walk ..... Debussy
Tarantella ..... Liszt
Olga Steeb
Autumn ..... Eugene Hale
Floral Dance ..... Moss
Mr. Cain
Song of the Robin-woman, from Shanewis ..... Cadman
Mother, Dear Mother ..... B. Treharne
Your Kiss ..... Fay Foster
Mme. Sprotte

Mme. Sprotte was artistically effective in the Ross group of desert songs, as well as in the Cadman, Treharne and Foster selections.

Mr. Jollain has a lovely violin tone, and with Mr. Kruger's piano artistry and musicianship the work had a splendid rendition.

Mr. Cain, a newcomer to Los Angeles, proved his artistic interpretation, the first in French. The Moss declamatory song was well delivered and enjoyed.

Mme. Wessitsh sustained her popular favor of the opening concert and was obliged to give an encore. The audience broke in vociferous applause on the entrance of our ever popular pianist, Miss Olga Steeb. Her group was virtuosic to the limit of excellence. She played a Chopin nocturne for encore.

### Thursday, July 11, 1918, 10 A. M. Gamut Club Theater

Round Table Discusston of Harmony—C. E. Pemberton, chairman; Morton F. Mason, James Washington Pierce, Miss Carolyn Alchyn
11 A. M.
Musical—Miss Nell Cave of San Diego, pianist, and Mme. Rose H. Calleau of San Francisco, lyric soprano
Prelude in G minor ..... Rachmaninoff
Etude in E major ..... Chopin
Valse in D flat major ..... Chopin
Nocturne ..... Debussy
Etude in F sharp major ..... Arensky
Miss Cave
To a Messenger ..... Frank La Forge
Chanson Norvegienne ..... Felix Fourdrain
Love in Springtime ..... Ardit
Mme. Calleau
Prelude from First Modern Suite ..... MacDowell
Barcarolle ..... Leschetizky
Song Without Words ..... Saint-Saens
Polonaise ..... MacDowell
Miss Cave

(Continued on page 24)

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## MANDY SCHOOL OF MUSIC

On Friday evening, June 28, the Lyon & Healy Recital Hall was filled with an appreciative audience for the recital given by pupils of the Mandy School of Music. It is impossible to give in detail the work of each one apearing on the program, but they all did exceedingly well.

It was a beautifully built and well-chosen program, the piano numbers alternating with the violin. The concertos were played with a great deal of dash and assurance, having the artistic and wonderful support of Mrs. Mandy at the second piano. She also played accompaniments for the violin numbers.

To take the program as a whole, I should say the work on the piano was decidedly superior to that of the vast majority. Oliver Burnett, La Vera Nelson and Blenda Sterner deserve special mention, with Virginia Shawhan and Olga Mattas closely following. The violin work was also above the average of students' recitals, and particularly so was that of Anna Takach in the Spanish Dance and Maurice Hibler, who played some Variations, each displaying an unusual amount of technical skill as well as dash and brilliance.

The ensemble class, under the direction of Mr. Mandy, did some very good work.

Louise O. Ford and Bertha W. Hall, pupils of John Loring Cook, each sang a group of songs and were thoroughly enjoyed.

The program follows:

Morning Mood (Peer Gynt Suite) ..... Grieg
Dorothy Sorensen
Cantabile et Bolero ..... Danbe
Charles Hoffman
Spring ..... Carreno
Ethel Gahlbeck
Souvenir de Lubeck ..... Riecken
Chester Sobierajski
Serenade ..... Drigo-Auer
Fred Schiller
Cachoucha Caprice ..... Raff
Millard Heyman
Obertass ..... Wieniawski
Alexander Dressel
Tarantelle ..... Bruell
Virginia Shawhan
Second piano part played by Mrs. Mandy
As in Old Gardens ..... Risher
Where the Heather Blooms ..... Markell
Love's Elegy ..... Metcalf
Louise O. Ford
Espana ..... Chabrier
Olga Mattas
Second piano part played by Mrs. Mandy
Scene de Ballet ..... De Beriot
Marshall Meyer
Valse Caprice ..... Rubinstein
Oliver Burnett
Polish Dance ..... Drake
Bertram Atkins
Rhapsody No. 3 ..... Dohnanyi
Edwin Shawhan
American Rhapsody ..... Hauser
David Cohen
Where Soft Winds Blow ..... Gruedy
O Fair, O Sweet, O Holy ..... Cantor
Red, Red Rose ..... Hastings
Spring Has Come ..... White
Bertha W. Hall
Florence ..... Lichling
Ruth Ledvinka
Spanish Dance, Op. 58 ..... Rehfeld
Anna Takach
Rigoletto ..... Verdi-Liszt
La Vera Nelson
On Wings of Song ..... Mendelssohn-Achron
Carl Linnemann
Etude on Forme de Valse ..... Saint-Saens
Blenda Sterner
Yankee Doodle with Variations ..... Vieuxtemps
Maurice Hibler
Dreaming ..... Schumann
The Star Spangled Banner ..... Key
Ensemble Class

ELEANORE CAPPS HOSTLER.

# WORLD'S GREATEST WEEK OF AMERICAN MUSIC

OPENS AT LOCKPORT, N. Y., SEPTEMBER 2 AND CONTINUES FOR SEVEN DAYS—SEVENTY GIFTED AMERICAN ARTISTS, NOTED SPEAKERS AND SPLENDID MUSICAL ORGANIZATIONS APPEARING—THE FAMOUS APOLLO QUARTET A FEATURE OF EACH SESSION OF THE FESTIVAL—140 AMERICAN COMPOSERS REPRESENTED ON THE WEEK'S PROGRAM — MOST OF THESE WILL ATTEND THE FESTIVAL.

The stage is set and a wonderful performance is anticipated for the National American Music Festival. If you do not already know the fact, it is perhaps the most important gathering of American artists and composers held in America.

It is the world's greatest week of American music, a wonderful week. From every corner of this land artists, composers, speakers and music lovers are coming to join in this American gathering.

Opportunity is the dominant note of the whole festival — opportunity to meet and fraternize with other musicians, other teachers; to see, to hear, to improve oneself; to have a wonderful vacation.

This great national festival works for the future development of our countrymen as composers, performers, critics and listeners. It offers abundant opportunities for performance, comparison, criticism; and in the nature of events the competition, to say nothing of the artistic conscience of the artists, helps to eliminate the poor work and develop the good.

This great American festival is a "tryout ground" for both artists and composers. Everything deserving trial has here the opportunity. Only the good survives.

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The festival this season opens on Labor Day, September 2, and continues with three sessions a day for seven days, closing on Sunday night, September 8, with a big patriotic concert. The announcement made some time ago in this paper offers a splendid array of talent. Many artists of world fame are announced, together with well-known speakers and choral and instrumental organizations.

It is held in the spacious Thurston Auditorium, where the acoustics are said to be remarkably good and which has a seating capacity of 3,500. The platform, raised six feet off the floor and built up in tiers, is located directly in front of the center seats and is plenty large enough to seat, without crowding, a chorus of 300 voices. An extra platform directly in front and continuing out is used by the artists and speakers.

One of the features of this great festival, and one that plays no small part in its success, is the manner in which the entertainment of guests is provided; for while the spacious Kenmore Hotel offers every convenience for guests able to pay for the demand, the Festival Committee has arranged with the ladies of St. Peter's Church to conduct, as usual, an artists' dining room, which insures the best of home cooking and at the modest fee of $9 for the week. Splendid rooms in private homes near the Auditorium are offered to guests at $6 for the week, making a total of $15 for both room and board.

The artists' dining room has been declared one of the bright spots of the festival. Those who love good-fellowship, sociability and harmonious fraternization think highly of this form of "get-together."

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Crystallized, the object of the National American Music Festival is this:

"To bring together American musicians, critics, managers, composers and educators in order that the managers may hear the composers' works and use them; the composers may become personally acquainted with the artists and learn their needs, possibilities and limitations, and that a general feeling of camaraderie may be established between them all that shall be as leaven to the loaf."

———♯♯♯———

## NERVOUS MUSICIANS

In these days of marvelous invention in a material way, it is not surprising to learn of important discoveries in the domain of psychic research. Such a discovery is psychoanalysis, developed by celebrated nerve specialists. Daniel Bonus, psychoanalyst of Decatur, Ill., is giving special attention to nervous problems of musicians, with the result that he is being consulted by people from many parts of the country. Psychoanalysis is the logical treatment for those persons of good physique with no serious organic defect who suffer from stage-fright, worry, depression, irritability, forgetfulness, slips of tongue and pen, headaches, neuralgia or other mysterious disorders so common to musicians. It is in the removal of such impediments by a psychological process that Mr. Bonus is having unusual success.

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### No Recess for Music

Of all the countries at war none is so active in music as our own. This summer New York gives concerts in the parks; the Stadium (City College) proceeds with its musical entertainments, many soloists participating; the Jersey coast, the Long Island resorts, the Maine shores—all make music the attraction.

Charity performances are being given constantly. Ocean Grove on the New Jersey coast has thrown its summer doors open and a throng at the great auditorium listened to the first summer concert on the evening of July 18, when Liliane Ginoris, soprano; Pompilio Malatesta, basso of the Metropolitan Opera; Quintano, violinist, and Francis Rogers, accompanist, appeared.

On July 27 Enrico Caruso appears in recital with Carolina White in the same place. July, perhaps, will bring more Ocean Grove concerts, but definite musical announcements of future appearances at this summer resort are: John McCormack, August 19, and Galli-Curci, September 2. The season of 1918-19 promises to be a fertile one, and all indications point to an early opening.

Schumann-Heink sang at Ocean Grove on July 20.

♮ ♮ ♮

### Permanent Theater for Light and Comic Opera Assured by the Commonwealth Opera Association.

The success of the movement of the Commonwealth Opera Association to provide light and comic opera at cost of production is assured by the executive manager, A. H. Byrd. The staff of the new enterprise met at Aeolian Hall on July 18, and the announcement was made public that the sum of $20,000 had been subscribed and that a permanent theater had been offered for the movement.

John Philip Sousa is president of the association, Raymond Hitchcock is treasurer, and the following artists are closely interested in this new enterprise: Mmes. Eleonora De Cisneros and Anna Fitziu, and Messrs. Ricardo Martin and De Wolf Hopper. This is the second organization to be founded—after the American Society of Singers.

♮ ♮ ♮

### Leone Zinovieff Engaged by the San Carlo Opera Company

Fortune Gallo, the valiant impresario of the San Carlo Opera Company, makes an early announcement of his opera season, and despite everything he will be first in the field, inaugurating his 1918-19 season earlier than last year. The Forty-fourth Street Theater, owned by the Shuberts, has been rented, and in the last week of August Mr. Gallo will commence his four-week New York run.

Although no announcements of new forces are at hand, we are in position to know that Leone Zinovieff, who made three successful appearances with the Chicago Opera Company last year, has been engaged for six extraordinary performances. And thus Mr. Gallo's company will be enabled to produce results as good as those of the Metropolitan Opera House.

Louise Darclee, who is now en tour with Impresario Braccale through Central Latin America, will again join the Gallo forces, and Stella Demette will also appear in conspicuous roles.

Owing to Maestro Peroni's call to the colors with the American forces a new leader will be at the baton—perhaps Maestro Guerrieri.

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### The Stadium Concert

The popular concerts continue to attract large audiences. Through the guarantee of Mr. Lewinsohn, a music patron, the prolongation of the summer entertainments is assured. The weather, which is retarding old friend Summer, played an important part with the attendance. The program for the week ending July 21, with soloists, was most enjoyable. Arnold Volpe is conducting the orchestra nightly.

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### The Rialto

The week ending July 21 Mr. Riesenfeld conducted the orchestra in a rendition of Litolff's overture "Robespierre," presumably in honor of Bastille Day. Count Lorrie Grimaldi, basso, sang an aria from "Robert the Devil" (Meyerbeer). Lucy Lee Call, soprano, was under nervous strain and, besides, she sang off-pitch, thus marring the effect of her small but excellent lyric voice. She gave the aria "Give Me Back My Hope," from "I Puritani" (Bellini). The orchestra played some fragments from musical comedy, and Mr. Depew, organist, rendered "Marche aux Flambeaux" (F. Scotson Clark).

♮ ♮ ♮

### Musical America Eulogizes Hearst

That Eastern musical magazine which stands by American artists and American art (sic!) and which deemed it unnecessary to attend a genuine American festival at Lockport, N. Y., eulogizes in its issue of July 5 William Randolph Hearst, owner of a chain of papers, because the California millionaire offers a $5,000 price for the best American patriotic song. Like Geraldine Farrar, who refused to stand up when our anthem was played and who is trying now to regain the graces of our 100 per cent Americans, William Randolph Hearst is attempting to regain the sympathy of full-blooded Americans.

♮ ♮ ♮

### Fernando Carpi Returns from Caracas

The brilliant tenor of the Metropolitan Opera Company has just returned from a successful tour through Latin America. He will tour with the Chicago Opera Company next fall with Galli-Curci and Stracciari, when "The Barber of Seville" is to be sung by the Western company. At present he is reposing in Spring Lake, N. J.

♮ ♮ ♮

### Donalda and Mischa Leon Married in Paris

The correspondent has received an announcement from Paris that Pauline Donalda, formerly of the Manhattan Opera Company, and Mischa Leon, tenor, for some time a resident of Minneapolis, were married in June in the French capital. Congratulations.

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### CEDAR RAPIDS, IOWA

The following are programs of organ recitals given here recently by Otto T. Hirschler:

**Convention of B. Y. P. U., July 6**

Grand March from Aida.....Verdi
At Evening.....Buck
Caprice in B flat.....Botting
The Swan.....Stebbins
The Bee.....Gordon Balch Nevin
La Chasse.....Fumagalli
Ave Maria.....Schubert
Evening Bells and Cradle Song.....Macfarlane
Toccata from Suite Gothique.....Boellmann

**Coe College Conservatory, July 2**

The Star Spangled Banner.....Key
Sketches of the City.....Nevin
The City from Afar Off
On the Avenue
The Grandmother
Urchin Whistling on the Streets
The Blind Man
In Busy Mills
Evening
The Bee.....Lemare
The Courts of Jamshyd (Persian Suite).....Stoughton
At Twilight.....Stebbins
Song of Sorrow.....Nevin
Marche Slave (Concert Paraphrase).....Tschaikowsky
Fountain Revery.....Fletcher
Finale from Sonata No. 1.....Guilmant

♯♯♯

**Wulf**—Otto Wulf, pianist, who is at the head of the National Institute of Music in Kimball Building, reports much success with his personal work and in the development of the school. His faculty is a very carefully chosen one and Mr. Wulf himself is a pianist of great development and unlimited concert and teaching experience.

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## EPORT OF CALIFORNIA MUSIC TEACHERS' EIGHTH ANNUAL SESSION

(Continued from page 19)

ewhere in France.....M. Hartmann
e's in My Heart.....R. Huntington Woodman
Si les fleurs avaient des yeux.....Massenet
filles de Cadix.....Delibes
Mme. Calleau
George Kruger of San Francisco, accompanist
nson, Berceuse, Op. 52
enade in D
zonetta, Op. 6
.....A. d'Ambrosio
Mr. Jollain

### Thursday, July 11, 1918, 2 p. m.
### Gamut Club Theater

nd Table Discussion—The Voice—Mrs. L. L. Rowan of San Diego, chairman
3 P. M.
ress—Music as a Factor in Winning the War
L. E. Behymer
3:30—VICTORY MUSICAL
Where the West Begins (Poem by Arthur Chapman) .....Peycke
erica for Me (Poem by Henry Van Dyke) ..... Peycke
Miss Frieda Peycke will present her original musical settings of these poems
ata Heroique (for piano).....Alfred A. Butler
verture (embodies the unrest and premonition felt in July, 1913)
vocation (conveys the impression made upon the composer by the mobilization of the French army; the strained silence, the funereal intensity of the Parisians as they gathered about the mobilization notices).
he third movement is a call to arms and includes the Welsh national hymn and a fragment of Hail Columbia.
es Aides Invisibles (portrays something of the spiritual side of the conflict).
a Victoire (contains an allusion to La Marseillaise in its introduction and ends, in prophetic trust, with the Russian national hymn).
e Marseillaise ..... French national hymn
Mr. J. B. Poulin
vocation to the Dawn ..... Frederick Stevenson
Estelle Heartt Dreyfus
Grace Andrews at the piano
Axel Simonsen, cello obligato

The harmony discussion was most interting. Miss Alchyn could not be pres-t. Mrs. Gertrude Ross and other local mposers made contributions to this phase music. The question was, shall we fol-w the basis laid down fifty or more years o by the classic school, or follow the clodists or the "queue" of the "whole ne" (step) scale modernist, or the so-lled "erratic despoilers of music"?

Miss Cave demonstrated great technical astery and interpretative resources in her t of ten well chosen masterpieces. In en-re she gave Grainger's "Shepherds, Hey!" The singing of Mme. Calleau was the at-active event of the morning. Her sweet nes and delectable French diction were a light to those who understand the text. er English was equally satisfactory, and r mannerisms were the inspiration of the ntiment. Her light lyric voice was pure d in florid passages most exquisite in tistry.

A group of violin solos left over in for-r program, due to a broken string, was w given, Mr. Kruger at the piano, giving ach pleasure to all.

The voice discussion, like the harmony, ew out many valuable suggestions from gers of large experience in opera, con-rt and teaching. All were uniform in e idea of release and freedom of tone. Participants were Mr. Pease of Sacramento, Mme. Sprotte, Mr. Babcock, Miss Goetz and Mr. Cogswell.

Mr. Behymer being ill, Mr. Leroy W. Allen of Camp Kearny, director of singing, gave an interesting talk and rehearsal on camp songs, leading with a cornet, in which the audience participated with great patriotic gusto. This was continued until Miss Peycke vocally read or sang, in her unique delivery verse-story, in monologue, with piano settings of charm and expressive foundation for the sentiment.

Mr. Poulin's singing in French (his native tongue) their great aria, the "Marseillaise," was heard, the audience standing and giving hearty response. Mrs. Robinson at the piano.

Great interest was aroused in the new "Sonata Heroique," by our local composer and pianist teacher, Mr. Alfred Appling Butler. We were happily surprised at the strength and expressiveness of the composition. It is near 30 minutes in duration. He is to be congratulated on his work as a composer and the approval of his fellow musicians in the same field.

The gem of serious composition, Stevenson's "Invocation to the Dawn," with the highly artistic rendering of Mrs. Dreyfus, and cello obligato by Mr. Simonsen, was perfect.

The program was noticeable for its presentation of American composers, and suffered none from its general use.

### Thursday, July 11, 1918, 8 p. m.
### Gamut Club Theater

Chamber music concert from the compositions of some of the Los Angeles composers.

Trio ..... C. E. Pemberton
Sonata (quasi Fantasia), Opus 53, G minor..... Henry Schoenefeld
Allegro con spirito
Romance
Andante Cantabile
Rondo Vivace
May MacDonald Hope, piano
Josef Rosenfeld, violin
(This sonata received the famous Henri Marteau prize in Paris in 1890)
Quintette for piano and strings, Opus 12..... Harold Webster
Allegro non troppo
Andante espressivo
Allegretto, quasi vivace
Allegro energico
Herman Seidl, first violin
O. H. Dietz, second violin
Harold Webster, viola
Axel Simonsen, cello
Homer Grunn, piano
(This quintette is presented to the public for the first time)

The "trio" was omitted in the absence of some player. It was filled by Mr. William Edwin Chamberlain of Alameda, Cal. Mr. MacManus at the piano, who is a baritone of fine quality and giving bass aria from Handel's "Semele" and Korbay's "Had a Horse" and encore.

The artists presenting the "Marteau Prize" outdid their former performances, making a great treat for musical guests and those not having ever heard it.

The Webster Quintet was a great musical surprise in its wonderful development. This was its premiere performance and the pleasure of his fellow artists must have been very encouraging to him.

The Friday sessions were of a business and organization nature, held at the Exposition grounds. The entire day was spent here with luncheon and dinner services, where much good work was performed for the state and auxiliary local organizations supporting the music teachers' interests, anxiously awaiting the pageant hour.

♮ ♮ ♮

### Twilight Music Festival and Community Sing

Exposition Park Grand Stand, July 12, 7 p. m. Program: Pageant, "History of Music," under the direction of Mrs. Emma M. Bartlett.

Bird Calls in the Forest
Bird Dance
Roberta Wells, Helen Riddle, Gladys Harrison and Eloise Smith
Courtesy of California School of Artistic Whistling; Miss Agnes Woodward, director.
Dance designed by Adelaide McAdam, principal of McAdam Normal School of Dancing.
Pan and the Myths in Classic Dance
Julia Pelly and Chorus
Apollo and the Muses
Egyptian Ceremonial in Dance and Pantomime
Julia Pelly and Chorus
The three above numbers are presented by courtesy of Glendale School of Dramatic Art and Dancing, Miss Pearl S. Keller, director.
Processional—Early Christian Sacred Music
Opera—Lucia di Lammermoor
Mme. Bertha Vaughn, Miss Mary Gowans, Messrs. Roland Paul, Clifford Lott, Henri de la Plate and Leslie Baker
Folk Dance Period, French and Japanese—Students of Gymnasium department, U. S. C.; Miss Cox, director.
Russian, Louis Fourteenth—Helene Kirkpatric, Kenneth Mitchell, Leva Brown, Jane Anderson, Nedra and Gwendoline Heindrick. Courtesy McAdam Normal School of Dancing
Spanish, Italian, American—Mia Marvin, Elizabeth Kirvane, George Bush and chorus. Courtesy of Artist Teacher Mlle. Prager, Egan School
English, Scotch, Irish—Bessie Crouch, English hornpipe; Dolores Palethorpe, Scotch hornpipe; Blanche Strohmeyer, Irish hornpipe. Courtesy of Madame Matildita School of Dancing
The Singing Army in Hike and Maneuvers
Finale—America Victorious .....Sophia L. McMillan
The Artistic Melting Pot
Hollywood Community Chorus; Mrs. Cecil Frankle, president; Mr. Hugo Kirchofer, director
Community Sing—
America
Old Kentucky Home
Keep the Home Fires Burning
Battle Hymn of the Republic
Old Folks at Home
Star Spangled Banner
Mr. Hugo Kirchofer, director
Trumpeters: Mrs. Adeline N. Glidden, Mrs. Helen R. Oden, Mrs. Madge Rogers Jackson and her students, Rea Shamory, Tris Howell.
Southern California University College of Music Orchestra
Naval Reserve Band—J. R. Witznan, bandmaster

The ingathering people numbered between 6,000 and 8,000, it being free to the general public. It was quite unique. The artists on the greensward below and the audience in the amphitheater and encircling the combinations in marches and drills. The singing was heard at quite a distance. Community song rang out clear after darkness had made it difficult to see the conductor or the band musicians.

Mrs. E. M. Bartlett is entitled to the honors of providing with her corps of helpers a program that was full of interest, entertainment and educational as well. So closed the eighth annual, all in all the most delightful, with less disappointments than ever known. Mrs. Jamison and her helpers are to be congratulated on the success of it, coming on an off year under very embarrassing conditions.

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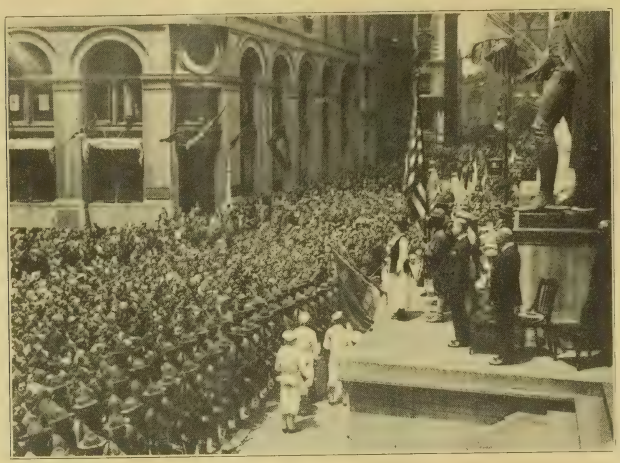

FLORENCE MACBETH SINGING ON THE SUBTREASURY STEPS DURING THE RECENT W. S. S. DRIVE IN NEW YORK

Florence Macbeth has been singing a great deal for Red Cross and other war fund benefits throughout the past year, and especially for the past month or two.

Many of these appearances and the great success attending them have been detailed in Music News.

The accompanying picture shows Miss Macbeth singing on the steps of the Subtreasury in New York during the recent W. S. S. drive for subscriptions.


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## ELGIN, ILL.

Elgin musical leaders are bending their efforts toward the development of community singing and community interest in better music.

As a stepping stone in this direction, Franklin C. Sorn and Harry H. Hintz, who have brought the Minneapolis Symphony Orchestra to Elgin for concerts this spring and last, have outlined more comprehensive plans for a festival next spring.

Emil Oberhoffer, conductor of the Minneapolis orchestra, was delighted with the plan announced, of having a chorus of 1,200 older school pupils formed to sing to orchestral accompaniment at one of the two concerts planned for the 1919 festival day.

Mrs. Grace Wheelock, who is co-operating with Messrs. Sorn and Hintz in their festival plans, will prepare the pupils for their participation in the concert, and Mr. Oberhoffer generously has offered to arrange orchestrations for the choruses selected, in case they are not already in the orchestra library.

The growing interest in the symphony music is indicated by the fact that this year, despite war handicaps, the attendance was increased by about 50 per cent. The number who indicated their desire to have the orchestra returned next year was twice that of the first year.

### Community Singing

Several months ago Elgin had her first community sing at the high school auditorium. As a "starter" it proved successful and led to further plans along the same line.

Tuesday evening, July 16, Elgin held its second "sing" in connection with a great "citizenship festival" held in honor of the youths who this year attained their majority and registered for war service.

The music for this affair was under direction of Franklin C. Sorn, an experienced choir leader. With a crowd of 5,000 and a band of forty pieces as accompaniment, the singing of patriotic songs took on a noble ensemble that augurs well for future efforts of this sort. The band, under leadership of Prof. Thomas Egbert Perkins, furnished an excellent concert that rounded out the celebration, which was held at Lord's park.

Another affair of this sort came a week after the citizenship festival, when Prof. H. L. Tomlins of Chicago came to Elgin to direct a chorus of 500 school children in a community sing at Lord's park. Prof. Tomlins' ability as a chorus leader figured greatly in the success of this undertaking.

Elgin is particularly fortunate in having a natural amphitheater for community concerts in Lord's park. The park has a lagoon with a small island in the middle, which is an ideal place for the band or singers. Around the lagoon the hills slope gradually upward on all sides, and just beyond are surrounding roads that give place for hundreds of automobiles. No more suitable place could be found anywhere for an open air sing. F. C. S.

\# \# \#

## CRYSTALLIZED MUSIC

In the old fairy tale, the ill-treated stepdaughter was rewarded for her love and unselfishness by having her words turn into gold as they fell from her lips. In the modern sense, Charles W. Clark has accomplished a like result, but he has the added pleasure of bestowing his crystallized notes on the helpless orphans of France.

## LOS ANGELES

The closing concert of the season of the Woman's Lyric Club was received with much interest. They had the usual selections of hems for four-part singing and with the harmonious blending of many highly cultivated, locally developed singers the finest artistic results were attained. Lighter's "After" and The Deep River" melody harmonized. ecker's "Song of the Winds," with delightful lo by Mrs. Norman Robinson, contralto, was ffective. Hahn's "If My Songs with Airy inions" was a favorite and required a repeion. Woodman's "Night of a Thousand yes," "Fair Daffodils," Frederick Stevenson's Viennese Serenade" happily led up to the emberg "Death of Joan of Arc."

Mrs. Bessie L. Howell, in the soprano, was ell supported by the large chorus under the illful baton of Director Poulin. The organ as most effective by Mrs. Chick; violin, Miss ecker; cello, Mrs. Naujoks, with Mrs. Robson at the piano, adding color to the enmble.

Mr. John Smallman, a baritone of fine voice, ng a group of well chosen songs and another ith chorus and orchestra. Mr. Smallman, om Boston, is a late arrival and will reside re.

♮ ♮ ♮

Mr. Earl M. Bright, cellist, presented Mr. lme Beck in a violoncello recital, in Conrtos from Rubinstein, Neruda, Cui and opper. This young man possesses superior nius and will be in demand.

♮ ♮ ♮

The closing of the Orpheus season was ry satisfactory, considering the great inads, taking fully one-third of its members the colors. A respectable balance remained d the club will try to renew the loss and ep up the work. The list contained a numr of a patriotic character, which met with vor. The "Kaiser Bill, Good Night," by L. Selby, was a hit from the beginning and as encored. Cadman's "Love, Like Dawn, me Stealing" was a success. Leoni's Brownies," Tosti's "Serenata" and G. A. Morner's "The Rosebush" were charmers. The Orpheus Four" (male quartet) were the spel auxiliary attraction. This combination has ent the past year at all the camp cantonments and is exceedingly popular. They were recalled many times. The director, Mr. J. P. Dupuy, who trained the boys, in the absence of one of the tenors, supplied well the vacancy.

♮ ♮ ♮

The Welsh Choral Society of forty voices gave a concert for war sufferers. Good ringing choruses, with Mr. G. Isaac as director. Mr. Dana Bartlette, cellist, gave several solos, with Mrs. Bartlette at the piano. Mrs. Norina Coleman, a very promising soprano, gave a group from Rogers, Beethoven and Woodman. Mr. G. Haydn Jones, tenor, sang most effectively a Treharne number and the Hatten "Revenge," and had to respond with an encore.

♮ ♮ ♮

Mr. Vernon Spencer presented a large class of pupils from his school and his able assistant teachers. In a second recital two artist pupils appeared, Mrs. Halbert Thomas, in a dozen choice piano selections from Chopin, MacDowell, Bollinger, Debussy, Raff, Liszt and Saint-Saens. Her playing was marked by a good technic and fine interpretation. The alternate on the program was the artist pupil of Mrs. Emma Porter Mackinson, a youthful soprano, Miss Ruth Hutchinson, who manifested a beauty of tone, breath control and diction to place her in the best rank of artists. Her program included ten fine songs. Among them were: "Aira Louise," by Charpentier, and "Jubel's Lyre," by Handel; also his "Come, My Beloved," and "Magdalena at Michael's Gate," "Madame Butterfly" aria, and several encores on urgent recall. Much promise for renown is in store for Miss Hutchinson.

♮ ♮ ♮

One of the most attractive and art expressions is the great pageant play, the "Light of Asia," by Sir Edwin Arnold, which portrays the philosophy and teachings of the theosophic or Buddhistic concept of the spiritual life. The play is staged at the hillside home at Krotona, the theosophs' center on the Pacific coast, a very charming locality. Mr. Walter Hamden is in the role of the Prince, The Buddha, and it is carried in the most effective dramatic way. The terraced lawn is wide and deep, in the open air, with trees, foliage and oriental settings. There is an extensive line of assistants of all classes, fine electric appliances and oriental costume. The spiritual teaching is most interestedly unfolded to the conclusion. The calm of the canyon and starry heavens makes it most realistic. Mr. Cadman assisted in the adaptation of the music for the oriental instruments, and it is quite a feature, as well as the quaint songs employed for solo and ensemble vocal expression. It will continue through July and is attracting great interest and crowds. It is the miracle drama, the "Oberammergau" and the "Mission" play all in one.

S. W. MOUNTZ.

Hotel Sherman.

♯ ♯ ♯

**Loudon**—The setting of piano accompaniment for "In Flanders Fields," which has been made by Jennette Loudon, and which she calls "A Spoken Song," has been issued in very attractive form by the Willis Music Company of Cincinnati and will undoubtedly have a big sale. This has been heard in Chicago several times, while yet in manuscript, and has created a profound impression.

♯ ♯ ♯

**Congratulations**—Born, to Mr. and Mrs. Thomas Fannell of Chicago, a son, on July 9, at Burr Oak, Kan. Mr. Fannell is a well known Chicago tenor, on tour for the Summer.


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# THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

## Opinions of the Press on Emma Roberts

In the first place Miss Roberts has a voice of extraordinary richness and power. In the second place she has a technic of the first order. Her tones are perfectly free from the top of her scale to the bottom and she has so perfected the dynamic treatment of them that she sings from a full forte to a pianissimo with exquisite gradation and smoothness. Without entering into further details it can be said that Miss Roberts has one of the few great voices that have come before the public in recent years, and that she uses it with the finished beauty of the genuine old Italian school.—New York Sun (W. J. Henderson).

Her voice is a real contralto of very considerable power and of a flexibility rather uncommon in such voices. Miss Roberts sings with much intelligence and taste, with a gift for interpretation, for conveying the essential significance of her songs, for differentiating their moods and emotional expressiveness. She is, in other words, artistically gifted as a singer and has cultivated her gifts to excellent issues.—New York Times (Richard Aldrich).

Throughout the program Miss Roberts' performance showed an alert intelligence, a skill often very fine indeed in phrasing, a pronunciation in English of the vowel sounds that cannot be lauded too highly, an unusual sense of the design of a song as a whole, and great assurance, yes "punch," in delivering its and her message. Miss Roberts' singing displays beyond question some uncommon technical merits, conspicuously the roundness and ease of the production and a flexibility recalling the palmy days of Italian song, as well as a generous endowment of voice.—New York Evening Globe (Pitts Sanborn).

She has a fine voice of generous compass, brilliant rather than sensuous in timbre. Admirably suited to songs of a dramatic nature, songs that make an immediate and frank appeal to the emotions, still Miss Roberts is not deficient in sense of humor or limited in the art of coloring tone effectively.—Boston Herald (Philip Hale).

## Mme. Sturkow-Ryder at the Missouri Convention

Mme. Sturkow-Ryder's presentation of the immensely difficult Scarlatti Gigue prepared her hearers for her yet more ambitiously designed offering of the two of Rhene-Baton's works, "The Deserted Sands" and "The Spinning Girls of Carantec." Her unquestioned tour de force was Saint-Saens' Study in the Form of a Valse, in which the limpidity and clarity of her playing, as well as its tremendous speed, were the outstanding features. Her most novel offering consisted of Thorwald Otterstrom's transcription of five tribal songs as sung at their ceremonials by Chippewa Indians.

Two Medicine Man songs, "The Dog Feast," "A Love Song," and "The Storm" were the component selections. From which the listeners gleaned that even in savage bosoms there are longings, yearning, strivings, which said savage breasts comprehend not.

Mme. Sturkow-Ryder, who does not eschew the abstruse, introduced sundry novelties by the Russian, Vladimir Ivanovich Rebikov, who was born in the somewhat distant settlement of Krasnojarsk in Siberia, the late Czar Nicholas' celebrated penal colony, and has since come into Eastern European notice with his Dance of the Daughter of Satan. Other Russians represented in the pianist's bizarre group were Mily Alexejevitch Balakirew, by a Cradle Song, and Sergei Vassilievitch Rachmaninoff by his Polichinelle.

In conclusion, Mme. Sturkow-Ryder improvised a duo version of "The Star Spangled Banner," for violin and piano, which she and Miss Neill played, while the audience heartily joined in splendid refrain.—St. Louis Globe-Democrat.

## Springfield, Ill.

Despite the rainy evening an appreciative gathering of music lovers enjoyed the recital given by the pupils of the Tiffany School of Music at Christ Church Parish House last night.

The recital was the first of a series to be presented by the young people who have been studying piano with Mrs. Mary Berdan Tiffany and voice with Miss Rena Lazelle.

So well arranged was the program and so delightful the numbers that the event was a real musical treat. All of those appearing on the program acquitted themselves with credit both for themselves and the very excellent instruction which has been given them. Many of the numbers were professional in execution and brilliance and all were given with smoothness and music loving interpretation.

The work of Miss Agnes Lloyd, who has appeared before a number of Springfield audiences, is most interesting. Miss Lloyd plays exquisitely, with great feeling and talent, and shows promise of a glowing career.

The song cycle for two sopranos was exquisite. Miss Olive Monroe and Miss Marie Schevers sang these numbers in solo and duet rendition, and both young ladies were in beautiful voice.

There was only one boy on the program, a very promising young pianist, George Ditz Anson. He deserves a great deal of credit for his performance.—Illinois State Journal.

## A Dramatic Critic on a Lark

The Metropolitan-Ravinia Company, to employ one of Mr. Donaghey's insidious hyphens, essayed on Sunday night its annual joy ride into the melodious roughhouse of "The Barber of Seville."

This frolicsome horseplay permits the amiable esthete of grand opera to unbend, and to revel, childlike, in such artistic lather as the classic tonsor may see fit to spread about.

It is an efficacious antidote to the tragic bolus which usually, in the language of the barracks hard by Ravinia, composes the "mess" of those who love music when it is sung and acted.

It is the prank, the lark, the White City, the Barnum & Bailey, the Charles Chaplin of the lyric cognoscenti; and, gosh, how they dread it! Music by Rossini, book by Sid Smith. With Frank Tinney as comedian, Miss Mabel Garrison as prima donna, a coupla bare legged dancers and a slap-stick, "The Barber of Seville" might make grand opera an investment, instead of a philanthropy.

Pinch hitting for a music critic stricken with brain-fag, one must hot-foot to one's adjectives descriptive of song and the singing thereof. This writer in so doing assumes the arduous gait of the soldiers and sailors who, preceding the opera on Sunday, engaged in sack and potato races. To his customary waddle a limp is added and he hops about desperately, grasping for words instead of spuds.

What would Mr. Donaghey say in the circumstances? Would he say that Miss Mabel Garrison was a somebody of the Metropolitan, and that ... was a good reason for attending? Would he rec... the Rosina of Alboni when that ancient cantatr... sang it in Crystal Palace or Covent Garden or Nibl... in '53; and was he one of the enthusiasts who r... in their chairs and echoed "Bella voce! Bravissim... his ruddy visage aglow with honest agitation?—Fe... Hammond in The Chicago Tribune.

## Musicians Needed in War Work Abroa...

The guest of honor at the Cordon Club yester... was Francis Rogers of New York, who is on an o... cial tour of the principal cities of the United Stat... on behalf of the war recreation work of the Y. ... C. A. Mr. Rogers, long known as one of Americ... best singers and a representative artist was asked l... October to undertake the then pioneer work of ent... taining our boys in service abroad by giving conce... in the Y. M. C. A. huts.

Mr. and Mrs. Rogers, consequently, spent a numb... of months in this fine work. In a short and inform... talk after luncheon Mr. Rogers told, at the Cord... something of their unique experience.

Other artists who are capable of performing t... valuable service are urged to volunteer, and it is ... the purpose of finding more recruits who shall ... quite ready to fulfill the conditions imposed that M... Rogers is visiting Chicago and other cities.—Her... ette Weber, Chicago Herald-Examiner.

## Peru, Ill.

The recital given by Miss Christine Miller of t... city, assisted by Parnell Egan, famous Chicago ten... and Harmon H. Watt, prominent Chicago pianist a... instructor, at St. Joseph's Hall last evening for ... benefit of St. Joseph's Church, was probably one ... the most noteworthy musical events that have tak... place in the city in many months.

Every number on the program was a real musi... gem and was thoroughly appreciated by the ma... music lovers and competent critics in the audie... who are very enthusiastic over the event.

Miss Miller is a Peru girl, who has won consid... able renown as a pianist in Chicago, where she h... been studying for some time past, and although h... Peru friends were in a sense aware of her talent a... ability through the press notices given her work ... various musical publications, many of which ha... been reproduced in the Daily News-Herald, they w... really surprised by the excellence of her renditi... last evening.

The hall was well filled for the evening by mu... lovers of Peru, La Salle and a number of nea... towns.—Peru Press.

## No Government Music Conservatory

The Bruckner bill introduced in congress by Rep... sentative Bruckner of New York for the est... lishment of a National Conservatory of Music ... Washington with branches here and there, was rece... ly taken up for consideration by the Committee ... Education and with the result that it was pige... holed indefinitely. This is as it should be. Th... has not been any demand for the establishment o... conservatory of music in the United States to be ... der the direct control of the government, except ... those who might directly or indirectly profit by ... There is much more to be said against such a pr... osition than can be said in its favor. We alre... have in this country musical institutions the eq... of the best in Europe, and as well served in all th... departments; and unlike the subsidized institutions ... Europe, they have been built up by enterprising b... ness men and placed on a sound business basis. M... of the most noted teachers of Europe have b... brought here to teach in our leading conservator... and at higher salaries than they could command ... Europe. This movement to establish a National C... servatory of Music was fathered in New York, ... its sponsors have generally been laughed at by ... rank and file of American musicians.—Des Moi... Capital.

## At Ravinia

One suspects that Ravinia's largest purpose ... summer is the haven it affords some thousands ... homesick boys who are learning to be soldiers ... sailors at Fort Sheridan and Great Lakes. The p... gives them a good time in their leisure with gam... moving pictures, music, dinner and dancing, and th... are as happy there as they are at any of the ot...

Constance Balfour

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spices established in Chicago to make their job easier one. Watch them some evening, young, an, hard and bronzed, when the band begins "The r Spangled Banner." Under the trees, around the vilion, on the paths, and in the far corners of the at meadow they stop and salute the old song, and ke it always the best of all the music. You will re a thrill.—Percy Hammond in Chicago Tribune.

### A Pitfall for an Alien Singer

A curious plea is put forth by Margarete Ober, the rman singer who is suing the Metropolitan Opera mpany for damages because of her dismissal. She s for exemption from questioning on the ground t her defective knowledge of English might lead to say things which would result in her intern- nt. It is difficult to understand why she should fear if she has nothing to conceal. However badly she y express herself in another language than her e, she should be able to convince an impar- court of her innocence unless she is really liable the charge of being a dangerous alien enemy. if she prefers to speak German it would be quite y for the court, in person or by proxy, to under- nd her. We have no desire to prejudice Mme. er's case, but her attitude in the past, like that certain other German singers in this country, has n extremely dubious, to say the least. Is her r of internment stimulated by a suspicion that deserves it?—Philadelphia Inquirer.

### French Band at Chautauqua

CHAUTAUQUA, N. Y., July 17.—The Musique litaire Francaise, which in plain American is the nch Military Band, and one of the greatest bands r heard in America, and said to be the equal of band in the world, is to give eight concerts on Chautauqua platform during Music Week, July to Aug. 3. The appearance of the French Mili- y Band at Chautauqua is its only one in this part the country. In the great cities of the United tes the band has been limited to one or two per- mances, but visitors to Chautauqua during Music ek will have the unequalled opportunity of not y hearing the famous band, but in becoming thor- ghly acquainted with its extraordinary mission of piration and patriotism.

The band, which is composed entirely of selected nch musicians who have fought through many ttles of the great war, comes to America by the hority of the French government. At first the ention was to give concerts only at the military nps throughout the country, but in addition to this certs have been given in many large cities, in- ding appearances in Symphony Hall, Boston, and rnegie Hall, New York, where the playing of the nd aroused tremendous enthusiasm.

The members of the band have all been soldiers the great war, which is inspiring itself; they ap- r in their uniforms of horizon blue; but they are ve all a company of musicians chosen with great e to represent the musical intelligence and re- ement of a nation proud of its arts. That nearly of these men have been decorated for bravery in ttle, and many of them wounded in action is not y a proof of the valor and patriotism of the men of ance, but the unequalled devotion of the mu- ans of France in her great need.

Capt. Gabriel Pares, the conductor, is well known musical circles in America, for he conducted the famous "Garde Republicaine" band at the St. Louis and San Francisco expositions. His official title is "Chef de Musique de Premiere Classe." M. Roger Villate, a pupil of M. Fares, concertmaster of the organization, was formerly conductor of the Twenty-eighth Regiment Infantry, and fought through the battles of Guice, the Marne, Rheims, and Berry-au-lac. M. Leon Leroy, the virtuoso clarinet of the band, has been solo clarinet for the "Garde Republicaine," the New York Symphony and Philharmonic orchestras, professor at the Institute of Musical Art, New York, and a member of the jury of the Paris Conservatory. M. Georges Mager, cornet and trumpet, has been at the front since the war started. He was taken prisoner and exchanged in July, 1915. He has served in Serbia and Salonica. All the others of the sixty-eight members of the organization have brilliant military as well as musical records.

Throughout the week the French band will be assisted by the Chautauqua Choir and other musical organizations. Tuesday evening, July 30, the choir, reinforced by the Jamestown Choral Society and the orchestra augmented by members of the French band, with Mr. Henry B. Vincent at the organ, and Mr. Alfred Hallam conducting, will give very appropriately the remarkable musical production, "Joan of Arc." Wednesday afternoon, July 31, is the Children's patriotic song festival with the French Military band. On the final day of the program the band will give concerts both in the afternoon and the evening.

Chautauqua has always been favored during Music Week by having a leading orchestral organization in the feature. The Victor Herbert Orchestra, the Russian Symphony Orchestra, the New York Symphony Orchestra, all have appeared at Chautauqua; but in popularity, because of its heroic appeal, the French Military band promises to exceed them all.—Jamestown Morning Post.

### Musical Club Aims

In reading the closing statements of a number of the ladies' musical clubs during the past month the reader begins to wonder what the aims of these organizations are and just in whose interests are they enlisted. It would be interesting reading to see how much money is expended for outside artists and how much for the encouragement and support of resident soloists. Also a summarized statement of the average musical function of one of our societies, would it not read something like this:

| | |
|---|---|
| Hall rent | $ 7.50 |
| Extra Chairs | 2.50 |
| Flowers | 5.00 |
| Tea and luncheon | 15.00 |
| Piano cartage | 4.00 |
| Postage | 3.00 |
| Soloist—Good advertisement (?) | ----- |
| | $37.00 |

These figures might vary, according to location, for the incidentals of the affair but the honorarium of the soloist remains fixed at nil and, mind you, he or she is the important functionary of the occasion. The writer recognizes this is no easy matter to adjust, but it is unfair to the "star" of the occasion, be it big or little, just the same.

The writer is convinced there are few clubs that cannot afford to pay for the musical services of their soloists. The financial statements generally reveal quite large balances in the treasury with Liberty Loan Bonds investments besides, and a president of a society, it would seem, feels as though her tenure of office has been a failure unless she shows a larger balance to the credit of the organization than her predecessor.

We believe the duties of musical clubs that are organized on the lines of the average ladies' musical societies should be three-fold; first, self-development, as represented in music study programs; second, local improvement, as shown in encouraging resident artists, new teachers, talented pupils and being identified with musical movements for community service, and third, making it possible for the larger artists to be heard and get the inspiration they bring.—Music and Musicians (Seattle).

### THE COMPONENT PARTS OF THE SINGING VOICE: THEIR RELATION TO EACH OTHER

Thinking students of singing and teachers are finding it necessary to be able to intelligently analyze and build a substantial singing voice. To build a voice that is sure of tonal pitch and combined with durability and beauty we must have a logical system. So many naturally good voices, after a period of study, "lose out," so to speak. Why? Simply this, they have been taught by imitation and guesswork, which never makes the real product and forever places them in the class of amateurs. They have begun with making a tone pleasing to the ear, rather than leaving pretty tones until later and first laying a foundation upon which all tones are made and all tones are substantially supported.

There are two and only two parts, and are better understood as qualities, which compose the singing voice, viz., high quality and low quality. The high quality is of a shrill, piercing nature and predominates in soprano and tenor voices. In building the singing voice we must first establish mentally a horizontal plane for all tones by using this high quality only. Right here I will state that the foundation of every singing voice is this high quality, and in every voice it is the carrying power of every tone. After we have established our first condition in tone building we are ready to admit low quality in a small degree. Now, low quality possesses all which rounds out the tone, for it has depth, breadth and richness and predominates in contralto and bass voices. Most voices have an abundance of low quality, but do not use it rightly—in most cases it is pushed into the tone, thus choking out the high quality (which is essential to all voices), making a covered tone or throaty tone that does not carry very far over the footlights and eventually shortens the range of tone for singing. Many a throat is enlarged abnormally by pushing too much low quality into the tones before the voice is ready to receive it. When we use low quality too soon the natural beauty of the tone is being drowned out and causes a covered tone, which is not the real true tone. We must not tolerate covered tones, for they cause flatting and sharping. What we want and must have is a free open tone to make a beautiful singing voice. A free open tone is spontaneous and not hampered by conscious breath control, pitch, placement or power, but is made involuntarily, dominated by mind only.

Not only is this high quality the foundation of the singing voice, but it also is the instrument or tool used to open the channel into which low quality can gradually and naturally enter, making the tone broader and more mellow. After this low quality has become slightly blended with the high quality we find a blocking in our tone or, in other words, the low quality is trying to overbalance the high quality, so we find it necessary to return to high quality and expand our singing condition, making room for our low quality to adjust itself. Each succeeding time we return to the use of high quality tone we find our technical tone has lost some of its shrillness, because it has blended with a portion of low quality. In this manner or process our tones are being blended and broadened gradually toward balance. Now, some may ask: What is balance? Balance is when our tones respond to a given number of vibrations, according to pitch. But before this balance is attained the singing tone must be built by systematically blending the two qualities, high and low, one with the other, step by step.

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# AS TO THE "INCIDENTAL" MUSIC, "HEARTS OF THE WORLD"

IN WHICH THE MEANING OF WORDS IS DISCUSSED, TOGETHER WITH SUNDRY OTHER THINGS OF INTEREST TO MOVIE-GOERS

By BELLE SQUIRE

When is music incidental and when is it not incidental, and, if it is not incidental, what is it?

This may seem a very trivial question, but, as a matter of fact, it is a very pertinent one.

"Incidental," says the revered dictionary, "(1) Happening occasionally; or as an occasional event; casual; accidental; fortuitous;

"(2) Not necessary to the main action or design; subordinate; happening or done by the way.

"(3) Falling out or happening undesignedly as a result; contingent."

Yet in spite of all this weighty evidence, it is a matter of record that a special press agent of the Griffith productions, Jack Lloyd, by name, came to Chicago recently to tell Chicagoans, among other things, that "the incidental music of 'Hearts of the World' was exceptionally well handled by the Chicago Symphony Orchestra men!"

All well and good so far as the tribute to the Chicago Orchestra is concerned, but how about the incidental part? Of course, no one expects a press agent to stick entirely to the truth! As a rule, the veracity of such a one is not always above suspicion. But if anybody on earth is supposed to know words and their meaning—adjectives, especially—that one person is the press agent of a show, a circus, star, production, or what not. Not only a knowledge of adjectives, I take it, but a rich and varied assortment of them, is the press agent's stock in trade, without which the gentleman is not worth his salt.

I make this assertion advisedly. After having twice listened carefully to the music in question; after identifying many of the tunes, analyzing the psychology of the music heard, and after interviewing everybody who can be interviewed at a movie performance, I cannot agree with Mr. Lloyd that the music of "Hearts of the World" is incidental.

To say that would imply that the music of "Hearts of the World" happened occasionally, or that it was an occasional event; that it was casual, accidental or fortuitous. It would be saying that the music in this case was not necessary to the main action or design; that it was subordinate; that it happened or was done by the way. If I should be guilty of implying any of these things I would be fearful that not only my veracity, but my sanity might be questioned. So I am wondering just what the imported press agent means when he talks about the incidental music of "Hearts of the World."

After reading all the dictionary has to say about this word, and remembering also the charm of the music in question, I am forced to the conclusion that either Mr. Lloyd does not know what he is talking about or else he has never listened to the music that so delightfully accompanies this latest Griffith production. For this music certainly is not incidental. It is not subordinate. It is, in fact, quite as important as the play itself. Indeed, without its musical setting, the play would lose half its charm, so perfectly does the music fit the picture story. It is not that the music is so wonderful! Taken by itself, it is doubtful if it would be intelligible, except as a medley of musical scraps; but taken in connection with the play to which it is adapted, it leaves little to be desired. It supplies the emotional atmosphere. By means of those many and varied devices of tonal art, the music provided for this great production supplies a tonal mood for each and every emotion that the screen visualizes. Does it adroitly, too.

So cleverly does the music fit the action of the play that it might be possible for one skilled in following themes to sit blindfolded and follow the story emotionally by merely listening to the music. Many an old friend would he meet among those themes, for "Hearts of the World" music is "original," quite as original as that of "Intolerance," "Ramona" and others, being composed by the illustrious Rossini tschaikowskysuppeegriegchopinwagner et al except where the skilful adapter, Elinor has supplied the gaps with original Elino music.

Not only does the music supply the proper atmosphere for the play, but it does it strictly on time, or somebody hears about the fact that a cue has been missed. And a missed cue in a Griffith production is an artistic crime, for which the guilty one goes voluntarily into sackcloth and ashes.

To appeal to the "dear reader" is sadly out of fashion, but for all that—"Dear Reader! Let me put the case to you. I appeal to your fairness, your sense of justice. Can music that is played to a stop watch, that is regulated by a speedometer that times its cues to a fraction of a second that proceeds simultaneously with the action on the screen, that changes its mood and its themes a hundred times, if necessary, that the music story may be adequately told—can such music so performed rightly be called 'incidental'?"

Press agents are supposed to know their adjectives. From a child I have stood entranced before the billboards of circuses lost in the maze of gorgeous, flowing adjectives that described the wonders of some colossal aggregation of stupendous wonders! In my ignorance, I thought one of the main attributes of a press agent was to adjectivize! And this authority speaks of "incidental music!" Incidental! "It isn't incidental that he means, but synchronical! Synchronical, which means happening at the same time. The gentleman should have said, "The Chicago Orchestra handles the synchronical music exceptionally well!"

As a matter of fact he could have taken his choices of several words meaning the same thing: synchronical, synchronal, synchronistic and synchronous. With all this array of high sounding words to choose from, that he should call the music of "Hearts of the World" incidental, passes understanding. I have no grudge against the gentleman. I do not know him, but I maintain that any press agent who should be guilty of such violence to the English language ought to lose his job—or else be condemned to study his dictionary for a month in solitary confinement.

It isn't as if the word were new to the Griffith management! It isn't. As a matter of fact, the Chicago home of "Hearts of the World" fairly reeks with synchronizing. In some form or other it oozes from everywhere. You cannot be there five minutes without learning some form of the word that combines the prefix syn with the Greek word chronos. I did some mental gymnastics the first time it was used on

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me. For a moment I confused the chronos with chromo, and thought of color instead of time. They are so used to it down there that they slide over it now. The regular press agent, Walter Lindlar, will tell you feelingly and from the bottom of his heart how well the music synchronizes with the action of the play. Antonio Rizzio, first violin, speaks often and as feelingly of the same fact. He will tell you how much better this music synchronizes with the action than the music of other similar productions did. Ragan, the union operator, is enthusiastic upon the subject. I am not so sure that if you were to ask this last-named gentleman suddenly just what the name of the piece now running was, he would answer "Synchronizing," merely from force of habit. Not only is he a skilled operator, with a union card, but he is familiar with the whole range of big moving picture productions beginning with "Spartacus" and ending with "Hearts of the World."

Various aspects of synchronizing is all they talk about. It's "hitting the cue!" and "100 per cent efficient!" and "running close to time!" They fairly revel in synchronizing! Speedometers, stop watches, time plot sheets or time schedules, cues—all these things and more play their several and artistic parts to make the whole. As for the union operators (there are two of them, in fact), they are both artists in their line, which is running the picture out at the proper speed, or speeds, best adapted to a proper and artistic projection. And the speed varies considerably.

As Ragan says: "If you're running two feet a second and are two seconds behind time, you don't hit 'em on the head!"

Temperament is by no means confined to the orchestra. The union operator is also temperamental. If all goes well, and speedometer, stop watch, standard timekeeper and time schedule all synchronize, he comes out of his little booth triumphantly. "Hit 'em 100 per cent that time!"

"Once I was five seconds late on my reel," confessed Ragan's working partner, Jack Mulvaney, "and Ragan came running in here, tearing his hair and telling me that I'd 'spoiled the whole show!' That I 'was fifteen minutes behind,' and that I'd 'missed every cue!' And I wasn't five seconds off. It was only about a second or a second and a half. But he was crazy about it!"

It was my privilege to sit through several reels of "Hearts of the World" with Ragan beside me to interpret phenomena, point out the fine points, anticipate tunes and such like things.

"Watch how this synchronizes here!" he would say. "They're running 88 there! That cue comes on a split second! Tympani! There comes Von Strohm, the villain! The tympani always announce him!" And again, as he watched the battle scene where the forlorn little bride-to-be, half crazed by grief, staggers over the shell-torn field searching for her wounded love, clicked in her wedding finery. In the midst of the terrific battle music comes the strain of the "Lohengrin Wedding March." It is the duty of the conductor to time his beats to the uneven footsteps of the stricken girl. "That's a hard scene," explained Ragan. "No less than four different cues right close together!"

Later, though this is a state secret, I viewed the film from the peep hole of the operator's room, where the noise of the great projector behind me drowned out the sound of the music, except the battle music. Even that was difficult to hear, however, with the roar of the machine behind me. I was hot, too, and I had great goggles on, that Jack Mulvaney had chivalrously lent to me, that my eyes might not suffer in the intense glare of the big projector. Stop watch in hand, with an eye to his speedometer, his time schedule, his machine and the screen outside, Ragan yet managed to give me pointers—pointers that I couldn't quite take in, so intricate they seemed. His speedometer, for instance, being made for an automobile, registers miles. He works in feet. So Ragan is a mathematician, too. He has to be, to make that contrivance of his work. Also, he is a bit of a musician. Not that he knows anything about music, except by ear, but it is told that he rehearsed an orchestra up in some town for the music of "Intolerance." He doesn't read music, but he did know the cues. He knew the proper rate of speed, too, for each and every scene and every fragment of a scene, and so passed muster!

With a rush and a roar, with cheers from the audience as the "Marseillaise" and the "Star Spangled Banner" and other tunes roused them to enthusiasm, and at top speed the second act came to an end, and we stepped out of the little hot room on the dot of 5 p. m.

We had run true to time!

* * *

The music of "Hearts of the World" is another feat in synchronism, just as "Intolerance" was and as "Ramona," "Civilization" and "Fall of a Nation" were. Every action has its corresponding sound; every important character has its own peculiar tune or theme. The synchronizer, Carli Elinor, deserves much credit for the way he has handled it. It is excellently well done.

Especial attention is called to the theme of the "Littlest Brother," "Peek-a-Boo," which is worked into the general scheme in a variety of ways and in a manner to excite admiration. "Peek-a-Boo" in turn expresses adoration, devotion, jealousy, heartache, tragedy and joy. Charming indeed is that brief portion in which "Peek-a-Boo" plays the part of a heartbroken obligato to the "love theme" of "Big Brother's" wooing. The jealousy of the "Littlest Brother" is pathetic indeed, quite as pathetic as his infantile rage is laughable when first he discovers "Big Brother's" love affair. "Peek-a-Boo," slightly out of tune and on French horns, tells the story of his impotent indignation even better than the screen portrays it.

Pages could be written (and later will be) upon the synchronous music of "Hearts of the World." There are a thousand interesting things to be said about it—of Von Strohm's theme and the theme of the "All-Highest"—(wait until you hear it). Of the theme of the "Blind Fiddler" and the "street music" of the strolling players much might be said. There is one charming scene where, by a judicious employment of "rests," Victor Herbert's "Badinage" is made to fit absolutely in every detail the first stage in M. Cuchoo's droll love affair.

Both "The Boy's" theme and "The Girl's" are original, which means they presumably belong to Elinor, the synchronizer. A little "French air" adapts itself quite graciously to the caprices of the "Little Disturber," with her free and easy ways, her bold, audacious behavior, which, after all, are seen to be only a little more primitive than is usual. The thin crust of civilization has not been molded upon her—that is all. In the essentials she in no wise differs from her rival who, in different and more subtle ways, strives for the same goal—to arouse the admiration of the man who has charmed them both.

And now, dear reader, let me take you into strictest confidence. Take the advice of one who knows and go to hear as well as see the "Hearts of the World," where the seeing and the hearing are artistically and beautifully synchronized. Do not, I beseech you, make the mistake of waiting to see this play at your favorite theater, because if you do you will fail to hear it, and so lose half the charm. Without much rehearsing, the best of orchestras could not possibly handle the synchronal music; without rehearsal, the best of union operators could not possibly know his speeds, for there is quite as much artistry in the "projection box" as there is at the conductor's stand. After watching Mulvaney and Ragan at work I know whereof I speak.

Hear the battle music in the tremendous finale, which is begged, borrowed or stolen from various sources and cleverly adapted by the synchronizer. Without so much as "by your leave," Tschaikowsky's Fifth Symphony, the "1812 Overture" and Rossini's "Semiramide Overture" are freely used. For the retreat, Suppe's "Light Cavalry Overture" does duty, as also does "The Marseillaise" in minor, the latter bringing a lump into the throat as the significance of this harmonic device is realized. I fancied, too, as I watched this retreat, that I heard the strains of "The Girl I Left Behind Me," but I am not sure.

Of course there is a big patriotic appeal in "Hearts of the World." The audience goes wild as the rousing strains of "Tipperary" are followed by Scotch and Irish tunes, mingled with those of France. Lastly come the Yankees, bringing with them "Columbia," "Dixie," "Yankee Doodle" and "The Star Spangled Banner."

Nothing new in all this? Of course not. It's been done a thousand times, only it has never before been so well synchronized. Let me assure you, too, that after you have had a taste of fine, synchronal music, you will lose your appetite for the incidental kind that is our usual portion at our favorite theaters.

And now, as a final word, let me assure you all that something new has come out of the movies after all—synchronous music. Of which, more anon.

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## RAOUL VIDAS' OWN CHAT

Several artists were grouped together one afternoon, and reminiscently they told various stories of their experiences with audiences. Raoul Vidas, the young French violinist who has just arrived in this country, broke in with: "The best behaved audience I've ever had was one that was being bombarded by Zeppelins; though, for that matter, I shan't ever be likely to forget my very first audience."

The young violinist is now a seasoned giver of concerts—and successful concerts, one might be forgiven for adding. He belongs to the French school of violinists, a pupil of the blind Berthelier, to whom France accords the highest place among her teachers.

"I shan't forget my very first audience, I assure you. I was five years old, and mother and father were so proud of me! You all know how parents are in such matters. [A great many of us did, and nodded our assent amidst the general laughter.] I had usually been cool enough when playing at home for the family. They were always quiet, and never applauded me. All went along pretty smoothly at the concert for a time, but soon many who evidently could not see me began to rise in their chairs, to stand up on them even, and when I finished they were generous enough to applaud me vigorously. Today, of course, I am overjoyed if they do that—but at that concert! At first to poor me the noise seemed so overwhelming that I was just rooted to the spot. Soon I became absolutely frightened and my one thought was to get away. That was it; my mind seemed to tell me, You must get away; you must run! No sooner thought than done. Clutching my small violin and bow, I turned and with all the speed I had, started to dash away. But I took the wrong turning, for suddenly I found my way absolutely blocked by the piano. There was no space to get around it, and a small boy could not go over it, so the only thing left for a small boy to do was to drop to the floor, crawl under it and so finally reach a piece of scenery which at least was between him and that audience. There, of course, I was met by my much embarrassed mother, and though the audience seemed to enjoy the spectacle, I didn't enjoy that 'curtain lecture' I got, I can tell you."

Someone asked him to tell about the audience which was bombarded by Zeppelins, and he continued: "We had left France, where the experience of being bombarded had already been ours, and so, when the Germans raided England on one occasion, I was giving a concert in Woolwich. The arsenal was not far from the concert hall, unfortunately for us, since the Germans naturally made it their target, and the bombs came unpleasantly close. The experience had, of course, lost its novelty by repetition, and I kept on playing. Not one person in the audience moved until it was all over; there was not the slightest panic even though the audience was composed almost entirely of women."

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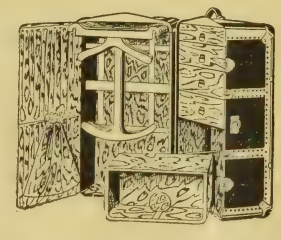

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# Music News

Vol. 10 No. 31

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, AUGUST 2, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

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# Music News

Vol. 10 Chicago, August 2, 1918 No. 31


# Editorial

### PASSING COMMENT

Clarence Bird, a pianist who was once a nember of the faculty of the Gottschalk yric School in Chicago, has enlisted for ar service and has received a commission s first licutenant in the intelligence depart- nent, and expects to sail at once for France, here he will be attached to General Per- hing's staff.

Gluck's "Orpheus" is to receive what is dvertised to be its "first complete pro- uction" in San Francisco, under the di- ection of Paul Steindorff shortly.

The announcement of soloists in the Pa- ific Coast Musical Review includes the ame of Lydia Sturtevant, "the popular so- rano, formerly of the Chicago Opera Com- any." It may be surmised that this means ne former Chicago Grand Opera Company r The Chicago Opera Association, as The uditorium Company is now known, but a areful search of all available records fails o show that any one of the name of Stur- vant has ever apeared with the organiza- on in Chicago.

Of course, where a young singer has ac- ually appeared in a part of any prominence, ven once, it is all right and very good pol- y to advertise as having been a member of e Chicago Grand Opera or any other com- ny in which the appearance was made. ut—far, too many who have merely been the chorus or at most have been en- ged but never allowed to appear, are ntinually advertising themselves as men- rs of the company and this, to say the ast, is misleading.

"When does the Elderly Person come ck?" This is a question we are asked ry often throughout the summer. Like all Elderly Ones, he needs and de- mands a good, long vacation, and so he does no writing during July and August.

He will be back, hale and hearty and just as young-old as ever, in September.

We are glad to show his likeness on our cover page today. There are still a few people who do not know that The Elderly Person and Mr. Albert Cotsworth are one and the same; in fact, the editor of Music News has often been accused of being the E. P.

*"If you think some praise is due them,*

*Now's the time to slip it to them,*

*For they cannot read their tombstones when they're dead."*

*—ANON.*

The summer sessions at all the Chicago schools of music have been exceptionally attended, and every one of these schools reports fine bookings for the fall.

August will not be minus on music by any means, for a great many teachers will continue to teach throughout that month and there will be many studio recitals.

Ravinia is under full sail and will throughout August afford musical pabulum to thousands of Chicagoans and the visitors within the Chicago gates.

September is the really dull month musically, as it is too early either for artist recitals or school functions, and Ravinia does not remain open beyond Labor Day.

This year, however, a lot of interest will be transferred the first week of September to Lockport, N. Y., where, at the convention of American Artists, Composers and Managers, a great many Chicagoans will appear.

It would be difficult, indeed, to imagine any Summer entertainment more delightful or more varied than that provided at Orchestra Hall.

To say nothing of the splendid cinema pictures, presenting a great variety of stars and stories, as well as travel pictures, comedies, war pictures, etc., there is usually a solo singer, an orchestra and very clever manipulation of the organ.

All this provides pabulum for every taste and much of instruction, as well as delightful entertainment. And, every week, the bill is entirely different from the previous week.

A very great feature last week was the talk of Private Dempsey, an American boy who has seen three years of service in the French army.

It is a pity that he could not have been heard by every person in Chicago, for he certainly told some interesting things, and, of an equal surety, no one could go away from his talk feeling otherwise than that the Germans must be absolutely defeated.

Private Dempsey paid his respects to the German propagandists in this country in anything but delicate language. "Now," said he, "we interne them and give them the best of treatment in every way, but the time is soon coming when we will stand them up against a wall and blow their d—— heads off."

The lastest Chicago musician to volunteer for service is M. J. Brines, the popular tenor.

He will take up war industrial work at Watertown, Mass., and will also lead community and cantonment singing.

Robert R. Birch, one of the most popular of Chicago's young organists, but now in war service with the 332nd Field Artillery

(musician) at Camp Robinson, Sparta, Wis., was married on July 20 at the Jackson Boulevard Christian Church to Blanche Bayley. The numerous friends of Mr. Birch offer congratulations.

♮ ♮ ♮

Ravinia is in the heyday of its success. The warm weather of the past week has made the place seem doubly desirable, and the fame of the fine company current this year has penetrated so far that the desire to travel Raviniawards has received a great impetus.

The season is half over, but new singers are constantly arriving, new bills are being introduced and, altogether, the season promises to go into history as the best, by far, ever given.

♮ ♮ ♮

On last Saturday morning this writer sat for forty-five minutes again under the spell of a lecture, demonstration, or whatever you may like to call it, given by Effa Ellis Perfield as the closing function of her Summer session in Chicago.

Here is a remarkable woman. Always brimfull of enthusiasm, always very sure of herself, she has now added a poise and a persistence of statement which comes from tried and proven theory, which has been so universally accepted as to give its author very great authority.

Mrs. Perfield believes nothing that she has not proved—she asks her pupils to prove every statement she makes to them.

This method of study is, of course, vastly more difficult than the old "leaning-on-authority" kind, but it is also equally exhilarating, and it is, therefore, a mental uplift to listen to Mrs. Perfield urge the claims of her methods of music teaching.

Not every one will agree with her in all that she teaches, but of a certainty no open mind can listen to one of her talks and go away without at least having imbibed some truths about education, as well as an abiding respect for her sincerity and enthusiasm of purpose.

♮ ♮ ♮

Mr. Witherspoon and Mr. Saenger have both returned to New York, after completing a thoroughly successful Summer season at the Chicago Musical College.

Both these visiting artist teachers taught at absolute capacity throughout their five weeks in this city.

In a talk with Mr. Kinsey last Saturday morning, he made the statement that the Summer session at the college, throughout, was more than 60 per cent greater than last year and that the bookings for the fall are progressing excellently.

All this goes to prove once more the contention taken up by Music News some weeks ago that conditions this Summer are greatly improved over those of a year ago.

The New York managers are now planning things much more freely, the big schools are feeling the effects of the fact that money is in very free circulation in the country and all this should prove an incentive to all musical factors. If the International Artists feel sure of a successful year, it may be safely assumed that the younger ones will fall heir to considerable business also, and if the big schools book to capacity it is equally certain that the studios will, just a little later, be in line for full attendance also.

## AUDITORIUM CONSERVATORY RECITAL

After a most successful Summer term, Mr. and Mrs. Karl Buren Stein closed their work for this year with another extremely good recital given by their pupils in the Auditorium Recital Hall, Wednesday, July 31. Pupils of Mr. Erst and Mr. Hrusa also participated.

Following is the program:

Russian Dance ..... Tschaikowsky
Dance of the Dwarfs ..... Tschaikowsky
Anna Straka, Sylvia L. Hass
The Haunt of the Witches ..... Cassard
Johanna Ritzma
Somewhere a Voice Is Calling ..... Tate
Angeline Stuchal
Valse, No. 6 ..... Chopin
Lillian Kartak
A Gypsy Maiden L ..... Parker
Hazel Geiss
A Bowl of Roses ..... Clarke
Ruth Andre
When the Honeymoon Wanes ..... White
Helen Parsons
The Magic of Your Eyes ..... Penn
Emily Nacowitz
In the Dark, in the Dew ..... Coombs
'Cept You ..... La Fetra
Charles Kuechler
Noveletta ..... D'Ambrosio
Le Jongleur ..... Moffat
Harry Kasky
The Garden of Your Heart ..... Dorel
Gladys Grove
Hunting Song ..... Mendelssohn
Anna Straka
Ticho po Pesine (in Bohemian) ..... Donaurov
I Did Not Know ..... Trotere
Libbie Krasa
Helene Thamre ..... Phelps
Alice Zimmer
Fulfillment ..... Smedberg
Frank Ruth
Concerto (E flat major) ..... Mozart
Harry Mandel
Thora ..... Adams
Elenore Smith
Rondo Brillante ..... Weber
Hazel Quirk
Bedouin Love Song ..... Pinsuti
Joseph O'Connell
April Song ..... Newton
Mabel Brown
Fast Friends ..... Henry
Laura Latimer, Ruth Andre, Mabel Hamilton, Irene Solberg

## THE ORCHARD SCHOOL OF MUSIC AND EXPRESSION

Marie Veatch, teacher of classical dancing at the Orchard School of Music, will spend the month of August in Fifield, Wis. Pupils of hers who have recently appeared are: Helen Uafe, Michigan City Theater; Margaret Meany, Great Lakes; June Cook, Willard School; Helen Marie and Alice Virginia Spayd at Kranich & Bach Hall, Chicago and Decatur, Ill.; Margot Buxton, Nancy Grubb, Gloria Randolph and others, in a pageant at Studebaker Theater.

Miss Veatch has recently completed a course in dramatic art, which she will use in conjunction with dancing and pageantry the following season.

## A NEW MUSIC BUILDING

The Moody Bible Institute has recently secured for its Music department a four-story building at 831-833 North La Salle street. It has six studios, totaling thirteen rooms, and thirteen rooms for practice purposes; also additional rooms for dormitory purposes.

Prof. Warren C. Coffin and Mrs. M. Lee Storrs have studios on the first floor; Prof. Foss L. Fellers and Miss Edyth E. Carlson on the second floor; while Prof. Guy Clare Latchaw and Prof. George S. Schuler may be found on the third floor.

This new home, redecorated and furnished, is located across the street from the main buildings, and it is now felt that there is sufficient room for their present needs.

The Institute has, from the very beginning of its existence, given special attention to the training of students in music, and because of this, provided comfortable rooms for students coming from distant points. Members of the faculty are gratified over the large attendance at the special summer music course classes.

It is announced that the graduation exercises for the 1918 summer class will be held in the Institute auditorium, Aug. 8, Thursday, and a recital by this class in the afternoon at 3 o'clock.

## SUCH IS FAME

In a recent letter received from Lieutenant Albert Spalding, the American violinist, now serving with the American Aviation Forces in Italy, he tells a good story on himself which serves to illustrate a somewhat different viewpoint of the Italian conception of American musicians. Mr. Spalding writes:

"A good one was pulled on me day before yesterday as we were coming from Paris to Rome on the train. Captain La Guardia, commanding officer of one of the American Aviation Camps in Italy, with whom I was traveling, met one of the high Italian officials to whom he presented me, saying I was a famous American musician. The dignitary seemed quite impressed, and I was too, until he said: 'Oh, a great American musician. Yes, I have heard how fine they are on the ukulele. Do you know other instruments as well, lieutenant?'"

### ORCHESTRA HALL

A Robert Chambers novel in the celluloid hat bears the nondescript title "The Danger Mark" evidently was chosen as a box office attraction, and featuring the newcomer to the screen, Elsie Ferguson, is the feature picture this week at Orchestra Hall. It is one of those stories that Mr. Chambers (the written-out author) palms off on the unsuspecting public as daring in content, and is about as thrilling as a chocolate nut sundae.

Geraldine Seagrave (Miss Ferguson) and her brother (Edward Burns) are the sole heirs to the millions bequeathed them on the death of the father, who went to his grave a drunkard. The conditions of the will say that the children must be raised so as not to suspect the immense fortune that is theirs when they reach their majority, and that they shall live in seclusion and should be watched most carefully for the taint from which the head of the house succumbed. A distant relative is named to be the guardian of the orphaned children (Maude Turner Gordon).

Years pass uneventfully and we come upon the heirs grown and chafing against their veritable prison. The girl longs for dresses and fine lingerie, and the boy wants his fling, so they hie themselves to the passionless trustees and demand their rights.

Immediately after, the girl gives her coming out party and is given a hearty welcome into the world that befits the station her millions entitles her to.

It is upon the eve of the debut that she takes her first drink, though the director shows us she has not altogether escaped the taint, for she puts cologne on lump sugar because she "likes it."

However, her first highball goes to her head, much to the amusement of the social butterfly (Crauford Kent), and when the maid finds her mistress a little weak she recommends a little wine that finishes poor Geraldine, for a little calls for a little more, till finally she is reelingly intoxicated and makes a shameful demonstration before her childhood sweetheart (Mahlin Hamilton), falling down a staircase to his feet. He tenderly puts her to bed, and a little later persuades her to let him lend his strength to battle with the desire for drink.

She becomes engaged to him only on condition that when the craving is gone he will marry him, and so it goes on until the "Willum" comes upon the scene to try his luck for the Seagrave millions.

It seems that Hamilton's sister (Gertrude McCoy) is betrothed to the unscrupulous gentleman, but he chooses to do away with the obstacle that stands in his way to the fortune. Geraldine, hearing of this, however, turns the tables, and while ostensibly he elopes with him, she signs the other girl's name to the license, and when the minister ties the knot, it is Miss McCoy he marries, and not Miss Ferguson.

Mr. Hamilton, like all heroes, imagines she is jilted and leaves a nasty note behind, and poor Jerry reverts to the terrible craving. During the fight he returns, after having met his sister and her husband on their honeymoon. And then they elope. Finis.

In spite of the stupid story, Miss Ferguson was at all times interesting. She is "screen pretty" and "screen wise" and, considering she is still a novice, she has a large following of fans that followed her from the legitimate to the cinema.

Mr. Hamilton did not suggest a Robert Chambers hero. He was inclined to pose, and was dreadfully afraid that he might get his clothes out of press.

Gertrude McCoy and Crauford Kent showed their seasoned movie ability, and Miss Gordon and Mr. Burns gave a good account of their roles.

The music established the fact that another besides the erstwhile conductor could furnish adequate accompaniments for the pictures.

The prelude to the feature was magnificently done, and George Bass' violin solo was a rare artistic treat. Next week the much over-estimated Douglas Fairbanks will unreel his latest "Morocco Bound."

ALLEN YORK.

### BUSH CONSERVATORY RECITAL

The following sonata recital was given in the new and attractive quarters of the Bush Conservatory on Thursday afternoon, July 25, by Edgar Nelson, pianist, and Richard Wagner, cellist, assisted by Helen Touts Cahoon, soprano:

Sonata in E Minor ..... Georg Schumann
Allegro Moderato, Andante Cantabile, Allegro Energico con Fuoco
Mr. Nelson and Mr. Wagner

Nightingale ..... Alaleiff
Come, My Beloved ..... Handel
Shadow Song from Dinorah ..... Meyerbeer
Mrs. Cahoon

Lillian Wright at the piano

Sonata, Opus 18 ..... Rubinstein
Allegro, Moderato, Moderato Assai, Moderato
Mr. Nelson and Mr. Wagner

Though the day was one of the hottest of the season and must have been very uncomfortable for the soloists, the cool furnishings and draperies of the rooms and the delicately refined atmosphere of the chamber music made the audience feel very comfortable.

The Georg Schumann sonata, which is certainly one of the finest productions of the more conservative modern German school, was played with great mastery of style and interpretation, as could not have been otherwise with Mr. Nelson at the piano. To this writer Mr. Nelson always appears not only as the most dependable of musicians, but as one from whom a listener always receives fresh enjoyment and inspiration. Mr. Wagner's playing displays a pleasing technique, with great suavity of tone and confidence of execution. The two soloists worked together admirably.

Mrs. Cahoon, who assisted, is a singer possessing charm of personality and a small, bird-like voice, very lyric and supple. She seemed to be able to do anything with it in the way of trills and like "quips and pranks."

MARY CARVER WILLIAMS.

**Mayer**—Mr. Daniel Mayer has just received a cable from his daughter announcing that his son, Rudolph Mayer, has been gazetted a captain in the Royal Field Artillery and is now at the front somewhere in France.


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## AMERICAN CONSERVATORY NOTES

The Sonata Recital by Herbert Butler and Heniot Levy, Wednesday morning, July 24, at Kimball Hall, brought the series of summer recitals to a close. The attendance was large and the audience was highly appreciative. Three sonatas for violin and piano were played, the Grieg C Minor, the Kreutzer, and the Bossi sonatas.

At the previous recital, Silvio Scionti and Mrs. Louise Winter presented an interesting program. In these five recitals were included some of the great masterpieces of piano chamber music and song literature.

John J. Hattstaedt will spend a few weeks at the Lake Mohonk Mountain House, Lake Mohonk, N. Y.

The summer session of 1918 closed July 27 with a most favorable record, showing an unusually large attendance from all parts of the country. The fall term will open Sept. 9.

———♯♯♯———

## CAN YOU IMAGINE?

Mr. Clark washing every morning in a tin basin;

Eating over a red checkered tablecloth with a bent fork;

Wearing fierce looking "chaps" and a sombrero;

And lassoing obstreperous cattle on the sun-scorched hills?

It may not be as harrowing as the foregoing picture, but he really is going west to a regular, sure 'nough ranch.

———♯♯♯———

**Dickey**—Annabelle Dickey, contralto, has decided to teach in Chicago during the coming musical season and will open a studio at 422 Fine Arts Building.

# Music in Chicago

## ANOTHER NOTABLE ARTIST AT BUSH CONSERVATORY

Richard Czerwonky, the well known violinist, is a recent addition to the faculty of Bush Conservatory. In securing this eminent soloist and teacher, President Bradley of this progressive institution has added another distinguished member to the group of artists at Bush Conservatory, which participates so prominently in Chicago's musical life, and which includes Charles W. Clark, Edgar Nelson, Mme. Julie Rive-King, Moses Boguslawski and others.

The masterly violin playing of Czerwonky has been acclaimed by audiences of practically every large city in the United States. Probably no soloist now before the public has had such an extended experience and routine, and still retained the charm and beauty of style indispensable to the successful soloist. Czerwonky plays a beautiful Cuadagnini violin, which has a truly golden tone—a recent purchase for use in his concerts next season.

The full aspect of Czerwonky's achievements is found not only in his solo playing, but in his teaching and composition. He has that rare gift of imparting his artistry, so seldom found in successful soloists, and his lessons are an inspiration to his large class of pupils. So also are the ensemble classes which are so large a feature of his work at Bush Conservatory, in which are found many prominent pianists.

In addition to his teaching, Czerwonky finds great inspiration in his compositions, many of which have become well known. Among his works are a piano quintet, written under the inspiration of his own romance and marriage, a trio for piano, violin and cello, two string quartets and innumerable works for piano and violin, and songs which have found a place in the repertoire of the prominent singers of the day. In fact, the chief reason for the artist's resignation from his post as concert-master of the Minneapolis Symphony Orchestra, which he held for eight years, was that he might have ample time to devote to composition.

Czerwonky has had an interesting career since his student days. He was a favorite pupil of that great maestro, Joseph Joachim, and studied with him many years. He won the Hasse and Beethoven prizes and was twice awarded the Mendelssohn prize, an unprecedented honor. After a successful concert tour, Czerwonky accepted an offer to play with the Boston Symphony Orchestra, which position he afterward resigned to become the concert-master of the Minneapolis Symphony. As soloist of this organization and in recital tours, he has played in almost every city of the United States, both east and west, and in Canada. His appearances create unfailing enthusiasm and are eagerly anticipated from year to year.

Czerwonky is booked for recitals in the fall in New York, Chicago and Boston, and with his large class of pupils and other activities, is looking forward to a busy season.

## ELLA JANE DERDIGER

A successful concert was recently given at Lyon & Healy Hall by Ella Jane Derdiger and pupils. The program was as follows:

The Star Spangled Banner ..... Key

Pupils

The Rosary ..... Nevin
Harmony ..... Del Riego

Mr. William J. Hayden

For You Alone ..... Browning
Ah, Love, but a Day ..... Browning

Miss Bessie Ethel Shefmire

Arias—
One Fine Day (Madam Butterfly) ..... Puccini
One Fleeting Hour ..... Lee

Miss Abby Henrietta Dooley

I Love You Truly ..... Bond
A Perfect Day ..... Bond

Mr. Lincoln A. West

Romance (Opera La Gioconda) ..... Ponchelli
Sing On—Waltz Song ..... Denza

Helene Marguerite Brennan

Arias—
When to Thy Vision (Faust) ..... Gounod
Waiting ..... Millard

Clare Helen De La Fonte

September ..... Charlton
To You ..... Oley Speaks

Miss Martha Jean Dooley

Arias—
Flower Song—(Faust) ..... Gounod
Love's Entreaties ..... Brackett

Miss Vera Happy

Forbidden Music ..... Gastoldni
All for You ..... D'Hardelot

Mr. Frank De La Fonte

Swiss Song ..... C. Eckert
Aria—(Opera Traviata) ..... Verdi

Mrs. Agnes T. MacMeekin

The Prayer Perfect ..... Stenson
My Ain Folk ..... Lemon

Mr. Hayden

Somewhere a Voice Is Calling ..... Tate
The Cry of Rachael ..... Salter

Miss Shefmire

Who Is Sylvia? ..... Schubert
I Hear You Calling Me ..... Marshall

Mr. De La Fonte

———♯♯♯———

## SONATA RECITAL AT AMERICAN CONSERVATORY

One of the great advantages of summer study in Chicago lies in the fact that pupils have exceptional opportunity for hearing good music at that time.

Throughout the summer session the American Conservatory has provided fine artists and fine programs in the Wednesday morning series of concerts at Kimball Hall, and the program of last Wednesday, which was the last for this summer, was an exceptional one, indeed.

Heniot Levy, than whom there is no more popular or better pianist before this public, joined with Herbert Butler, violinist, in presenting three complete sonatas, and that the work was done skillfully and artistically goes without saying.

The works chosen for exploitation were the "C Minor Sonata" (Grieg), the "A Minor" (Beethoven), and the "E Minor" (Bassi), this list providing a great range of technic and a wide gamut of emotions.

Both the artists were in fine form, and the program proved an intense delight to the very appreciative audience present.

C. E. W.

———♯♯♯———

**Hawley**—James M. Hawley has returned to Chicago after a booking tour, during which he made many engagements for his artists.

## LEMUEL KILBY PRESENTS ARTIST PUPIL IN AURORA

One of the finest song recitals ever presented in Aurora was given by Miss Maude Bouslough, soprano, of the faculty of Columbia Conservatory, of which Harry P. Detweiler is president.

Miss Bouslough is a teacher pupil of Lemuel Kilby, and her singing showed excellent training, both as to voice production and interpretation. She sang with exquisite nuance the classic group, which included, among others, the "Pastorale" by Veracini, and "Silently Blending" by Mozart. She was especially happy in the modern songs, which were chosen from the most difficult and yet the most interesting of the Russian, French and American literature.

Miss Bouslough's future will be watched with interest, as her resonant and well controlled voice and genuine musicianship promise much. H. R. D.

\#\#\#

**Sturkow-Ryder** — Mattylee Lippard, a pupil of Mme. Sturkow-Ryder, appeared with much success last week at The Hippodrome.

\#\#\#

**Ryder**—Fred Ryder of the Cable Piano Company is enjoying a vacation in the east.

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## ALBERT COTSWORTH

Music News is privileged today to present on the cover page a likeness of Albert Cotsworth, who is known to all our readers, both for his reviews under that name and also for his special articles under the caption "The Elderly Person."

The following interesting article is from The Diapason, published in Chicago by S. E. Gruenstein, and is reproduced by kind permission of that paper:

Ordinarily the taskmaster is not a popular functionary. But in Chicago guild circles it is different. The man who has made the members of the A. G. O. work in the past season is also the "beloved disciple" of the Illinois chapter. He is Albert Cotsworth, veteran organist, musical critic and business man and retiring chairman of the program committee. His experience in each of these lines tempers his action and judgment in the others, and thus he has made a place for himself in Chicago musical affairs which justifies the often-misused adjective "unique."

In the last season Mr. Cotsworth arranged fifteen services under the auspices of the American Guild of Organists and in doing so made good use of fifty members of the chapter in Chicago and other cities. Seventeen organists who had not heretofore played at a guild service were heard and nine churches which never had had such a service enjoyed it for the first time. Five services were held outside Chicago. More services would have been arranged but for the coal shortage of the winter. The out-of-town people were especially pleased over the services, and in every instance "return engagements" were sought.

Mr. Cotsworth was for five years organist and director of the Union Park Congregational Church and for more than six years organist and director of the quartet after that church had been amalgamated with the old First into the New First Congregational. Here he had a fine old Hook-Hastings organ of fifty speaking stops, the specification of which was drawn by Dudley Buck. The famous chorus choir of 250 voices gave a large number of oratorios every year under the baton of H. Augustine Smith. Mr. Cotsworth resigned this post when his work on Music News, known to all Chicago musicians, and the strain of the festivals became too great. He is now minister of music at the South Cong. Church. Mr. Cotsworth has been on the staff of Music News for 10 years, and his column, signed "The Elderly Person," is always read eagerly by the Music News family. He has also been president of the Bach Choral Society for two years. He has been a member of the executive committee of the Illinois Chapter for eight years. In addition to all this Mr. Cotsworth is the right-hand aid of an attorney. He is married and besides three children has nine grandchildren.

Before coming to Chicago Mr. Cotsworth played for eighteen years in the Congregational Church at Burlington, Iowa.

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## SPALDING SCORES HIT IN ROME

Word has just reached us of a remarkable success scored recently in Rome by Lieut. Albert Spalding, the famous American violinist, now attached to the American aviation forces in Italy. The occasion was a monster benefit concert given in the open air in honor of the oppressed nations: Poland, Belgium, Italia Irredenta, Servia, Bohemia and Russia, and each nation was represented on the program by the works of some of their composers. Spalding represented Poland, playing some of the violin compositions of Wieniawsky. Battistini, the great Italian baritone, was the other soloist, while Georges Pomerantzew from Moscow conducted a specially augmented orchestra. The complete program follows:

To Bohemia—Overture ..... Smetana
To Russia—2d Symphony ..... Tschaikowsky
Orchestra
To Poland—
Romance ..... Wieniawsky
Polonaise in A ..... Wieniawsky
Lieut. Albert Spalding
To Serbia and Belgium—Group of Native Songs
..... Selected
Sig. Mattia Battistini
To Italia Irredenta—Overture ..... Zandonai
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# *Music at RAVINIA PARK*

### Thursday—"Manon"

For the first time this summer the opera company presented Massenet's version of "Manon," with the versatile Muzio as the heroine. It is thoroughly understood that this role is usually assumed to be the property of a lyric soprano, but nothing seems to daunt this determined young Italian. Recalling her "Aida," "Tosca" and "Santuzza" one would hardly give her credit for a skill so remarkable as to completely assume in voice and manner the lyric demands of "Manon." Yet she came through with flying colors.

She, however, did not fare so well in "Faust," and, like her idea of the Gounod heroine, she made the Manon of Act I too knowing—more worldly, in other words—and not sufficiently naive. Her makeup, too, was of the frail delicate texture, instead of the healthy bloom of a country girl.

A few mistakes that will be remedied by this thoughtful artist when she sings the role another time.

Orville Harrold assumed the role that Muratore does with our opera and, while he is vocally good, his appearance belies that even a country girl would be taken in by his fat, unromantic person.

Graham Marr did not seem to appreciate the possibilities of Lescault. We suggest that another time Louis D'Angelo be allowed to try his luck. The last named gentleman shone in the small role of De Breitigny. Leon Rothier appeared a brief second as the elder Des Grieux. This singer's diction is so flawless and his organ so well under control that he is fully able to cope with any assignment, whether small or large.

The work of Richard Hageman at the baton convinced one that he fully understood the demands and the highlights of the Massenet score. ALLEN YORK.

♮ ♮ ♮

### Olivebelle Hamon Plays

On Thursday afternoon a children's program was given in conjunction with the Symphony Orchestra, under Papi's baton, with a dancer and a tiny violin prodigy. Sig. Papi again demonstrated his extreme good taste in the arrangement of the following program, which the orchestra responded to in excellent fashion:

Star Spangled Banner.....Key
Overture—Raymond.....Thomas
Solveig's Song.....Grieg
Arabian Dance.....Grieg
In the Spinning Room.....Dvorak
March—Moracaine.....Berlioz
Chanson de Nuit, Op. 15.....Elgar
Chanson de Matin, Op. 15.....Elgar
Panorama
Puss in Boots and the White Cat
Waltz from Suite The Thorn Rose

Florin Hahn, a north shore product, appeared in five dance divertissements. "La Gypsy," Indian, a series of barefoot Grecian

OLIVEBELLE HAMON

poses, and an adaptation of the appealing story of the all-night vigil of pretty Cho Cho San, who waits for Pinkerton, sure in the belief that "some day he will come when the robins nest again."

All this was enacted in the quaint style that has made Mme. Butterfly one of the most popular attractions of modern story-operas. It is especially adaptable to the rhythmic possibilities of panto-dancing.

Little Olivebelle Hamon, an unspoiled youngster and a prodigy in every sense of the word, is a violinist of great powers. Not only does she play correctly, but her repertoire includes passages in intricate technic and a demand of mature memory, for the little lady plays without notes at all times. On this occasion she offered "The Meditation," from Thais, Bohm's "Perpetua Mobile," "The Scottish Paraphrase" and "Southern Melody Variations." Little Olivebelle plays with exceptional interpretation, as well as a technical display that is amazing.

She has been heard previously at a studio recital of her teacher, Miss Mildred Brown, and at the very successful concert given at Central Music Hall last Winter by children for the purchase of an ambulance to send to France, and at other times and places, and always the impression made has been a profound one.

She has such poise and personality back of her remarkable facility and such a musical feeling to guide her interpretations that she fascinates every audience before which she appears.

In the days to come, when Olivebelle Hamon shall have developed to full musical stature and shall have become one of the world's big violinists (and it is very easy to predict that she will do this), those who were at Ravinia last Thursday afternoon will be glad to recall the fact and, even if that time is a good many years away, no one who heard her last Thursday will have forgotten the charm, the fresh beauty and the insistent musical feeling of her playing at that time. ALLEN YORK.

♮ ♮ ♮

### Friday at Ravinia

Interest in the Friday programs at Ravinia is not lagging; instead it is on the increase and each succeeding week brings out a larger and more enthusiastic audience. This remark, however, is to be taken "with a grain of salt" in much the same way as are the encouraging headlines in our morning newspapers announcing that the Americans are "surging" forward; which usually means that they have gained about

MORGAN KINGSTON

LUCY GATES

LEON ROTHIER

SOPHIE BRASLAU

LOUIS D'ANGELO

RICHARD HAGEMAN

CLAUDIA MUZIO

MILLO PICCO

GENNARO PAPI

ten yards. This journalistic deception may be all very well for the preservation of the proper morale, but it proves to be a more or less dangerous statement for those whose efforts toward helping the good of the cause rest upon none too sure a foundation. For these it is made very easy to form the conclusion that the war is nearly over and therewith to withdraw their support, which, however scanty, is only too sorely needed. In the same way those whose interest at the Ravinia concerts has been short-lived may make the mistake of believing that their support is superfluous. But such is not the case. Though the change for the better is noteworthy, there is still ample room for improvement, which the artists not only hope for but expect as the inspiration of and the reward for their efforts.

### Afternoon

The Student-Artist concert on Friday afternoon must be called distinctly a success in spite of the severe thunderstorm which came up in the midst of the program. It seemed neither to affect the spirits of the young artists nor those of the circles of friends who afterward surrounded them.

The soloists were both young women representing noted teachers. Miss Sylvia Loder, contralto, is the 18-year-old daughter of Dr. S. K. Loder of 4307 Grand boulevard, and is a pupil of Edoardo Sacerdote. That she is also a talented linguist was shown in a small degree in her opening song, "Psyche" (Paladilhe), sung in French. The remaining three were English songs, "Japanese Death Song" (Earl Cranston Sharp), "Deep River" (H. T. Burleigh), and "Love, I Have Won You" (Landon Ronald). Her voice was rich in quality and markedly resonant, though a slight tremolo in the upper register may have indicated a degree of nervousness. None of this appeared, however, in the lower range, her deeper voice being velvety and smooth. She was accompanied by Miss Katherine Kittilsby.

Miss Lillian Billow, a pupil of Mrs. Ella Dahl Rich, played the brilliant and difficult Chaminade "Concert Piece," with Mrs. Rich at the second piano. She scored a marked success in this number, which is among the most worthy of the works of this popular salon composer. Miss Billow played it with grace and charm, in good taste, not attempting to give it any of the lofty character which it has not. Her technique is extremely facile and her whole stage presence very charming. It would be a pleasure to hear Miss Billow in a composition requiring more breadth of tone and deeper insight. We feel that she could do it equal justice.

The work of the orchestra naturally suffered somewhat through the unexpected absence of Mr. Papi, though the spirited Spanish suite, "La Feria" (Lacome), and the Delibes Ballet suite "Coppelia," were both moderately picturesque.

### Evening

The evening's program, Richard Hageman conducting, was evidently designed with several variations from the straight orchestra numbers in view. This was fortunate, as the latter were in large part of the more serious Russian type, which are

RUTH MILLER

likely to become depressing. The program is printed as follows:

Overture—Carneval, Opus 45 ..... Glazunov
The Young Prince and the Young Princess, from Suite, Scheherazade, Opus 35 ..... Rimsky-Korsakow
In the Village, from Caucasian Sketches ..... Ippolitof-Ivanof
Romance, Opus 10 ..... Franchomme
Espagnola ..... Glazunov
Mr. Bruno Steindel
Forest Spirits, from Suite, Opus 42 ..... MacDowell
Theme, Variations and Polonaise, from Suite No. 3, Opus 55 ..... Tschaikowsky
Selection
Miss Sophie Braslau
French Military March ..... Saint-Saens

The Glazunov overture, with its pathetic episode, was temperamentally rendered as befitted the composition, while the Rimsky-Korsakow number which followed was plaintive, but more legendary in character. The Ivanof sketch, with its curious theme and its charming obligatos for viola and English horn (admirably taken by Messrs. Esser and Napolilli), made a very popular impression on the listeners, and Mr. Hageman courteously repeated it, much to their gratification. Following this was Mr. Steindel's solo group with the orchestra, magnificently done. He encored with the Bach-Gounod "Ave Maria," that jewel of all arrangements for the cello.

This writer regrets that she was unable to stay after the intermission, for Miss Braslau was again scheduled to sing. But from repeated hearings we do not doubt that whatever she did was done in her usual splendid way. She has certainly won the hearts of all Ravinia audiences this summer. It is reported that Miss Braslau is soon to appear in the role of Mignon. We look forward with pleasure to hearing her interpretation of that part.

MARY CARVER WILLIAMS.

♮ ♮ ♮

### Saturday Evening

Saturday evening was ideal Ravinia weather and, consequently, the crowd was the greatest, probably, since the opening night.

And the performance of "La Boheme" was equally great.

The entertaining fooling of the first act was done as effectually as it is ever done at the Auditorium, by Kingston, Picco, Rothier, D'Angelo and Daddi, and the exquisite vocal numbers assigned Mimi and Rudolpho were at top notch of beauty and finish in the experience hands of Claudia Muzio and Morgan Kingston.

The third act introduced the big quartet scene by Mimi, Rudolpho, Musetta and Marcel, which was done at a splendid point by Muzio, Kingston, Ruth Miller and Picco.

The event was the debut of Miss Miller and proved her a distinct acquisition—a singer who will be heard in other parts with keen delight.

She has acting ability of the exact type to fit the Musetta requirements, and her voice, on Saturday evening in the ensemble, was clear, sweet and powerful.

A constant reading of the New York letter in Music News last winter showed that Miss Miller was forging ahead very rapidly at The Metropolitan, and it will require but a few performances such as that of last Saturday evening to place her in the ranks of prime favorites at Ravinia.

Muzio is very good, indeed, as Mimi, better, perhaps, vocally than histrionically, but good enough in both ways.

Her singing of the first act aria was almost a revelation, for, few, indeed, are the singers who have so glorified that score.

Mr. Kingston, in co-operation with her, and also independently in his own solos, was in the prime of condition, and added one more to the current list of big successes which have been credited up against his name.

All other parts were well done, and the opera was well staged.

When an opera such as this is given at Ravinia, there is fine opportunity to study the orchestral score, for the orchestra is spread out just in front of audience and it is possible to watch the solo bits, the

(Continued on page 10)

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## CHICAGO MUSICAL COLLEGE CATALOGUE

The first of the new catalogues to come to hand is that of the Chicago Musical College and, as usual, it is a handsome book and also, entirely to be expected, it contains a wealth of interesting announcement.

The complete faculty list—a wonderful compilation—reads as follows:

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### WARREN PROCTOR

Warren Proctor, the well-known tenor, has been re-engaged for special guest performances by Cleofonte Campanini, general director of the Chicago Opera Company, for next season, and will appear as Don Ottavio in "Don Giovanni," Cassio in "Otello," and also assume the leading tenor role in Massenet's "Griselidis," and in the "Barber of Seville."

This popular young tenor was unable to accept an engagement for the entire season, owing to his numerous concert and recital dates.

He recently completed a number of records for the Columbia Phonograph Company.

### MARIE YUNG'S PUPILS

Mme. Marie Yung is now rehearsing seven of her pupils in solo and ensemble dances engaged by the Thaviu Band and Opera Company to make a seven-week tour throughout the states, leaving August 23. Those engaged are: Dorothy Gnaedinger, prima ballerina; Dorothy Lang, first solo dancer; Virginia Rucker, Grayce Blair, Anna Peterson, Claribel Schmitt and Lillian Young.

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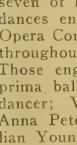
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## ANTOINETTE PERLOWSKA APPEARS AT DRAMA LEAGUE FUNCTION

Each week the Drama League of Chicago gives an evening to the masses at Chicago's million-dollar municipal pier, and last Friday was Polish night. Among the representative Chicago artists engaged was Mme. Antoinette Zebrowska-Perlowska, the Polish violinist and a well known Chicago woman.

Everything about the program was Polish—the folk songs by the Chopin Choir, under B. J. Zalewski; the folk dances by the pupils of Mme. Agnes Nering; children from the St. Stanislaus School, and school of St. Mary of the Angels. The new "Marsz," dedicated to the new Polish army, organized in France for service on the western front, received its first official introduction by the St. Cecilia Choir, while Rose Kwasigroch was listed for a soprano solo. Mme. Perlowska played "Legenda" (Wieniawski) in costume, presenting a pretty picture of demure grace, and gave the popular work in delicious tone that reached the very corners and crevices of the acoustically bad mammoth Auditorium. At all times her tones were bold and solid, elusive and crystal, as the composition demanded. Altogether, madame's versatility was well illustrated in the work she exploited. She earned the hearty endorsement of the packed house.

ALLEN YORK.

## FRENCH MILITARY BAND

Capt. Gabriel Pares, conductor of the French Military Band, now on a visit to this country to give concerts in the military camps under the auspices of the National War Work Council of the Y. M. C. A., is well known as the former conductor of the celebrated "Garde Republicaine," with which he visited the United States to give concerts at the St. Louis Fair, in 1904 and again in 1915, at the San Francisco Exposition. Captain Pares was signally honored by the French government in being chosen conductor of this band of brave French musicians, almost all of whom have been wounded in battle and many of whom have been decorated for bravery under fire. The French title of Captain Pares is "Chef de Musique de 1ere Classe."

## WILLIAM GRISWOLD SMITH

William Griswold Smith, choirmaster of the Normal Park Baptist Church, will leave the church music in the hands of some of his choir soloists and give up his heavy teaching work, resting throughout August at Manitowoc, Wis. This has been an exceptionally busy year for Mr. Smith, both in concert engagements and teaching. Although his prize-winning choir has been considerably depleted on account of the war, he has some very promising new singers who will probably enable him to restore the organization to its former efficiency. Two of his choir men, Clarence Coe and Burton Knapp, are gold stars in the choir service flag.

**Von Ritter**—Mrs. Marie Edwards von Ritter has just returned from a motor trip through the east, having visited in Detroit, Niagara Falls, Ont.; Niagara Falls, N. Y., and Rochester, N. Y.

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## MUSIC AT RAVINIA PARK

(Continued from page 7)

mosaic ensemble, and the massive effects at leisure and impressively at close range.

Gennaro Papi had the baton on Saturday night, and the orchestra seemed in an absolutely inspired mood.

Never have the men been better directed than at this time, and never have they responded more alertly or more artistically.

The result was a hearing of the score which was far, far above the ordinary, and which could not fail to impress every hearer. C. E. W.

♮ ♮ ♮

### Other Bills

The concerts at Ravinia, under direction of Richard Hageman, are of such great worth and beauty that could they be fully realized by the concert going public the gain would be very great.

However, they are attended week after week by fairly good audiences of great discrimination, and the enjoyment afforded is beyond telling.

On last Monday evening there were fine numbers by Smetana, Suk, Tschaikowsky, Massenet and Godard for orchestra, and the Paganini concerto for solo violin.

The Thursday and Friday afternoon concerts, each of particular kind, are reviewed in another column.

On Saturday afternoon the following program was given:

Star Spangled Banner.....Key
Overture—The King of Yvetot.....Adams
Poetic Scenes.....Godard
In the Forest
In the Village
Bavarian Dances, Op. 27.....Elgar
Suite de Concert—L'Arlesienne.....Bizet
Pastorale
Intermezzo
Menuet
Farandole
Flute and Harp Obligato by A. Quensel and Mrs. Jiskra
Petite Suite.....Debussy
En Bateau
Cortege
Menuet
Ballet
Popular song—Cow Keeper's Tune and Country Dance, Op. 63.....Grieg
Merrymakers' Dance (Nell Gwyn).....German

On Sunday afternoon the list read as follows:

Star Spangled Banner.....Key
Overture—Fra Diavolo.....Auber
Serenade.....Moszkowski
Menuet of the Flies.....Czibulka
Little Waltz.....Teresa Carreno
Ballet Henry VIII.....Saint-Saens
Irish Rhapsody.....Herbert
Under the Linden Tree.....Massenet
Duet for Cello and Clarinet.....
Messrs. Steindel and Schreurs
Conductor, Gennaro Papi
Ballet Suite Egyptien.....Luigini

On Sunday evening "Lakme" was given again, when Mabel Garrison appeared for the last time, and successes were scored by Braslau, Kingston and Rothier.

On Tuesday the bill was "Faust," with Braslau, Muzio, Harrold and Rothier.

On Wednesday, Lucy Gates made her first apearance at Ravinia, the vehicle being "Traviata," and on Thursday "La Boheme" was repeated.

Today, Friday, at the Artist Students' concert the soloists will be Irma Bray and Mark Wessel, and this evening the favorite symphony soloist, Sophie Braslau, will again apear.

On Saturday afternoon there will be athletic sports, and in the evening "L'Amour dei Tre Re" will be sung for the first time.

♯♯♯

## CHICAGO MUSICAL COLLEGE NOTES

Sylvia Loder, student of the College, sang at the concert given by the Chicago Symphony Orchestra at Ravinia Park last Sunday. Miss Bernice Seabury and Mrs. Carleton Vail, also studying at the Chicago Musical College, are also scheduled to appear at Ravinia Park, the former August 16, the latter the first or second Friday in September.

♮ ♮ ♮

Eric De Lamarter of the Chicago Musical College faculty, will produce his solo cantata—"Give Ear, O Israel"—for tenor, at the Vesper Choral Prelude at the Fourth Presbyterian Church, North Michigan Avenue and Delaware Place, next Sunday. The following Sunday he will give the first interpretation to a motet—"Thy Word Is a Lamp," for six-part chorus, solo violoncello and organ—by Felix Borowski.

♯♯♯

## LILLIAN DYER

Lillian Dyer, soprano soloist at Unity Church, Oak Park, will appear on Friday afternoon, Aug. 9, at Ravinia Park, in the Student-Artist concert.

## "BOSTON SYMPHONY TROUBLES"

(Contributed)

In a recent issue of the Literary Digest appeared an article headed as above; the article is worthy of consideration by more than one board of trustees who are responsible for the policy of their organizations as regards the engagement of their musical directors, and through these, of their ensemble musicians.

Starting out with the question: Who will be the successor of Dr. Karl Muck? (now interned in a southern detention camp as a violently outspoken enemy alien), the article leaves the impression that Sir Henry J. Wood (to whom the conductorship was offered) had declined the offer because of the predominance, in the orchestra, of the German element, and the refusal of the management to purge its ranks of at least the unnaturalized Germans and Austrians at present belonging to it.

We print almost verbatim the concluding paragraph of the article:

"To Mr. Krehbiel, of the New York Tribune (fine musician, admirable writer and true American, editor): It seems a lamentable circumstance that orchestras of the United States should seem to be wholly dependent upon foreigners as conductors. The fact that some of these men are now making loud protestations of devotion to our country's ideals offers nothing in the way of extenuation for their conduct in the past.

"There are men in every rank of life—in every profession—ready to 'crook the pregnant hinges of the knee, where thrift may follow fawning.'

"Is Mr. Stock an American citizen? Is Mr. Hertz? Is Mr. Bodanzky? The first has been with us thirty years." (Give him his due, only twenty-three years—Editor.) "All but the last have lived through a period in which Germany conducted an insidious campaign to establish 'imperium in imperio' here. . . . If we cannot have conductors of native birth, let us at least have Britons, Frenchmen, Italians or Belgians; the tenure of loyalty in the other countries, even in Russia, is too unstable."

And now comes the question, suggested by the "troubles" of the Boston Symphony. What are WE, the music-loving public of Chicago, the 8,500 people whose contributions gave the Theodore Thomas Orchestra a permanent home, and saved that orchestra to Chicago, what are we going to do about pro-Germanism among its musicians? For more than one-third of them are of German birth; another third are of German parentage and sympathies, and you can count on your fingers and toes the total number of real Americans (by birth or adoption) British, French, Belgians, Italians and Russians.

This is not surprising, in view of the influences which for many years have controlled the musical "end" of the big corporation which the Orchestral Association has grown to be. Its director is an unnaturalized German; that director's immediate subordinate or "straw boss," a German. What wonder that, if a vacancy existed, and two men, one an American and the other a German, applied for the position (both equally good musicians), nine times out of ten the Teuton would get the job. Vacancies now exist; a number of young men have gone into the service of our country. The policy henceforth must be to engage not a single man who is not a full AMERICAN CITIZEN. W. E. S.

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ROLAND LEACH

## BUSH CONSERVATORY

Last Tuesday was just such a day as the one last summer when Mme. Julie Rive King elected to play her annual piano recital for Bush students and her many admirers, who packed the old Bush Temple Theater. Hot and stuffy it was that day, with no cooling showers to relieve the humidity, as on Tuesday, yet on both occasions not only the weather but her hearers accorded this artist a "warm reception." It amounted almost to an ovation that bespoke without a doubt her popularity is not on the wane.

Still masterfully does this mistress of her art play; the instrument still responds to her capricious movement.

By request she gave the Liszt "Tarantelle" aside from her regular program; i. e., "Rhapsodie No. 14' (Liszt) and "Themes and Variations" (Nicode), which gave her ample opportunity to display a wide assortment of tonal moods and technical accomplishments, thus showing that not only was Madame equal to the fireworks display, but her touch was firm and her tone solid, big and crystal.

Herbert Miller, baritone, appeared in two groups of songs, one of German classics in English translations and the other French Chansons. In the well-known aria, "Honor and Arms," from Handel's "Samson," Mr. Miller indulged in unmistakable basso cantante quality to good effect. Both "Adelaide" (Beethoven) and "Two Gondoliers" (Schumann) were sung in a pleasing and expressive voice. The many effective passages in the French group were enhanced by the gorgeous reading his big, masterful, luscious tones afforded the compositions.

Among the representative Chicago violinists is Roland Leach, who at all times exploits exceptional talent and remarkable virtuosity. His tone is suave and ingratiating, his style luxurious, and his manner unaffected. He presented himself as the master of his instrument, no less than of himself. His interpretation is original and he does not spoil his impression with turbulent movements of head or hair, or any other histrionic illusions of genuine feeling. Indeed his playing of the Elman arrangement of the Schubert "Cradle Song" was simplicity and sweetness in itself, while in the "Danse Diabolique" he played with a dash and abandon that earned him unstinted applause and left a pleasant memory.

The accompanists, Opal Antrim and Esther Goetz, provided substantial support.

ALLEN YORK.

———♯♯♯———

## FOURTH PRESBYTERIAN CHURCH

The organ recital at the Fourth Presbyterian Church last Thursday afternoon with Dr. Carver Williams as assisting artist was as follows:

Sonata Pontificale ..... Semmens
Allegro Moderato, Adagio, Fugue
Cantilene Pastorale
Marche aux Flambeaux } ..... Guilmant
Ecce Panis
Scherzo Symphonique
Solo cantata for bass—"Bless Jehovah" (Psalm CIV) ..... Eric De Lamarter

Mr. De Lamarter played with his usual ease and artistic insight. The distinguished feature of the program, however, was the cantata for bass and organ, written especially for Dr. Williams by Mr. De Lamarter. In point of composition it is a splendid piece of work, displaying marked originality and scholarship. It was an unusual and very interesting form, requiring good musicianship in performance. It was admirably suited to Dr. Williams' voice and he gave it a most impressive reading.

———♯♯♯———

**Chicago Chamber Music Trio**—A circular at hand announces the activities of the successful Chicago Chamber Music Trio, the personnel of which is Ernest Toy, Frederick Morley and Hans Hess.

## MISS PETERSON PRESENTS PUPILS

Miss Agnes Peterson presented two of her pupils in piano recital at the pretty Adam Schaaf Recital Hall, Tuesday evening, and the result was an hour of great pleasure.

Many teachers are learning the lesson that a short program is far better than a long one, especially in war times, and the fact that the program was only an hour and a quarter long is to be commended, and it constituted one factor of its great success.

Two little girls each played six short pieces and another one sang three songs.

Dorothy Jane Hughes is probably no more than 10 and, naturally, she has very little voice. She has, however, musical feeling and fine interpretative ability. And, when you come to think of it, what is the one big factor in interpretation? Undoubtedly it is pronunciation and enunciaton of text. In these respects, Dorothy Jane was remarkably good.

Among her selections was "His Buttons Are Marked U. S.," and the appeal of this song was immediate and emphatic.

Carrie Jacobs Bond wrote it under the inspiration of the Spanish War (I believe), but it is certainly apropos of the present moment in even more emphatic degree.

The program as given on Tuesday was as follows:

*Duo—Farandola ..... Mueller
Cabaletta ..... Lack
Spinning Wheel ..... Spindler
Beatrice Stanek
Coronation March ..... Meyerbeer
Butterfly ..... Merkel
Spring Showers ..... Fink
Grace Fletcher
Songs ..... Selected
Dorothy Jane Hughes
Prelude, F major ..... Bach
Music Box ..... Liebich
*Duo—Danse Moderne ..... Dennee
Beatrice Stanek
Prelude, C minor ..... Bach
Balancelle ..... wachs
*Duo—Marquise ..... Lack
Grace Fletcher

* With Miss Peterson at second piano.

Beatrice Stanek and Grace Fletcher are attractive girls, and they both have nice friendly manners.

This always brings a like response from the audience, and so on Tuesday there was a nice and friendly greeting and endorsement from those who listened to the well chosen program.

Too many teachers think that Liszt, Chopin and Beethoven are essential to all programs, even those of little children, but, unquestionably, this is an error. Nothing could have been more charming than the youthful grace and enthusiasm (exploited through very facile fingers) of the "Spinning Wheel" and the "Music Box," while Bach, just as positively a writer for children as for every age and condition, was beautiful as translated at this time.

Miss Stanek has unusually fleet fingers and a very nice sense of musicianship.

Miss Fletcher makes good tone and is accurate. Undoubtedly she understands the proper use of the damper pedal, but she forgot on Tuesday evening to use her knowledge in that one respect. C. E. W.

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## CHICAGO SCHOOL OF EXPRESSION AND DRAMATIC ART

The Chicago School of Expression and Dramatic Art, under direction of Letitia V. Barnum, gave an intensely interesting program at the Fine Arts Building last Friday evening.

It was a very hot night, but the audience remained en masse till the final fall of the curtain at 11:25.

Frances Mason, Gladys Geissler and Dorothy Coleman appeared before the arrival of this writer, much to his regret, the first reading "Skinner's Dress Suit," the second, "The Lover's Catechism," and the third, "Why She Liked Him Not."

Mrs. Marcia Markland followed with that slight verse, "The Beetle's Party," which, although distinctly a children's number, was well done by her.

Mrs. Markland, like every one on the program, had evidently been trained specifically with reference to the space to be filled by the voice, and every word was heard distinctly on the back seat.

Celia Thorn was presented in that tragic ten minutes of Oscar Wilde—"Guido"—and gave a splendid impersonation of the lovers, showing the quick play of emotions of the woman who, when her lover refused to "kiss across the thin stream of blood" created by her murder of her husband specifically because of her love for Guido, calls her guards and has the latter arrested as the murderer.

"Mother's Man," an exceedingly fine bit of writing, was done clearly and well by Eleanor McCarthy, and as much may be said for the work of Mrs. Harry Spade, who gave a true to life impersonation of a society woman.

The sketch itself, "Helping Win the War," left a bad taste in the mouth and one felt impatient and disgusted that such a woman as the one typified could live and have her being in Chicago or any other American city at the present time.

For her love of "helping" was all a pretense and the glamour of the necessary costumes and the publicity from being on committees, etc., made a much more hearty appeal to her than the fact of any real good she might do.

Bessie Markland was splendid in "Advertising for a Servant," and assumed the various nationalities of the applicants with skill and success.

Particularly funny were the speeches put into the mouth of Mrs. Jones by the author of the sketch.

This lady, who was willing "to assist" some woman do her own housework, brought her little boy along when she came to apply, and announcing that she had three which she expected to "keep by her," uttered the hope that the woman who wanted a servant had no children of her own because "it is hard to mix two kinds of children, you know."

One of the breeziest bits of the program was "The Coming Out of Miss Cummings," presented with much style and effect by Beatrice Hudson.

In this sketch the nervousness of the unwilling debutante was shown to perfection and the audience found much to laugh about in the lines, especially funny being the statement of Miss Cummings that she felt "just like the Fourth of July."

Without any disparagement of any one else on the program, it must be said that, beyond question, the very best reader of all was Palys Chevrier, who gave some marvelously good verses embodying the feeling and the dialect of the French-Canadian.

In days far agone, Fanny Davenport used to thrill her audiences with the "big speech" of Lady Gay Spanker in Boucicault's "London Assurance," and every reader of that time tried her luck with the description of an English hunt embodied therein.

It was revived on Friday evening by Marie Veatch and its effect was, as of yore, electric.

Booth Tarkington in his "Penrod" sketches has furnished material for many a "reading," and, truth to tell, some of his longer chapters have at times been a bore.

Not so, even remotely, however, in the case of "The Fall of Georgie Bassett," in which besides the "Sissy" Georgie and Penrod there figure a young Jew and a little Negro.

All the characters and dialects were admirably taken by Mrs. Hazel Hollingsworth and the reading was a pronounced success.

Besides this varied and very interesting assortment of readings there were three short plays, two being distinctly of poetic trend (both by Mary Moncure Parker), and the last and longest being a society play by the gabby but very skillful J. Hartley Manners.

In the last named, very excellent work was done by Marigold Langworthy, H. J. Sherkerjian, Cecilia Thorn and Dorothy Coleman.

The resources of the School and the fine training of the students were shown to immense advantage in this elaborate half hour and each one connected with it may feel proud of results.

The two Parker bits were called "Killing Time" and "Princess Innocence."

In the first "The Poet" (Marie Veatch) has a lot of charming verse to recite, and it was done excellently at this time. Phyllis (Mrs. Hazel Hollingswörth) has to look very pretty, and then display versatility and good judgment by a quick change to entirely different mood. This was skillfully done. Father Time, the remaining character, very difficult to make plausible, was done acceptably by Gladys Geissler.

In "Princess Innocence," Lydia Begole played charmingly the part of the Princess, who, brought up in ignorance of the world, breaks out of her father's garden one day

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nd in quick succession meets "Sorrow" (Dorthy Coleman), "Old Age" (Eleanor McCarhy), "Pain and Death."

"Sorrow" and "Old Age" were beautifully layed, as well as the "Attendant" (Mrs. Elizabeth Forster), and their various moods nd stories make a strong impression on the Princess. "Youth" (well done by Gladys Geissler) tempts her in vain, but "Love," layed most seriously and with a true poetic ouch by Frances Mason, awakens her to Life nd with him she goes away, sending her "Attendant" back sorrowfully to break the ews to the father.

Without going into more detail it will be een at once that this was an elaborate as well as thoroughly interesting program, and hat its skillful, suave and successful presentaion by the Summer pupils at the Barnum School is a tribute to the teachers of the institution such as may well make them proud nd reassure the public that this is a school which is able to develop talent in many and varied ways. C. E. W.

### BUSH CONSERVATORY

A studio recital of original compositions by Sister Paul of the Sacred Heart was given at Bush Conservatory last Saturday morning.

Those assisting on the program were: Gladys Swarthout, soprano; Hazel Silver, soprano; Lillian Wright, mezzo-soprano; Adah Dinkmeyer, soprano; Gilora Scott-Rockey, contralto; Marguerite Wickes, violin, and William Hoffmeister, cello.

The program was as follows:

Laudate Dominum (for three voices)
Spinning Song (for piano)
Cradle Song (for violin, cello and piano) — Sister Paul
Hindoo Chant — Bemberg
Retreat — La Forge
Ah, Love, but a day — Mrs. H. H. A. Beach
Miss Swarthout
Ave Maria (for two voices)
Sonata in G major (for piano)
allegro moderato; andante; rondo — Sister Paul
Magnificat (for three voices)

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### CHICAGO MUSICAL COLLEGE

The last of the Summer Morning Musicales at the Chicago Musical College was given on Saturday morning to a fine attendance.

As usual, there were advanced pupils of the piano, voice and violin departments on the program, and also as usual the arrangement was skillful, the presentation tasteful and the musical values big ones.

Anna Mistrofsky, Esther Sopkin, Kathryn Whitfield and Helen Prindiville represented the piano department, the first named being a pupil of C. Gordon Wedertz, the next two of Alexander Raab and the last studying with Rudolph Reuter.

Miss Mistrofsky gave a brilliant and effective reading to the Concert Etude of MacDowell. Miss Sopkin was good in a Barcarolle (Liadow) and exhibited unusually fine staccato and semi-staccato in the Tambourin (Rameau-Godowsky). Miss Whitfield showed that she understands the Russian feeling in "Melodie" (Rachmaninoff) and "Bigarre" (Arensky), disclosing a remarkably fine melody in both, and Miss Prindiville proved that she can manipulate the glistening generalities of the Liszt "Au Bord d'une Source," as well as the A Major Concerto of the same composer, which she played so exceptionally well at the commencement concert at the Auditorium.

Alice Pihl, an advanced pupil of Herbert Witherspoon and the possessor of a very attractive voice, sang "Voi Che Sapete" (Mozart), and Naomi Brown Hamilton gave a skillful and facile performance of "Ah fors e lui" ("Traviata.")

Ethel Elkins of Peoria played very acceptably the Spanish Dance No. 8 for Violin (Sarasate), and Gilbert Ross, a talented boy from Madison, Wis., made a profound impression with his work in the "Gypsy Airs" of the same composer. C. E. W.

### ZANESVILLE, OHIO

The graduating program of the Zanesville School of Music follows:

Prelude and Fugue, F major — Bach
Sonata Tragica, Op. 45 — MacDowell
Largo; allegro vivace; large con maesto; allegro eroica
Zelma Jenkins
Andante—Concerto, E minor, Op. 64 — Mendelssohn
Deuxieme Mazur — Borowski
Susan Cordray
Silver Spring, Op. 6 — Mason
Sextette from Lucia Di Lammermoor (left hand alone) — Leschetizky
Rigoletto — Verdi-Liszt
Zelma Jenkins
Poupee Valsante — Polidini
Humoreske — Dvorak
Susan Cordray
Second Hungarian Rhapsody — Liszt
Zelma Jenkins

Burton—Arthur Burton, who has been teaching a summer term at his Fine Arts vocal studio, will spend the month of August at his Summer home at Geneva, Ill.

Slocum—It is said that Blanche Slocum will appear in song recital at Orchestra Hall in the Fall, although no official announcement has yet been made.

Tamminga—Ethel Tamminga, soprano, substituted as soloist at the Twelfth Church, Scientist, on last Sunday.

Black—Inez Black will go to France next week in canteen work.

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# Theaters

## WARRINGTON THEATER

After two weeks' frolic in farce and comedy, the Walton Pyre Players, now playing a stock engagement in Oak Park, turned their attention to the dramatic mystery play, Bayard Veiller's "The Thirteenth Chair."

It was this play that the author concocted for his wife, Margaret Wycherly, after the managers to whom he sold his super-success, "Within the Law," chose first Emily Stevens and then Jane Cowl to create the memorable role of Mary Turner.

And it was this same play that brought Annie Russell out of retirement to enact the Wycherly role in the Chicago production.

The script calls for an augmented cast and Director Pyre chose his characters with careful consideration for their aptitude to the roles. The story is frankly mystery. It concerns Mme. Rosalie La Grange, a medium who has been engaged by Edward Wales to give a seance at the home of the wealthy Crosbys in the hope that witchcraft will unearth the murderer of his friend, who has been stabbed in the back mysteriously. It may be good to add that Mr. Wales suspects a woman—the woman, in fact, that young Crosby is engaged to and about whom nothing is known, save that her name is Helen O'Neil and who was the last known person seen with the slain man.

After madame arrives there are a few preliminary exposures of "table lifting" and "spirit knocking" that go to show that 98 per cent of the witchery depends upon fake and dependable wit. In the throes of this demonstration Helen and her fiance enter, and at once madame recognizes Helen as her daughter and, under pretense of reading her palm, she talks with her and promises to leave so as not to "humiliate her before all her grand friends."

About this time the party warm up to madame and press her to give a seance in the dark, so in a circle they sit (thirteen of them), joining hands, after both the windows and the doors have been securely fastened.

Under the cover of darkness (madame is securely tied) they commune with the departed spirits. First one and then another, till finally the spirit of the dead man talks through "Laughing Eyes," and excitedly Wales asks the fatal question, "Who killed you?" and while he is waiting for the answer he receives a death blow in the back mysteriously as his friend did. Lights are flashed on and the light fails to reveal the murderer or his weapon of death.

Thirteen scared people eye each other, trying to fathom which is the murderer of Edward Wales.

The police are notified and a quiet investigation ensues. Suspicion rests on Helen O'Neil, for it was she who sat next to the slain man and it was her hand that he held in death's grasp.

It develops, further, that Wales and Madame LaGrange hatched this seance, wrote and rehearsed it, to trap the murderer and madame failed to carry out her part of the bargain in mentioning the name of "Helen" (whom Wales suspected) to shield her daughter.

All this the police know and they promptly arrest the girl as the alleged murderess. But they reckon without Rosalie. She puts up a heroic fight, and step by step she turns the evidence toward one Philip Mason, the other hand partner of the victim. In the darkness of the scene of the crime madame, knowing well that her powers of seeress are nil, calls on the Supreme One to help her, and he guides her eyes to the ceiling, where the culprit threw the knife after the deed.

Then she calls them into the room and demands the guilty person confess. Mason, thinking she knows of his guilt, blurts out his confession, and the play ends.

Mrs. Pyre assumed the part of the aged medium and put her best in the role. Mr. Pyre was the murderer and Mr. Clarenden was the victim. Both men were splendid. Mr. Lytton made the part of the police inspector a natural one, while Mr. Wade and Miss Read did the lovers admirably. Mr. Castle, however, should be more familiar with his lines, for in this excellent company his "winging" is quite perceptible. The balance of the cast conducted themselves excellently.

This week Pyre's Popular Players are showing Beulah Poynter's "Lena Rivers."

What C. E. W. said about the small orchestra last week is heartily endorsed by this writer.

ALLEN YORK.

## WILSON AVENUE THEATER

Out north, in the heart of "Little Paree," there is a stock company that weekly changes its bill of latest Broadway releases.

This last week they took a journey up state o' Maine way when they produced the rural "Rebecca of Sunny Brook Farm."

This quaint, appealing play was the means of introducing the dainty Edith Talliaferro (sister of the famous Mabel) as a featured player both in America and abroad. And the possibilities of the character of Rebecca have not only tested the juvenile qualifications of numerous "talkie" actresses, but "Our Mary" (Pickford) cinema-ed it in the "movies."

It is a long jump from Sheldon's "Romance" (the last piece this writer saw the players do) to "Rebecca," but the players did it with agility, and while pastoral dramas do not appeal to the Wilson avenue clientele so well as the rollicking farces, musical comedies and drama, the people concerned "put over" the Wiggins work with good effect. It is the most difficult thing in the world to know just which piece to pick to please the weekly attendance, and therefore the "Rebecca" blunder will soon be forgotten in "The Gypsy Trail," Robert Houseman's new play, that had a Cort theater run last winter, and "Here Comes the Bride," the screaming Colonial theater success.

Olive Templeton, who created a newspaper furor as "Cavellini" in "Romance," did remarkably well as Rebecca; her assumption of juvenile deportment and talk was carefully thought out, but her really best work was in the last act as the full grown "Swan," instead of the three acts of "The Ugly Duckling." Douglas Dumbrille was Mr. Aladdin, and an excellent foil for Miss Templeton. Allan Ramsey made the old stage driver an appealing figure, while Arthur Holman (The Director), gave a good account of the rascally Abner Simpson. His wife (Kathryn Givney) was excellently portrayed. Helen Empton and Louis Bartels played the country lovers, and Adah Sherman made the village gossip a realistic one.

The last time we saw the piece, Anne Kenyon did the "soft hearted" Aunt Jane, but now she has been promoted to "She of the Iron Heart," and made the most of the promotion. Aside from a most unlovable makeup and a hideous wrapper, Paula Verne carried the part of Aunt Jane successfully. The Riverboro children were in good hands.

ALLEN YORK.

## AT THE MAJESTIC

At the Majestic Theater on last Monday night there was a big, sullen grand piano on the stage more often than any one other factor.

The program stated that this was a Steinway, but it might just as well have been a Kimball, or anything else, so far as the tone was concerned.

To begin with, it was but little better than the cheapest sort of an old upright, and at the close it resembled nothing on earth (in tone) so much as a cracked dish pan.

It was played (or pounded) by three pianists during the evening, and the last, being the worst, finished it up in good shape.

Never has there been worse piano playing at the Majestic than at this time—and that is saying something.

There were two good acts on the bill, one top-notcher, several of medium grade (including, probably, the performing animals—four legged—and the "pictures," which were not seen by this writer), and two very bad, indeed.

The Majestic, once upon a time, announced with flourish of trumpets that it was dedicated to the very highest grade of vaudeville and that nothing immoral or unchaste would ever be permitted on its stage.

During its first years, under the management of the late Lyman Glover, it pretty nearly came up to that promise.

At present (this week, at least) it exploits some acts which would make the Kedzie Theater blush for shame, and, as for vulgarity, that is a factor which has become so common as to pass without remark.

The worst offender in this line on Monday was Jack Rose, who was announced as a "specialist for the blues." He is—he would give anybody the blues. He is associated with Mike Bernard, a "recognized peer of pianists," according to the bill.

He is, distinctly, the peer of Khartum, a pianist who appeared earlier in the program and whose playing constituted the one worst act of the bill.

Khartum is announced as the "famous Persian pianist" and appeared in like costume.

He played the "Famous Octave March," which turned out to be the Racozky March of Liszt, his manipulation being so atrocious as regards tonal quality and pedaling as to make him notable, indeed, and his exploitation of the Leschetizky arrangement "for left

hand alone" of the "Lucia" Sextet was at a point of insecurity and false notes which has not been excelled in any pupils' concert in Chicago in years, and that is saying much, inasmuch as "Lucia" has served on countless hundreds of programs in that length of time.

For "encore" (save the mark) he played some of the most trashy popular music yet perpetrated, and did it, not on a wager, but probably for purely commercial reasons, as the name of one of the trashiest of trashy music publishers was noted on the music propped up on the racks of the musicians of the orchestra—parenthetically, a good orchestra, if not allowed to play at full forte all the time (which it was on Monday).

To take up the medium grade acts:

The most elaborate and possibly the best was Lucille Cavanagh, who had fine scenery and dressing to bolster up her slight talents. She announced, preliminarily, that she could not sing, and afterwards proved it to the entire satisfaction of every member of the audience. She might truthfully have said that Mr. Doner and Mr. Sexton, two attractive boys who assisted her, could not sing either. One of them (Sexton, I think) has a good natural voice and definite method, but his tone is still too weak for public use. The other one is impossible.

Miss Cavanagh and these young men did some elaborately staged and costumed dancing—rather rough and tumble than aesthetic, but good enough, probably, as such dancing goes.

Eddie Foyer, announced as "the man of a thousand poems," read two, and prefaced these with some droll talk, interspersed with great wit. For instance, he imitated a restaurant waiter calling his orders to the cook: "Garden in the rain—make it 'run'" was the translation for "Vegetable soup in a hurry," and "a bunch of violets—pin on a rose" was the interpretation for a Limburger cheese sandwich with a piece of onion "on the side."

The audience, having laughed itself into hysterics over these choice titbits, was then regaled with a wild west reading, in which Mr. Foyer yelled himself hoarse, with appropriate posture and gesture. Also, he wore the correct costume and had such regard for verisimilitude that he even remembered to have his arm tatooed in deference to the Woolly Miner Man he was depicting.

He forgot, however, to leave off his fine gold watch chain, and the hand with which he caressed his (supposedly) empty stomach sported a large and obviously costly diamond.

By request he gave, as encore, the famous "Laska," and in this was distinctly tragic.

"Here," said he, with a wink to the drummer in the orchestra, "here is where we make 'em weep." As a matter of fact, there was not a wet eye in the house when he had finished.

The Three Kitaro Brothers (Japanese) were really skillful in their tumbling act, though it is not customary, in a first class house, to witness a "fall down" such as occurred in one moment of the act.

A really bright spot, swift and interesting was the playlet, "A Regular Business Man," in which Tom Martin proved himself talented and clever, and proved also that he knows how to choose proper associates.

The sketch itself is as bright a bit as has been seen on the dull vaudeville stage for many weeks.

And this leads us, by natural and logical degrees, to the one best number—the real reason why anyone may be sure of some entertainment at the Majestic this week. This one reason is Llora Hoffman. Known in Chicago as Llora Withers, this soprano also has the reputation of being one of the best singers who have lived here during the past decade. She sang here in the best churches and in many fine concerts.

For two or three years she has been a resident of New York and for several months has been fulfilling engagements in the biggest vaudeville houses as far west as California, with the greatest of success.

In my opinion she is vastly too good for vaudeville as it is conducted today, but she likes it. The audiences, tired of so much tommy-rot as they are compelled to swallow, like her artistry for a change, and therefore everybody is happy.

Miss Hoffman is the most strikingly beautiful woman who ever sung in vaudeville to my knowledge, and this is not forgetting Fritzi Scheff or Emma Calve.

Also, Miss Hoffman has come to vaudeville in the very heyday of her powers and not as a singer who has worn herself out in other lines.

A perfect symphony of beauty and grace she appeared on Monday. She understands posturing, costuming and graciousness of manners.

And, she can sing.

This writer does not agree with her repertoire, nor always with her accompanist. They might be worse, however.

No coloratura can make a more vivid impression with "Ah, fors e lui" ("Traviata") than did she on Monday, for it was clear, cold and brilliant, just as it should be.

And it had great volume and fine shading.

In contrast, "Mighty Lak' a Rose" (Nevin) was done at a point of tenderness and musical beauty which has not been excelled.

The rest of the numbers used are unworthy of Miss Hoffman. But, if vaudeville could have a few more such real artists, if such singing as that done by this soprano could be heard often enough to become standard on that stage, or if the majority of the women were of the intelligence, refinement, beauty and style which belong to Miss Hoffman, then indeed could one go to vaudeville with constant pleasure.

C. E. W.

———###———

## POWERS THEATER

That sterling character actress, May Robson, is enjoying an extended summer engagement of her latest vehicle, "A Little Bit Old Fashioned" at the Powers Theater.

She terms her play a melodramatic farce, and, like her former plays, it enables her to enjoy some rare comedy situations.

However, too, it abounds with pathos.

After the flood of "dear old lady" parts this last few seasons, the public has been dubious that the playwright could go on forever writing entertaining pastime on that subject; therefore, Miss Robson's season started off negatively; but when the glad news spread that she was offering an equal to her meritorious "Aunt Mary," her admirers turned out, and the Powers is enjoying a regular winter season in midsummer.

The basic idea of a husband attaining success through the untiring efforts of his wife only to find that in the arrival at the top of the ladder he has outgrown her has been done to death, but somehow the situation of this proves a little different, and while she is dreadfully old-fashioned, he does not exactly dislike her, but is negligent and thoughtless. He (in this case, is a lawyer, the best in the country) is called upon to fathom the mysterious disappearance of a gem of great value, after every one else has failed. The gem disappeared while being worn by a society matron in her own home. J. Gordon Smith ("he found the Gordon when he came to the city") hires a female detective to pose as his wife and to go to the mansion to unearth the thief. In order that the lady may dress at his home and thus avoid suspicion, he plans to send Mary (that's his old-fashioned wife) to the country; but she misses the train, and when first the invitation, then a number of boxes come, and lastly the woman, she thinks it is about time she looked into the affair. The lady, mistaking Mary for a servant, demands she untie her (Mary mistook her for a burglar and locks her in a closet) and on finding who she is she relocks the door, dons the elegant evening wrap over her severe black dress, and departs for the mansion to face her husband who little dreams she is not on her way to the country.

On arriving, the butler seeing her black dress and white apron, thinks she is the new maid and (he is the crook) taken in by her elusive answers, imagines her to be in cahoots with his gang. Anyway the lights suddenly go out and a pearl necklace disappears. He slips it to her, and she into her black cloak, and when they line up the servants to search them the butler slips the missing gem in a glass of wine that Mary forgot to deliver. When Smith recognizes his wife among the servants arranged against the wall he chides her and sends her home. But Poor Mary! The excitement is too much, and she swoons, only to have her husband place the wine glass to her lips and she almost swallows the gem. Instead, she walks majestically out, a necklace and a priceless bauble to the good.

It develops that the lady detective is a partner of the thieving butler, and Mary shines again in smoothing out that wrinkle in the play, and when the curtain descends we find Smith willing to acknowledge his wife the best ever and the audience willing to swear that they nearly killed themselves laughing for the exciting moments were sprinkled with ludicrous situations.

Of course, the star is foremost in the cast. She makes you love the character she has drawn, and she sways the audience to laughter and tears at will. See the piece and we are sure you will agree that it is a play unhackneyed and well worth while, and above all there is not a suggestive line in the whole evening.

ALLEN YORK.

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## THE PROBLEM OF MUSIC IN THE RURAL COMMUNITY AFTER THE WAR

The war is having an effect, and a salutary one, on all phases of human activity in the United States, and it will no doubt have a positive influence on the so-called rural life problem in the south. It is only to be expected that as a result of the broader conception and wider outlook of life that the young men from the open country are gaining in the training camps, they will demand a richer life on the farm when they return home. I, therefore, venture to predict that the close of the war will witness a demand for more and for better music in the smaller centers of population. Music educators should, therefore, give some thought to a problem that is bound to arise in this connection, namely, by what means and through what agency this demand shall be met. Let us remember here that more than 85 per cent of the people of the south are on the farm; that the sole opportunity they have for hearing music is an occasional doleful hymn at the church or singing school; that secular songs, folk songs and national songs are practically unknown; that country people are the greatest and most genuine lovers of music anywhere to be found; and that the educational institutions of the south, particularly the normal schools and state universities, are as yet giving the matter but very little attention.

The writer recently attended a conference on rural life problems organized by the United States Bureau of Education. The meetings were held in one of the largest normal schools in the south. For three days men of prominence discussed every phase of country life, the home, the school, the church, etc. The predominant note in all the discussions was the oportunity and the duty of the rural school teacher to promote the welfare of the community. The head of the music department of this school did not attend a single session of the conference. Why should he do so? For a very cogent reason. This school exists primarily to prepare teachers and leaders for country communities, and the music department of the school has a hand in the making of these teachers and leaders. It must be clear to anyone at all familiar with the situation that the country school teacher is the only hope, and I say "only" advisedly, to the solution of the problem of music in the village and small country town, and that so long as this person is unable to carry music to the country home, church and school conditions will remain practically as they now are. It must furthermore be evident that if the country school teacher is unprepared to inaugurate and to carry on this propaganda, the fault lies with the music departments of the schools where the teacher received his or her training.

What type of musical activities should the teacher in the rural school be able to introduce, and what kind of preparation should he or she receive? I have gathered from various sources a number of instances of what some country school teachers have done and are doing for music in their districts, and one may deduce an answer from these cases.

A teacher in a county high school writes:

JAMES GODDARD SINGING BEFORE A MONSTER AUDIENCE AT SEATTLE, WASHINGTON

After a long post-opera concert season throughout the country Mr. Goddard went to his home in the South for a vacation, and has now returned to Chicago and will, throughout the summer, sing for "the boys" in many camps.

"Our community singing is coming along first rate. We have had three meetings thus far, and the interest is increasing. I am very much pleased with the interest the folks are taking in it. As to the musical selections, we are using some of our national songs, such as "America," "Star Spangled Banner," "Battle Hymn of the Republic," etc. We also use some sacred songs, some old ones, and some new ones. I find that this community has an abundance of musical talent if given a chance to use it. I hope that by the close of the year we can have a most excellent musical organization."

Another teacher writes:

"Realizing the lack of interest taken in music by the general public, especially our school boards, when I took charge of music in the County High School I determined to do all in my power to improve conditions and to awaken an interest in school music. In my high school work I found boys and girls hungry for music, and who had never heard anything better than the stuff taught by the country singing school teacher, who insists on using shaped notes and who thinks "Onward, Christian Soldiers" too difficult and classical to sing. I have seen these boys and girls learn to love the best choral pieces, opera, Chopin, Schumann and Beethoven. I have taken them to concerts and have seen their eyes brighten with that glorious light that good music alone can bring."

This same teacher recently conducted a memory contest in music appreciation in her school. Fifteen records were played and the pupils were required to write the names of the compositions, composer of each, and the artist's name. Among the fifteen records were the following, in a rural school:

"Surprise Symphony," "Hungarian Dance, No. 5," "Fourth Symphony" (Tschaikovsky), "Erl King" (Schubert), etc. One hundred pupils took part in the contest and sixteen received grades above 90 per cent.

A girl teaching a one-room school writes:

"About four years ago I began to teach some music in my school. This gradually grew into 'home' singing one night every week and we began to give musical entertainments. But we had no piano and we decided to get one. We put it into the church, which was right across from the schoolhouse, because this made the instrument more accessible to all and we could also use it for church service. We are paying for the piano with money raised from entertainments of various kinds, and suppers. The instrument made it possible for us to start a choir in the church and church attendance has improved remarkably."

I do not for a moment fail to appreciate or to realize the great amount of good that various musical organizations and other similar agencies are doing or might do for music in the small centers of population. But all such efforts are but occasional and infrequent. Permanent results are only possible through the continued efforts of a person constantly in touch and in sympathetic understanding with the people, and the sole person thus qualified is the rural school teacher.

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## EFFA ELLIS PERFIELD TEACHERS BRING PUPILS FROM JOLIET, AURORA, QUINCY, ILL., FOR A MUSIC TEST

The Effa Ellis Perfield Music School has had four very interesting "Music Tests" within the last three weeks. These were given for the benefit of the teachers attending Summer School in order that they might see what pupils have accomplished under the tuition of teachers who use the Perfield pedagogy and be able to return to their studios and conduct similar tests. Another reason for these tests is to give Mrs. Perfield the opportunity of giving constructive criticisms on the teachers' work.

These tests are real lessons. Pupils are not coached for them. Mrs. Perfield believes the pupil's development should be measured by his self-expression, spontaneity and correlation of his three educational senses. Some of these tests were conducted by Mrs. Perfield, but the last tests were by the teachers under whose tuition the pupils had been developed.

Miss Lucy Thacher of Chicago presented a most interesting class, the personnel of which was as follows:

Isette Davis, 9 years.
Edith Routliff, 11 years.
Charles Nebel, 11 years.
Elizabeth Reiner, 11 years.
William Gardner, 11 years.
Irene Hahn, 12 years.
Hazel Rahn, 13 years.

LUCY THACHER AND CLASS

They opened the test with an original class yell—

Boom! Rah, rah, rah!
Boom! Rah, rah, rah!
Are we in it?
Well we guess!
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Yes! Yes! Yes!

Miss Thacher's manner in handling her class was very pleasing. She had poise and self-control and her pupils demonstrated each of the seven subjects with inner-feeling and assurance of understanding. They were alert and responsive in their drills.

Miss Lucy Spencer of Columbia Conservatory, Aurora, Ill., presented five students:

Mary Shults, age 6 years.
Jane Kelley, 7 years.
Harrison Condon, 10 years.
William Willette, 10 years.
Margaret Mighell, 12 years.

The work of the 6 and 7 year old pupils was especially interesting and proved that Miss Spencer has developed herself as well as her pupils into a "naturalness" that should be the goal of every true teacher. The tests given covered reading, rhythm, harmony, sight singing, improvising and dictation. The original compositions were very good. One small boy called his piece "The End of a Perfect Day" because it was so much fun fitting the bass to the melody.

MINNIE SHAW AND CLASS

Miss Minnie Shaw of Joliet, Ill., presented six students, who with one selected for the leader went through their various subjects in a way that would do credit to a well schooled Perfield teacher.

Mary Barr, the class president, called for the different subjects according to inner-feeling, reasoning and drills. Caroline Stun, Mary Weeks and Frances Wood developed the staff from the nature tone, through the neumes fly track notation, Gregorian staff, etc., to the grand staff. In turn each played an original melody and wrote the rhythms on the blackboard. Grace Thalberg presented the chord test, and Mary Louise Schuster played some chord sentences. The last part of their test consisted of original compositions and the analysis of them. The first group, an "Indian War Dance" and a "Waltz," by Mary Schuster, the rhythm of which was written on the blackboard by

LUCY SPENCER CLASS

Grace Thalberg. Second group, two very good chorals, was played by the composer, Lydia Langford.

Miss Maude Emmick presented two students. One little girl spelled eighty-four chords in one minute and a half. Although this was a shorter time than the little boy spelled them in last week, she did not spell them without having to correct herself, which was proof that her concentration and poise and self-control were not as perfect. However, both students demonstrated a well balanced development which must finally result in musicianship.

———♯♯♯———

**Czerwonky**—Richard Czerwonky, late concertmeister of the Minneapolis Symphony Orchestra and recently added to the faculty of Bush Conservatory in Chicago, will give a recital at Aeolian hall, New York, on Sept. 13, and will later appear both in Boston and Chicago.

———♯♯♯———

**Lagourgue**—Charles Lagourgue has written a splendid musical setting to the stirring war text, "Never!" of Eleanor Gregsten Thompson, and the piece has been put on the market by the Patria Music Publishing Company of Chicago. It will score a success.

———♯♯♯———

**Cole**—On Wednesday last, Rossetter G. Cole of Chicago lectured at Columbia University, New York, on "The Melodrama as a Modern Music Form." There were illustrations from his own "King Robert of Sicily," "Hiawatha's Wooing" and "Pierrot Wounded," with Mrs. Cole at the piano.

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## ENGLISH OPERA COMIQUE FOR NEW YORK

### Eight Weeks of Popular Opera Comique to Be Launched in Fall by Society of American Singers

The first whisper of opera for next season has just been heard. The Society of American Singers has definitely completed arrangements to offer opera comique in English.

On September 30 the society will begin a season of not less than eight weeks of their repertoire at the Park Theater. William Wade Hinshaw, president of the society of American Singers, has signed arrangements for the most ambitious attempt to carry on American music.

"We believe that the public is eager to have an opera company of all Americans and only Americans," said Mr. Hinshaw, as he was leaving for his farm at DeRuyter, N. Y., where he will spend the summer before the season. "There are more big American singers of artistic worth than any foreign nation can boast. Why not use them? The Metropolitan uses them—why not only them?

"But that is not the point at issue. We believe the American public wants a season of opera comique—the great midway stop between grand opera and musical comedy. Thousands in the city are longing to hear the operas included in our repertoire. Their lovely melodies and rollicking rhythms are glorious to ears which once heard them, and to ears which have been hoping to.

"We believe that the public wants the productions staged not lavishly, but in finest taste. They want great artists, a good theater—and while they don't want to pay $6 a seat, are perfectly willing to pay regular theatrical prices.

"Believing these things to be, we are taking this important step. It remains for the American public to show whether as worthy an institution will have big support."

The Society of American Singers is in its second year. It is entirely co-operative. The artists give their services; there are guarantors for the initial expenses. The singers will not be paid unless the expenses have been covered, and the profits will be divided among the artists. The roster of members of the society scarcely overlooks a prominent American singer. It includes Paul Althouse, Elizabeth Althouse, David Bispham, Walter L. Bogert, Ernest T. Carter, Mrs. S. Hoxie Clark, Vera Curtis, Rafaelo Diaz, Geraldine Farrar, Lucy Gates, Mabel Garrison, Julia Heinrich, George Hamlin, William Wade Hinshaw, Louise Homer, Kathleen Howard, Percy Hemus, Karl Jern, Otto H. Kahn, Margaret Keyes, Willard V. King, Florence Macbeth, Francis Maclennan, Marie Mattfield, Edith B. Mason, Arthur Middleton, Heinrich Meyn, Albert Reiss, Lila P. Robeson, Marie Rappold, Graham Reed, George C. Riggs, Kate D. Riggs, May Scheider, Marie Sundelius, James Speyer, Maggie Teyte, Charles Triller, Herbert Witherspoon, Reinald Werrenrath, Clarence Whitehill.

The fall repertoire at the Park Theater numbers the following: "Fra Diavolo" by Auber, "A Daughter of the Regiment" by Donizetti, "Mignon" by Thomas, "Seraglio" by Mozart, "Impresario" by Mozart, "Tales of Hoffman" by Offenbach, "Mr. Bruschine" by Rossini, "Romeo and Juliette" by Gounod, "Bianca" (Hinshaw prize

opera) by Hadley, "Chimes of Normandy" by Planquette, "L'Enfant Prodigue" by Debussy, "Juggler of Notre Dame" by Massenet, "Phocbus and Pan" by Bach, "Les Precieuse Ridicules" by Goetzl, "Philemon and Baucis" by Gounod, "Christina a la Camerra" and "Paul and Virginia" by Masse.

Last year the society produced some artistic operas of an ancient day. The "Maid Mistress," by Pergolesi, was very successful, but the people at large hadn't the quickening of interest which they must feel in knowing that at last they will have these beautiful light operas for reasonable rates —and in English, to be understood. No foreign tongue; no tongue which cannot make clear its words.

Everything points to a success that is unprecedented, due to the larger place music is taking in every day city life. It is anticipated that a large part of the house will be subscribed for, from 50 cents to the $2.50 seats. The officers of the Society of American Singers are: William Wade Hinshaw, president and general manager; David Bispham, first vice president; Charles Triller, second vice president; Herbert Witherspoon, secretary and treasurer; George Hamlin, assistant manager; Charles D. Isaacson is known as the "people's representative" and represents the seat holders at the board meetings.

Just as Paris has had its Opera Comique Theater, so eventually will New York, with a patriotic company of singers furthermore.

———♯♯♯———

### MR. CASALS' OPINIONS

The source of an artist's inspiration is a question of ever fresh interest. Inspiration is as indispensable a part of the equipment of an artist as temperament, for it is around these two intangibles that the layman builds up the atmosphere of romance and mystery with which he surrounds the artistic character.

Pablo Casals, when speaking of the greatest source of his inspiration, answered without hesitation:

"That which colors one's whole life and influences it more than anything else are the strong impressions of childhood. It is then that the traditions of one's race, told in simple stories and songs by the mother or nurse, take strong roots that are never effaced, no matter what the conditions or circumstances of life may be. It is not only that we remember those moments but, because of their peace and beauty, they bind us to the past of our people and make of us a link between it and the future. It is thus that the spirit of a country is forever alive and renewed.

"And what can be more expressive of the spirit of a people than their folk music? That untrammeled form of music which has grown out of the spontaneous expression of their emotional life and which reflects their very soul is the greatest national heritage for a musician. On this depends his power to move other men. None of the schools, no perfection of technic can give him that power, for it is something that cannot be acquired.

"If he has drunk deep out of that music, if it has become part of the very fibre of his being, there is a communion between him and a whole people, something unconscious, stronger than reason or understanding, creating a subtle bond with other men that makes of them vibrant instruments to his touch."

———♯♯♯———

**Amsbury**—Theo M. Amsbury has recently played in four towns near Chicago in Red Cross benefit concerts, which were very successful, both musically and financially. Others who performed were William P. Carleton, New York, baritone, and Mrs. Green, Chicago soprano, the latter being a pupil of Agnes Leist Beebe. The locales of the concerts were Crystal Lake, Carson City, Ithaca and Alma.


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By JOSEPH DE VALDOR

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### Belmar, N. J.

It is a habit now. It is no longer the fashion to spend the summer overseas. The newspapers fill no more columns with news that Mr. X and Mme. Y "went to the

AUGUSTE BOUILLIEZ
Belgian Baritone

Riviera or Nice for the summer," so city business people, musicians, artists and all who can afford to spend a dollar for a recuperation in the country, go to the Jersey shore and the neighboring summer resorts, Maine, Long Island, Connecticut and the mountains. And, if in the opinion of a few, these summer resorts do not compare with the European ones, they nevertheless are beautiful spots and an easy way to avoid the torrid heat. In my brief journey around the watering places, I have noted the absence of music; perhaps no one cares to hear it in this time of the year; others are eager, but they will wait patiently until the bells ring again in the fall. Belmar is a cozy little place, and many musicians enjoy their vacations here. While promenading among the bungalows, cottages and simple houses, you are liable to hear some strains of music emanating either from the human organ or some instrument. It was inevitable, therefore, in my daily walks that I should hear the great Max Gegna playing on the cello, and extracting beautiful music out of the instrument on which he excels. He is hard at work on violin transcriptions for his cello, and next season we shall hear him. From a distance I heard the superb tenor voice of the Russian, Leone Zinovieff. He has gained in power, so he said. Perhaps Belmar did it. Our colleague from the Musical Courier, Mr. Harry Osgood, also finds inspiration in this summer resort. Oscar Spirescu left the Strand baton for two weeks, and here he is considering what new pieces ought to be played at his New York movie house. Roger De Bruyn, tenor, is resorting here. Eugene Bernstein coaches here and has many future singing birds in his class who will some day take flights in the operatic or concert field. Mr. Carpi of the Metropolitan comes to Belmar from Spring Lake (15 minutes) to pay friendly tributes to local admirers. Alexander Kahn, the new Campanini secretary, is sojourning here, not minding the next fall's opera season. There is no complaint about seeing your old friends here; on the contrary, close ties are the results of sojourning in the country town, away from tempestuous New York, and every one is

ALICE VERLET
Belgian Soprano

glad to be away for a while from the eternal noise of the metropolis. Days go by without event. War is unknown here; only the service flags remind of some one who departed for overseas. Those wishing to hear real music may easily reach Ocean Grove by a 10 minute ride. Isn't it ideal? And are we not as happy over here as when spending the summers on the Old Continent? And while writing the present lines, the siren of the engine informs us of new arrivals. From the Overlook House (our quarters), those departing and those coming can be easily seen; few go; many come to stay for the summer. Automobiles creep in with new guests, and again we must add to our list a few Belmar arrivals of artists. There comes the beautiful, winsome, majestic figure of the charming Anna Fitziu, reminding irresistibly of "La Tosca," and after a while the monocled De Segurola of the Metropolitan, and finally the good, healthy looking tenor, Leonid Samoloff. Inevitably one meets these song birds, who once migrated to Enghein, Aix Les Bains, Spa, etc. This is what the war has done, and surely this makes for prosperity in America.

♮ ♮ ♮

### "Hearts of the World"—A Movie Production

Nothing hinders the movie fan from flocking to his favorite amusement place; the heat is no obstacle to his desires; the thermometer climbs, but the movie fan continues to gaze on the screen. If the amusement seeker would be as eager for music, literature and drama, the percentage of them would help the higher arts; but the populace understands not the value of refined entertainments, and the movie producers have no difficulty in filling their halls; movies have hindered the progress of the professional theater, though the latter at its present stage can boast little of being an educational channel. D. W. Griffith, a lover of costly, huge, bombastic productions, went to the red battlefields of Europe, collected souvenirs, photographed actions, employed his eyes in seeing things, and then returned to our shores, where he is now showing "Hearts of the World." You will find immense variety in this film: Romance in plenty for those who still believe in it, in spite of our ultra-materialistic days; adventures for those who find life rather a monotonous affair; war, to stimulate our belief in freedom for all. Some critics decried the film as being a bit exaggerated and far from truth. There may be some exaggera-

CARLO LITEN
Belgian Actor

tion, but "Hearts of the World" will never surpass the realities perpetrated by a boasting race of bloody "kultur." Those who were stirred by "My Four Years in Germany" will again have a sob in the heart, will find their pulsations increased and

their anger multiplied by "Hearts of the World." The pacifists whose motto can be characterized as being the perpetrators of continual wars should take a few quarters out of their pockets and see "Hearts of the World." The production is huge, costly, magnificent, stirring, emotional. The photography is a masterpiece, and for once, perfectly clear to the eyes. As said above, nothing hinders the movie fan. The film attracts large audiences at the Forty-fourth street theater.

### Belgium Feted at the Stadium

After the Fourth of July and the Bastille celebrations, the little valiant nation came in for a share of honors and festivities by our American public. On Sunday, July 21, New York celebrated with Belgium officially, while in the evening a large audience assembled at the Stadium to participate in a musical program with purely Belgian artists. Seven thousand people or more listened to the musical program of the orchestra, conducted by Arnold Volpe and soloists; Alice Verlet, formerly of the Paris Opera; Auguste Bouilliez, baritone, formerly of the Theatre Monnaie of Brussels; Octave Duo, tenor, of the Chicago Opera; Carlo Liten, the famous Belgian actor, and Julia Skolnik, first violinist of the Stadium Orchestra. On this occasion Mr. Bouilliez sang the "Albert First" aria from his own pen and for the first time in America. Several speeches were tendered, and great enthusiasm prevailed.

### The Rivoli and the Rialto

The week ending July 28 the audience was as large as ever, and this in spite of the tropical heat. Selections from "Trovatore" were conducted by Rappe. Mlle. D'Espinay and Mr. Bettini sang the prison scene from the same opera. Greek Evans, baritone, sang "My Angel of the Flaming Cross," by Byron Gay. The organist, Mr. Swinnen, played "Marche Solonnelle," by Alphonse Mailly. As a popular offering, Emmerich Kalman's "Sari" was played by the orchestra. The Rialto for the same week played the overture from "Fra Diavolo," by Auber, and conducted by Mr. Risenfeld. De Koven's "O Paradise," from "L'Africaine," by Meyerbeer, soprano. Carlos Mejia, tenor, sang "O, Paradise," from "L'Africiane," by Meyerbeer. The orchestra also played the waltz from "Eugen Anegin," by Tschaikowsky. Mr. Depew was at the organ.

### Max Rosen Delights Vacationists at Ocean Grove, New Jersey

From a nest of violinists on Lake George, the youthful Max crossed the state line for Ocean Grove, where vacationists numbering three thousand awaited him on the evening of July 25. With the exception of the great Salt Lake Tabernacle and the Chicago Coliseum, the Ocean Grove Auditorium is perhaps the largest hall in the country, with a seating capacity of not less than ten thousand. Even in the country your foe, the "heat," pursues you; perhaps not with the same force as in New York, but lucky on this occasion the weather was clement and therefore the concert the more enjoyable. Some people get sunburned, including the artists. Max had the same healthy-colored cheeks, and the same brilliant complexion as when he played at Carnegie hall; perhaps he spent only a few hours at the Lake George beach, while the balance of the day was spent in practicing. Vacationists from Long Branch, Belmar, and the neighboring resorts came to listen to him. Many perhaps heard him for the first time. Others were old admirers. But the ovation tendered to him after each number was proof of delight, and in our circles we call this a brilliant success. He opened the evening with a rendition of the "Chaconne" by Vitali, followed by the first movement from Lalo's "Symphonie Espagnole," and finally, compelled by the applause, played the "Ave Marie" (Schubert). Other pieces in his program were "Idyl" (Cecil Burleigh), "Slavonic Dance" (Dvorak-Kreisler), and "Caprice Basque" (Sarasate). He gave many encores. It is desirable to eliminate all encores, which are forced by the audiences. The latter should "Hooverize" lights and avoid any prolongation of a concert. The artist also should be more thrifty. We hope that curtailments of useless minutes will be beneficial to everybody. Mr. Rosen's technic was again a point of admiration, approaching perfection; his tone was equally clear, pure and large, in spite of the hall's size; Devoid of nervousness, calm and poised, Rosen handled his bow with a greater degree of surety than in the past, for with more appearances the control of the instrument is attaining perfection. He was given cordial applause and he well deserved it. Lucy Gates, another soloist, again pleased with her lovely voice, and Mr. George Barere, the flutist, gave us cause for having enjoyed his masterful handling of the instrument.

MAX ROSEN

### Caruso-Carolina White at Ocean Grove

This concert was attended by the writer on the evening of July 27, and nearly nine thousand people were present. Of the Metropolitan tenor I have often written. Carolina White seems to have declined a bit in vocal powers since her appearances in light opera. It is said that she is to appear with the Chicago Opera forces, and perhaps at that time we will be able to note a change for the better; meanwhile we may think of her once famous interpretation of Maliella in the "Jewels of Madonna."

### The San Carlo Opera

The four weeks' season of Mr. Gallo's company will be opened in New York on Sept. 2. Maestro Gaetorno Merola, formerly of the Manhattan Opera Company, will be at the baton.

### Rossetter G. Cole at the Columbia University

The invitation to Mr. Cole's lecture reached me one day after the event. I am, therefore, not in position to give a full account. The program is hereby reprinted and hope some other lecture will be extensively reviewed. On July 24, at 4:30 p. m., Mr. Cole gave a lecture on "The Melodrama as a Modern Music Form," illustrated by his musical settings to "King Robert of Sicily," "Hiawatha's Wooing" and "Pierrot Wounded." The event took place at Horace Mann auditorium of the Columbia University. Mrs. Cole was at the piano.

## AMERICAN ARTISTS' CONVENTION

An announcement just received from Lockport, N. Y., lists the following people for appearance at the American Artists', Composers' and Managers' Festival at Lockport, N. Y., the first week of September:

American Festival Chorus, Alfred Jury, Conductor.
Apollo Male Quartet of Boston.
Special Children's Chorus.
American Student Symphony Orchestra, Lynn B. Dana, Conductor.
Chicago Ensemble Trio.
The Artists' Ensemble Trio of Pittsburgh.

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|---|---|
| Martha A. Baker | Grace B. Marcusson |
| Emily Beglin | Myrtle June McAteer |
| Bertha Beeman | Louise Mertens |
| Dorice Bowen | Olive Nevin |
| Mme. E. de Cisneros | Amy Emerson Niell |
| Harriet Case | Viola A. Niland |
| Charles W. Clark | Hazel Peck |
| Meta Christensen | Edna G. Peterson |
| Lacy Coe | Marguerite Potter |
| Isabel Cline | Marguerite Ringo |
| Jessie Comlossy | Carol Robinson |
| Gertrude Darsie | Bertha L. Rodgers |
| George Darsie | Ethel Hague Rea |
| Frederica G. Downing | Anita Rio |
| Maude De Voe | Anna Priscilla Risher |
| Parnell Egan | Mme. Sturkow-Ryder |
| J. Warren Erb | John Rankl |
| Edward Evans | Bessie B. Ricker |
| Lucia Forrest Eastman | Mary J. Sherrill |
| Ruth Bowers Gibson | Clarinda Smith |
| Harry M. Gilbert | Mable C. Smith |
| L. H. Harper | Lucille Stevenson |
| Arthur Hartman | Elizabeth Siedhoff |
| Minnie C. Hubbard | Lou B. Stowe |
| Harvey Hindermeyer | Earle Tuckerman |
| Harriet S. Hemenway | Edith Thompson |
| Frances Ingram | Lillian R. Veatch |
| Margaret Jamieson | Lowell M. Welles |
| Georgia Kober | Ida Geer Weller |
| Richard Knotts | Blanche S. Walker |
| Teresa Lynch | Gaylord Yost |
| Louise Lancaster | Harriet Seymour |
| Winifred Lamb | |

SPEAKERS

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|---|---|
| Leonard Liebling | Hon. W. N. Ferris |
| Prof. George C. Gow | Edward H. Griggs |
| Charles E. Watt | Lynn B. Dana |
| W. H. Hoerrner | George W. Pound |
| Prof. J. Lawrence Erb | Henry B. Vincent |

Others will be announced later.

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| Harry M. Gilbert | J. Warren Erb |

**Sparkes**—The Monday papers contained news of the severe injury in an automobile accident in New York of Leonora Sparkes, soprano, of the Metropolitan Opera Company.

# Organ Accompaniment in the Church Service

A PAPER READ BEFORE THE MINNESOTA STATE MUSIC TEACHERS' ASSOCIATION

By G. A. THORNTON

In undertaking to deal with such a weighty subject as "Musical Accompaniment," I know that I am incurring the risk of having the accusation thrown at me, "Fools rush in where angels fear to tread." In spite of all this risk, I have decided to give you in a short and, I hope, lucid manner, the result of some twenty-five years' practical experience in the field as a church organist. The views expressed are, in the main, my own personal opinions, and you are at liberty either to agree with what I say or to dissent from it.

The subject of "Musical Accompaniment" is one of great interest to the thoughtful musician, especially if he also happen to be an organist. Necessarily, it may be regarded from more than one point of view—the historical, the orchestral, the standpoint of musical composition. All these deserve and will repay consideration, but perhaps, naturally, the organist, having regard to his daily task, will focus his interest upon the practical aspect of the subject, and consider its bearing upon his more immediate work—the work which engages his efforts and thoughts week by week and day by day.

This practical consideration largely regains in value, if a glance be taken at the past. It will serve to give a right perspective and provide a logical basis on which to pursue the study. As we know, the preharmonic period of music was essentially vocal and, though there are ample references in the Scripture records to "instruments of music," it is improbable that these served more than a rhythmical purpose, or to afford varieties in tone color. At a latter period, however, it is an ascertained fact that ancient Greek poets rhapsodized in a haphazard way often to the accompaniment of a lyre or a flute "improvisatori" and the troubadors of southern France. But this was long before the time of written music. The "cold chain of silence" has long hung over this oldtime music and we can only conjecture as to its scope and nature. But passing down the centuries we find no attempt at musical accompaniment, or, more strictly speaking, independent accompaniment, until the sixteenth century. Slightly prior to this we find writers of Madrigals "apt for voices of viols," and though presumably they were more often sung than played by viols, it is quite possible that in course of time they were performed by voices and instruments simultaneously. But, of course, this was only an accompaniment to the extent of merely doubling the parts.

The earliest examples of English church music are after this model and they undoubtedly paved the way for the first attempts at independent accompaniments, which are to be found in the works of Tallis (1529), Gibbons (1583), etc. These are the earliest instances of what may be termed "obbligato" accompaniments as distinct from the earlier "ad Libitum" accompaniments and which, as we have already seen, were mere doublings.

The titles of some of these early works are very suggestive—"Tallis in D, organ part varied," "Te Deum, William Tallis, with variations for the organ," and so forth. These instrumental parts consist of a running commentary, as it were, of the voice part—running in more senses than one, for they contain trills, runs and sundry embellishments which are by no means easy to play, and which to modern ears sound quite grotesque. There can be little doubt that they were not intended at first as accompaniments at all, but as adaptations or "transcriptions" like those of the present day, and it is interesting to note that they served the purpose of organ voluntaries, and, indeed, may be said to be the beginning of that well worn and much abused art form. One of the earliest specimens of this "obligato" organ accompaniment is that in the opening of Gibbons' Te Deum in D minor, but it is unnecessary to pursue this aspect of the question further.

I am sorry that I am unable to place before you some examples of the works I have quoted, but an examination of any of those mentioned will prove of interest.

Most of us are acquainted with the style of Henry Purcell's (1658) organ accompaniments, which mark a great advance on those of the writers of the previous century. His experience in orchestral writing undoubtedly influenced his church works, and his "Te Deum and Jubilate," as far as their accompaniment is concerned, would be regarded in his day pretty much as Wagner's scores are at the present time. To what extent Purcell and the English church composers who came immediately after him were influenced by orchestral development it is unnecessary to inquire—but their accompaniments, though still interlarded with curious ornaments and trills, show the steady progress toward independence which may be traced through the works of Battishill (1738); Attwood, and on through to W. Almisley, Elvey, Goss, S. S. Wesley, Ouseley, Stainer and others to the present day. Having very briefly

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traced the historical development of musical accompaniments, we may now consider the manner in which orchestral writing has been reflected, not only in accompanying writing for the organ, but also in accompaniment or accompanying playing on the instrument. So long as what we may term the Handel Orchestra had its vogue (1685-1759) there was a corresponding treatment of the organ. Without endorsing those superior people whose delight is to disparage Handel, one must admit that his long and powerful influence on the English speaking people was not without its disadvantages. Not only did contemporary and succeeding composers adopt his style to excess, but Handel worship became a kind of fetich. The gray monotony of his instrumentation induced by his excessive use of oboes and bassoons had its influence on the church writers of his day, and the small scale diapasons, unduly bright mixtures and coarse reeds in the Eighteenth Century organs were the concomitants of the prevailing scheme of orchestral color.

A workman is proverbially at the mercy of his tools, and the interludes and accompaniments of the anthems and service music of the period reveal the type of instrument for which they were written. Later, when the orchestra of Haydn, Mozart and Beethoven appeared with its wonderful capacity for expressing beautiful ideas with limited means, we see a corresponding advance in the technic of organ writing, so far as accompaniments are concerned.

It is very interesting to observe the difference in effect between the instrumentation of the "Messiah" as Handel wrote it and the additions made by Mozart. Without justifying or discussing the artistic morality of one man altering or modifying another man's work, one cannot fail to note the increased warmth and more subtle expression as the result of Mozart's additions.

In like manner we cannot fail to notice the distinct advance in the style and material of such an anthem (I speak of the organ accompaniment) as Boyce's (1710-79) "I Have Surely Built Thee an House" and Attwood's (1767-1838) "I Was Glad." The latter was for some time a pupil of Mozart, and this will account in no small measure for his advance on his predecessors. I heard a well known authority once say that the man who had the most influence in affecting contemporary musical expressions and technical style was the great violinist, Spohr (1784-1859). I wonder if anyone ever thought of Spohr otherwise than as an exceptionally gifted violinist, who was exceedingly well equipped in other branches of the art. It would be idle to assume that he was in the front rank of composers or that his music was epoch-making, but I think his "ultra chromaticism"—call it mannerism, if you will—very largely increased the scope of this musical expression of which I have made mention, and I doubt whether such a work of genius as Samuel Sebastian Wesley's (1810-1876) anthem, "The Wilderness," would ever have been written had it not been that one Ludwig Spohr had lived and written some years previously. In this anthem surely accompaniment writing had swung to the other end of the pendulum from that of the early seventeenth century writers; indeed, it has been well said that the section, "Say Unto Them," is an organ solo with bass voice accompaniment.

My object has been to sketch in rough outline the progress of accompaniment writing, and to show the dependence of this, so far as the organ is concerned, with orchestral music. I am aware that the organ and the orchestra are two different and distinct titles, and I call to mind Berlioz' well known simile that they are both Kings, or, rather, one is Emperor and the other Pope, and I venture to say (this is my own opinion only) that the modern tendency to regard or treat the organ as a mere imitation of the orchestra is illogical and bound to fail. As has been well said, "The organ's basic principle rests upon the presence of the diapasons, whereas the orchestra's foundation is formed by the violin family—with their warm, nervous glow. The glory of the organ must always be its distinctive character and its own characteristic features as a complete work of art.

The consideration naturally leads us to that part of our subject which is, perhaps, of more strictly personal interest to us, namely, its practical aspect. The advance which has been made both in organ construction and the enlarged power of musical expression (I use the term in its largest sense) are not without danger, so far as the performer is concerned. I may say that I have no intention of dilating upon the evils of excessive word-painting and the producing of realistic effects, such as thunder, bird whistles, etc., neither shall I labor the well known chestnut about the organist who could illustrate the verse in the Psalms, "They grin like a dog and go about the city."

I believe the hooting of a steamer siren has lately been added to the list of the fearsome effects some mountebank organists affect, but I feel sure that all those to whom I am speaking will, with me, regard with contempt such vagaries. We have long ago put away childish things and we are not likely to play down to the gallery for a little cheap applause.

In passing, I must tell you of an experience I once had on the other side. I was one of a crowd of choirmasters who attended a series of choir lectures given by Dr. Naylor. At this lecture Dr. Naylor spoke of pictorial accompaniments—he was scathing in his remarks concerning the practice—said that no man of any semblance of refined taste would be guilty of such things. The lecture over, we ad-

(Continued on page 28)

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# THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people.

This is in no sense an advertising department, and no items will be accepted for pay

## Clarence Whitehill Attacked

The attack launched upon Clarence Whitehill in the columns of Musical America is the sort of thing that we had hoped all the trade papers had foresworn. It has been a notorious fact that during the past year, when the unprejudiced newspapers have praised Mr. Whitehill, the columns of the trade paper in question have roasted him. Apparently Mr. Whitehill was not advertising sufficiently to please the champion of American musicians.—Musical Monitor.

## Pauperizing Organizations

It has become common practice in recent years for requests to be made to public speakers to give lectures before prominent bodies of men without charge. The reason ascribed has been that "the good of the cause" warranted the donation of the speaker's services, and the publicity resultant on the event would recompense him for his effort. In quite a number of cases these requests have been acceded to, but the beneficial publicity has been strikingly absent.

The men who comprise these organizations are all men of wide experience. They ought to be well enough informed to know that "something for nothing" is an impossibility from a business standpoint, and that the fact that they ask for something for nothing puts them at once in the class of the pauper.

Lecturers should beware of lending their support to organizations of this kind. It is a fundamental of life that men who believe in fair dealing believe in giving value for what they receive. If an organization exists for the purpose of promoting fair dealing it will not seek something for nothing. It is a safe premise that if an organization is formed for the purpose of treating its members fairly, it will have fair dealing as its motto, and will not expect lecturers to give of their time and talents without recompense. If, on the other hand, an organization does not expect more than it pays for, a lecturer is accomplishing no good purpose in helping to consummate its desires.

Organizations will do well to remember, too, that the lecturer who is willing to give "something for nothing" is the type of lecturer to be avoided. He must get his recompense somewhere, and his only way to do this is to "put something over," in other words to sell them something they don't want. If he donates his time and talents he has a perfect right to use them as he pleases—to promote his own interests or the interests of his friends. If he sells his time and talents he obligates himself to use them to promote the interests of the buyer, and to give them real service.—The Platform.

## Like Going Shopping in City of London

In this case you do not "go shopping" literally; the shop comes to you; steams up to you, if you are in one of the many fighting ships of the grand fleet that are keeping the German men-o'-war bottled up behind their land fortifications. This floating ship is the old-fashioned bumboat on a fine, modern scale.

The manager of one of the great London stores realized that there are tens of thousands of men in the grand fleet who, because of the fleet's ceaseless vigilance, have no opportunity to buy many articles, trifling, perhaps, but which go to make life more pleasant. So the manager fitted up an old tramp steamer as a shop, stocked it well, and with the admiralty's permission sent it to the otherwise forbidden waters of the North Sea.

This floating ship proceeds from ship to ship and lies alongside each for a few hours. It has been suggested, with memories of Gilbert and Sullivan's "Pinafore" in mind, that the shop be called "Little Buttercup," who had "ribbons and laces to set off the faces of pretty young sweethearts and wives." On this boat an officer or sailor of the grand fleet has soap and shaving utensils, a frame for his young woman's photograph and notepaper upon which to write to her, a sixpenny novel for the dog watches, or a deck hockey stick if he is among the number—some 90 per cent—of officers who indulge in this furious exercise. There is cocoa for the night watches and potted meat for tea. The pickle and canned delicacy department does a strong trade among the men, for, though rations are good and plentiful, they are not noted for their variety.

The barber shop in this seagoing emporium is working at high pressure all day long and the waiting list generally shows about thirty names.

—Chicago Daily News.

## The Chicago Sales Managers' Club Refuses to Be Pauperized

We wish to place in the hall of fame one group of business men in the United States who do not ask something for nothing. It has become the custom for men who never give goods away to ask chautauqua, lyceum and theatrical people to give free service for a luncheon or dinner to men who are perfectly able to pay.

The Chicago Sales Managers' Association, made up of the executives of many of Chicago's leading industrial institutions, sets this matter in a different light.

Every speech is taken by stenographers and becomes a part of the permanent property of the club. Not a line of the speech is allowed to go to press without the speaker's consent. If he wants the speech for publication it is given him in typewritten form, and to secure accuracy three stenographers are used and notes compared.

On Monday night, June 17, when Mr. Edward Amherst Ott addressed the club, his invitation closed with this statement:

"At a meeting of this kind it is to be expected that you receive your usual fee, including expense of coming in."

We see no reason why business organizations, composed of practical, substantial and successful men, should pauperize themselves. The Moline Club, at Moline, Ill., pays its speakers regular fees and demands the right to discuss the speeches, and expects the man to answer questions and to defend any statements he may make before the club. The entire procedure in these two organizations is on the supposition that they are buying something and have a right to expect it to be delivered.—The Platform.

## "Whose God Is the Belly"

In his letter to the Church of Philippi, the apostle Paul refers to certain persons "whose god is the belly." We fear the members of this cult are still alive and that some of them are among us today. We are in the midst of a great struggle for our dearly bought liberties, the issue of which depends upon the endurance and self sacrifice not only of our soldiers at the front, but of every man and woman in the nation. We have been assured by competent men who have made an expert study of the question that we are threatened with a world famine by reason of the great number of men in the belligerent countries who have been withdrawn from production since the beginning of the war, and that unless we practice the strictest economy, especially in the use of certain food products, such as wheat, meat, and sugar, there is grave danger that our soldiers may not receive a sufficient supply to keep up their strength.

And yet in the face of this peril and the sacrifices being made for them by our brave boys at the front, there are those among us who are apparently unwilling to deny themselves any luxury in the food line which they once enjoyed. The deprivation involved in a meatless or a wheatless meal or in giving up rich cake for a while, to conserve the supply of sugar, is so paltry in comparison to the sacrifices and sufferings of the men at the front that it brings the blush of shame to be compelled to acknowledge that there are any among us bearing the name which has come into such world-wide honor who are not willing to deny themselves even to this small extent. Our boys lying out in the trenches in the cold and mud and rain, enduring the unspeakable horrors of shell and poison gas and liquid fire, in hourly peril of their lives, may go hungry, but these devotees of the belly-god must have their meat and wheat bread and cake as usual.—The Canadian Bulletin.

## As to Ravinia

To those who have the "Ravinia habit," the complete and elaborate stage settings and scenery come as a constant source of surprise. The stage itself is small, but the scenery is always cleverly contrived to make it appear much larger than it really is. Especially was this true of the "Aida" performance, and the Nile scene vied in beauty with much more pretentious productions, making a picture which drew much applause. Credit for this is due Arthur M. Lowrie, executive manager, who is a Scotchman with artistic ideas and who was one of the first to realize that Ravinia could be made one of the show places of the country. He has watched it grow to its present amazing proportions. Louis Eckstein has made all this possible, and to him must go the credit of bringing the high-class Metropolitan stars to Ravinia. It is said that next season the stage will be enlarged and improved, so that the more elaborate operas may be given in their entirety. With the special trains on both "L" and Northwestern Railway, it is a most delightful trip.—Musical Leader.

## Richard Czerwonky—An Appreciation of His Service as Concert Master

The resignation of Richard Czerwonky as concert master of the Minneapolis Symphony Orchestra after eight years of most efficient and honored service, is a memorable event in the history of our city's music. For he was the first to bring and maintain here the highest practice and traditions of the world's greatest violinist in the grand person of Joachim. Mastery over the king of instruments was not an end in itself, but only the servant to the modest and unobtrusive interpretation of the great violin classics. Thus it was most fitting that Mr. Czerwonky should open his solo career here with the orchestra in his master Joachim's own sterling concerto. His two renditions of the mighty Beethoven concerto were beautiful marks of the true disciple's devotion to the loftiest heights of all music.

Our city owes a special laurel wreath of honor to Mr. Czerwonky for his introduction here in January, 1913, of the tremendous Brahms violin concerto, also for his violin part in the Brahms Double Concerto for violin and cello and in Mozart's Symphony Concertant for violin and viola. In his love for chamber music and fidelity to it amid his regular duties and against indifference and material loss, our late concert master also showed the highest ideals in musical art. His introduction of high class novelties like Debussy's quartet, the Brahms Opus 11 string quintet and his production of the famous Beethoven Sextet will long be held in honor by all enthusiasts for the most refined form of music.

As a composer Mr. Czerwonky has already won a place of distinction by his facile, graceful and individual violin and piano works and songs. His piano quintet, exuberant with the romance of his own marriage, is a splendid successor to the rare knightly spirit of Schumann. To gain more leisure for his own composition work is the main motive for Mr. Czerwonky's leaving orchestra work. As he leaves us next week for a summer on the Atlantic coast near Boston, he will immediately throw himself into renewed composition. His own sterling interpretations of violin literature will fortunately be preserved by his phonograph records, which he will also increase in New York during the summer. In the fall he will take the directorship of the violin department of the Bush Conservatory in Chicago. But this directing-teaching activity will fortunately not prevent his being heard in his classical repertory in recitals and orchestra solo engagements in Boston, New York, Chicago and elsewhere. Minneapolis can well be proud and thankful for having had the beautiful reproductive art of Mr. Czerwonky for these past eight years, and it certainly will follow his career with heartfelt interest and gratitude.—Harlow Gale, in Minneapolis Daily News.

## Noted Opera Singer as Greek Fete Star

The singing of several selections by Constantine Nicolay of the Chicago Grand Opera Company will be one of the features of the program at the Greek fete tomorrow evening at Parnassus, the home of Mr and Mrs. D. Jannopoulo at Webster Groves.

Nicolai will be remembered for his effective portrayal of the king in "Aida" at the Municipal theater last summer. He is a Greek and received his training in grand opera in Italy.

He agreed to come to St. Louis to sing for the Greek fete because he appreciates the necessity for raising as large a fund in St. Louis as possible to relieve the distress of the Greeks in Asia Minor.

Orrick Johns will read a prologue especially written for the occasion, and a short talk on the Greek nation will be given by Dr. George Reeves Throop formerly professor of Greek at Washington University —St. Louis Globe-Democrat.

## Noted Musicians Give Much Cheer to Comrades

Camp Cody has a wonderful singer in the person of Chauncey R. Parsons, of the 109th sanitary train, formerly of Boulder, who by competitive contest was declared the best tenor in Colorado, the prize consisting of a trip to New York to sing for the Columbia Graphophone Company, and also to sing in Pittsburgh and Boston.

Another musician of note is G. Davis Brilhart, for

the past three years instructor in piano and theoretical branches in the Colorado state normal. He is an honor graduate of the Indianapolis Conservatory of Music, and studied under the master musicians of the country, touring for a time with America's famous singers. He is also a composer of considerable note.

Both the great artists are charming audiences in and out of camp.—El Paso (Tex.) Herald.

♮ ♮ ♮

## BAND CONCERT AT WINTERSET

### Well Rendered Numbers and Songs by Carl Craven Please Audience

The many people who gathered in the court yard Thursday evening were well entertained with the first concert of the Winterset band. Prof. W. L. Parker, bandmaster, in two or three rehearsals, achieved good results. Noisy, heavy playing was lacking, the various numbers on the program being given with pleasing tone quality and good rhythm. Their next concert will no doubt find a large and appreciative audience present. The band already has an engagement at Perry next week.

A delightful surprise was the singing of Carl Craven of Chicago, a former Peru boy, who drove over from Truro with his brother, Capt. Lawrence L. Craven of the medical staff of Camp Custer, Battle Creek, Mich. The latter being on five days' leave, only a few hours could be spent in Winterset, and Mr. Craven's talents were displayed to the fortunate ones who attended the band concert. His tenor voice evidenced careful training. Perfect diction and real skill stamped him as an artist. He has been in the musical profession for several years as teacher, and in concert work. The two brothers sang together at the close of the program. Mr. Craven expects to enter Y. M. C. A. work overseas very soon. Both gentlemen lived in Winterset some years ago, attending the local high school and making many friends.—Winterset (Ia.) Madisonian.

♯ ♯ ♯

## ST. PAUL, MINN.

Committees and clubs are unceasingly engaged in providing entertainment for the boys at Fort Snelling, the Overland Aviation School, and the different training stations. Committees appointed in many of the churches have arranged to have their cars call for the boys at the camps Sunday mornings, take them to the church services, and entertain them in their homes for the day. The quartet choir of the First Methodist Church has been singing no less than three times a week at the camps. Franklyn Krieger, organist of the church, has been granted leave of absence for a year to carry on work as musical director for the Y. M. C. A. at Fort Sheridan, Ill.

♮ ♮ ♮

Jane Holland Cameron, contralto, with Myrtle Weed, accompanist, was soloist at the University Y. M. C. A. religious service Wednesday evening, July 17. She sang three numbers from the "Messiah," "O Come Unto Him," "O Rest in the Lord," and "He Was Despised."

♮ ♮ ♮

Alfred Greenfield, talented pupil of George H. Fairclough, and soloist of St. John's Episcopal Church, is engaged in Y. M. C. A. work as accompanist for the musical director at Camp Hancock, Augusta, Ga. He is doing wonderful work for so young a lad, memorizing all programs which he plays, and transposing and adapting scores, playing for outside soloists, as well. He is kept busy from 6 to 11 each day, and on Sunday plays for five services for the Y. M. C. A. Aug. 30 he is to go to South Carolina to a conference of musical directors.

♮ ♮ ♭

Charlotte Burlington, another talented pianist and former pupil of George H. Fairclough, has been studying the past year at the Boston Conservatory. She has won the Carl Baerman scholarship over a number of talented students, which entitles the winner to free tuition at the school for one year. George M. Chadwick, director of the conservatory, predicts for her a fine future.

♮ ♮ ♮

Aurelia Wharry, soprano, left June 30 for New York, where she will coach for three months, and later will visit in New Hampshire.

♮ ♮ ♮

Jane Holland Cameron presented her pupils in annual recital at the Church Club, Saturday evening, June 29. She was assisted by Constance Purtell, pianist; Signor Nicholas Briglia, flutist; and Mrs. Frank Hoffman, accompanist. The program follows:

Chorus—America

L'Heure exquise ..... Hann
Diana Olkon
(First appearance)

My Laddie ..... Thayer
Helen Bork

Aria (Magic Flute) ..... Mozart
Gertrude Engel
(First appearance)

Early ..... Chadbourne
Cuckoo Clock ..... Schaeffer
Violet Berg
(First appearance)

Elegy ..... Massenet
Harry Grey

Duet—
Carmenia Waltz ..... Lane Wilson
Whispering Hope ..... Hawthorne
Marie Luedke, Dora Luedke

Voce di donna (La Gioconda) ..... Ponchielli
Marie Gruber
(First appearance)

Wake Up ..... Phillips
Margaretmary Cunningham
(First appearance)

Un bel di vedremo (Mme. Butterfly) ..... Puccini
Ethel Doyle
(First appearance)

Si mes vers avaient des ailes ..... Hue
Luella French Nyhus
(First appearance)

Piano—
Automne, Op. 35, No. 2 ..... Chaminade
Prelude, Op. 23, No. 5 ..... Rachmaninoff
Constance Purtell

Song of Solace ..... Henri Duparc
Dr. Harry Clayton
(First appearance)

Charmant oiseau (La Perle du Bresil) ..... David
(Flute obligato)
Vera Cardoza
(First appearance)

Printemps qui commence (Samson et Dalila) ....
..... C. Saint-Saens
Alice O'Reilly
(First appearance)

Le n'arme que moi ..... Eckert
Mary Mullen

Sunset ..... Buck
Katheryn O'Connell

Prologue (Pagliacci) ..... Leoncavallo
Richard Kennedy Murray

Nymphes et Sylvains ..... Bernberg
Habanera (Carmen) ..... Bizet
Alice Levy

Bell Song (Lakme) .....
Hazel Ahlgren

Pilgrim Song ..... Tschaikowsky
Marie McGuiggan

Il Bacio ..... Arditi
Marie Luedke

Aria (Les Huguenots) ..... Meyerbeer
Ave Maria (Otello) ..... Verdi
Alice Dailey

As the curtains swung back, the pupils, grouped in the center of the stage as a chorus, presented an attractive spectacle; the central group of three girls, gowned each in red, white and blue tulle, emphasized the thought of patriotism, and gave a stirring rendition of "America."

Diano Olkon's singing of "L'Heure Exquise" was an example of what the right kind of training can do for one, and she sang with an admirable degree of control.

"My Laddie," sung by Helen Bork, was effective.

The "Magic Flute" aria was sung by Gertrude Engel with dainty grace and limpid beauty.

Violet Berg's winsome personality more than pleased the large audience. She has a voice of good quality, and sang with unaffected grace.

Harry Grey gave a smooth interpretation of the Massenet "Elegy."

The two duets by Marie Luedke and Dora Luedke were delightfully sung. Both were most attractive in their quaintness; their voices blended beautifully.

Marie Gruber gave a successful performance of the aria from "La Gioconda."

The "Wake Up," by Phillips, was a well chosen number which suited the piquant charm of Margaretmary Cunningham to perfection. Her singing called forth much applause.

Ethel Doyle has a very sweet voice of quality that appeals, and of good carrying power. She was successful in her singing of the "Mme. Butterfly" aria, as was Luella French Nyhus in the lovely French song by Hue.

Dr. Harry Clayton has a voice of good quality, and sang the Duparc song with clearness of enunciation.

Honors surely go to Vera Cardoza, who, for her first appearance, sang the aria from the "Pearl of Brazil" so beautifully. Her fine work was little short of marvelous, and the wonderful flexibility of her voice added much to the charm of her singing. The flute obligato was lovely in combination.

Alice O'Reilly, in the Saint-Saens aria, and Mary Mullen in the Eckert song, appeared to good advantage.

Dudley Buck's "Sunset" was well interpreted by Katheryn O'Connell.

Richard Kennedy Murray, in the prologue from "Pagliacci," both vocally and dramatically, is entitled to high praise.

Alice Levy has a big voice of rich contralto quality. The Habanera was given a distinct dramatic quality, and her singing as a whole has developed remarkably the last year.

Hazel Ahlgren sang wonderfully. She far exceeded the success of her singing the preceding year. Most skillfully was the florid music of the "Bell Song" executed. Flexible is her voice, and her tones are of crystalline beauty.

Marie McGuiggan's deep contralto and experienced singing gave the "Pilgrim's Song" a most satisfactory interpretation.

Marie Luedke delighted a second time in the Arditi "Waltz Song," rhythmically and vocally.

Alice Dailey sang exceptionally well, winning marked appreciation in the two arias from "The Huguenots" and "Othello." Her singing is distinguished by much beauty of tone.

Constance Purtell, pianist and assisting soloist, scored a personal success for her splendid attainments. Chaminade's "Autumn" is a number she has made distinctly her own, and the charming individuality of her interpretation is always delightful. The Rachmaninoff Prelude was played with commanding style.

Great credit goes to Mrs. Cameron for the success of the program. The profusion of beautiful flowers presented to many of the pupils, as well as the gorgeous basket from the pupils to their teacher, attest the enthusiastic personal following of this well known teacher and beautiful singer.

MYRTLE WEED.

## ORGAN ACCOMPANIMENT IN THE CHURCH SERVICE

(Continued from page 25)

journed to the service and there evidently the lecturer forgot himself, for at the words in the Psalms, "He sent hot thunder-bolts among them," he gave us the finest representation imaginable. I suppose that he wanted to prove that he could do it if he desired to. I believe that there is a legitimate place in accompanying for an organist to introduce special treatment suggested by the words he is accompanying. At such words as "Praise him in the sound of the trumpet," an organist is legitimately entitled to orchestrate the music set before him. Whether an organist at such words as "Far, far away, like bells at evening pealing" is justified in switching on the carillon stop, I leave you to argue out for yourselves. I haven't such a stop, maybe I am jealous.

Let us consider for a moment the material, the means, which the organist has at his command, with which either to play as an artist or to descend to the level of the charlatan. He has a more or less complete instrument, comprising all shades of organ tone—diapasons, flutes, stops of string-like quality, reeds, etc. These are of great importance, they are his tools; but of still more importance is the judgment and experience of the individual who has to make use of them. Those who are members of the Episcopal Church would do well to use frequently the collect for Whitsunday, which is "a petition for a right judgment in all things."

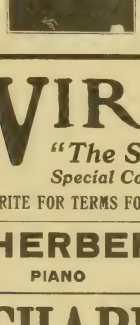
I shall not presume to give you a lesson on the art of organ accompaniment, but without doing this I may offer a few suggestions which are the result of much thought on this very important and interesting subject. First, as regards the quantity of organ in the accompaniment of hymns. I think you will agree with me that monotony ought to be avoided, whether it be the monotony that is of long continued forte tone or that of too much restraint. In short, an artist—and even the accompanying of a hymn can reveal the individual—will follow closely the sentiment of the words and, as far as possible, enforce and illustrate their meaning. A stately hymn, like "O, Worship the King," to such a tune as "Hanover" (in my opinion an extremely fine combination, a model of what the words and music of a hymn ought to be), offers great scope to an organist who is also an artist. Were he to accompany it in a tame, monotonous manner, whether with too much or too little organ, he would miss a fine opportunity; on the other hand, its reference to elemental forces—air, water, thunder, etc.—should not tempt him to portray that which should only be suggested.

In other words, the spirit, not merely the letter, should be the underlying guide and should prompt one to forego any meretricious effects of display and invest the accompaniment with the dignity such noble words should suggest; on the other hand, a hymn of quite a different character—take, for instance, the well known "Jesus, Lover of My Soul"—demands, I need scarcely say, totally different treatment, because of its more prayerful character.

I have cited these two well known, standard hymns, not only because they exemplify the contrasted styles I wished for, but also because they offer an opportunity of discussing a point upon which there is difference of opinion.

Should the value of notes at the end of the lines be observed strictly? I have no wish to be dogmatic, but I venture to think they should. I have heard the last note of the third line of "O, Worship the King" held on considerably longer than its proper value, entirely dislocating the rhythm. This is only one instance among many similar ones, and the accompanist is not entirely blameless in the matter.

A still more flagrant point is the habit some players have of enforcing the punctuation. For instance, should a comma occur in the line—I do not refer to one at the end of the line—an organist will take his hands from the keys and make a corresponding break. Again, I do not wish to dogmatize, but surely this is an artistic blunder. These are things which, in my humble opinion, an organist should never do, but there is another which I think we do too much—I refer to the constant and uninterrupted use of the pedals. Is not an occasional rest for a verse a wonderful relief? Indeed, I have known of a telling effect being produced by allowing the congregation to sing a verse without any organ accompaniment. In the well known "O, God, Our Help in Ages Past" (No. 418), which I cannot imagine sung to any other tune than St. Anne's, a splendid effect may be produced by allowing the verse "time like an ever-rolling stream" to be sung by choir and congregation alone—no organ—and I do not know which is the more thrilling effect—that of the "eloquent silence" of the organ in the unaccompanied verse or the majestic entry of the organ in the following verse. This is a broad, but quite legitimate effect; but what about the various points of more detail, but still points of vital importance? Possibly, and I hope probably, we shall differ here, but I may with all deference give a few of my "confessions of faith." I think an organist, when playing over or giving out the tune should play the voice parts exactly as written with no filling up and with a per-

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fectly "legato" touch. It is not necessary to repeat every note or chord in hymn tunes. A hymn is not an organ piece.

If a chord be repeated in the music it may be necessary to tie one note mostly in an inner part—merely to steady the organ tone. In the melody this repetition of the note should never be omitted. As a general rule the tune should be played over on a fairly soft organ, with or without pedals. After the playing over, the choir and organ should begin the music together promptly on the first note and without any hesitation. The habit of making a long pause after the hymn has been played over, while the organist is collecting his wits or his stops, is inexcusable. In order to secure a good start a preliminary note is sometimes sounded to remind the voices, but this is quite unnecessary and the more one humors a choir, the more one may.

Another rather common trick is that of arpeggiating the first chord. This will, in all probability, produce a ragged beginning, and can never, under any circumstances, sound crisp and satisfactory. I beg to stand opposed, absolutely, to the opinion of such an authority as Dudley Buck, who commends this "combing" of the chord. Sudden contrasts of loud and soft in a line should be avoided in spite of the indications inserted in some hymns. In one book I know I have seen in the last line of "Abide with Me" such dynamic changes: "In Life" (f.), "In Death" (pp.), O Lord, Abide with Me" (mf.). Surely this is expression run mad. I cannot imagine any organist worthy of the name allowing himself to descend to such banalities. You'll have some of your choir tell you as I've had, that these marks are in the book. All I can say is, so much the worse for the book. A very much neglected but perfectly legitimate means of adding variety to the average hymn is the occasional unison verse. This, of course, demands a reharmonizing of the melody. With some, this is a natural gift, and comes easily; with others, it entails some previous preparation, with all it necessitates a good knowledge of harmony. The great danger is that one is tempted to use harmony that is too far-fetched. I know of nothing more impressive than the singing of, say, "O God, Our Help in Ages Past," first and last verses in unison. Unison singing is best fitted, of course, to hymns or verses of a strong, manly type. In reharmonizing of such verses it is a wise thing to have the first chord of such a distinctive character as to command attention and warn all concerned that unisonal singing is desired. To those who desire to see the possibilities of varied accompaniments, I would recommend a book by Dr. E. J. Hopkins, published by Stanley Lucas & Co., London. A sample of this varied accompaniment may be seen in Hopkins' setting of the 32d hymn in our Episcopal hymn book. Many are the troubles the organist has to contend with, and one of the worst is the singing out of tune of his choir. Sharpening is generally caused by singing too loudly and forcing the voice. Be convinced right away that adding to the power of your organ won't bring the voices down to the proper level.

Reduce your organ and try 8 and 16-foot flute tone on the manuals. If this doesn't have the desired effect, then drop the organ entirely for a few measures; this will as a rule bring the choir to its senses. I think of all troubles, sharp singing is the most trying.

We all have to contend from time to time with singing flat; generally, I notice the tendency to fail in this direction is at the end of a service. Then it is perhaps caused by tiredness; when it comes early in the services many causes are given for it. The weather, or the lack of proper ventilation. The moment it is noticed, I think, the only thing to do is to start in at once and brighten up the tone by the addition of a few 4-foot stops. I have found that giving prominence to the melody and keeping the other parts subordinate has a very beneficial effect in remedying this most prevalent defect. Am I not right in saying that too much attention is given to equipping ourselves to do solo work on the organ at the expense, I am afraid, of the far more important and artistic branch of accompaniment? I might go on to enlarge on these and similar points, but it is not necessary.

To assume the role of a teacher is what I should shrink from. I have simply offered you with all diffidence a few suggestions, concerning this very interesting subject of musical accompaniment, and I sincerely hope that they may prove acceptable and at all events provide some little "food for reflection and thought."

———♯♯♯———

## FURTHER DATA CONCERNING PETERBOROUGH PLANS FOR CONVALESCENT WAR SUFFERERS

(Provided by Mrs. MacDowell)

The Government has been most kind and interested in our plan to house convalescent war sufferers, but we face a great difficulty. Nurses and doctors are so few for even the large hospitals that the Government will not be able for the present to undertake any place where less than a thousand men may be cared for, though they say that later on there will be great need of such places.

In the meantime, already realizing our possible usefulness on a smaller scale, we have moved our colony into small quarters and are equipping the large buildings and the studios near by for the invalided men who are no longer technically soldiers. They may be Y. M. C. A. or ambulance men, perhaps not wounded, but ill and broken down.

We will arrange the place for twenty-five and risk starting it with the small sum I have gathered, feeling sure the moment we have people there the funds will come in.

Some Government men have been quite frank in saying in this way there will be little risk to our buildings, but they fear great damage being done, should no choice be possible as to the men coming in, as would be the case in a Government camp. With a smaller number we would try to have those coming to us either from the artist or professional classes. They would be the ones to more fully appreciate the place, and indeed this officer I am quoting doubted whether the ordinary soldier would want to come to us.

We ourselves are having a desperate struggle to keep up the colony work and the general care of the place. We hope to make it possible this season, but it is only because the colony has become a really co-operative affair. Every member helps on the farm or in some other useful way.

## WESLEY M. E. CHURCH

At Wesley M. E. Church last Sunday morning, in the absence of the regular quartet, a solo was heard from Louise Watt, mezzo.

Miss Watt, a pupil of Mrs. W. S. Bracken, has a voice of good quality, which she uses with much good taste and back of which is a goodly equipment of musicianship.

Her number on Sunday was Gounod's "There Is a Green Hill," which she sang with fine effect.

The organist of the church for the Summer is Fanny Mapes, a pupil of Emory Gallup. The organ at Wesley is a good sounding one, without much variety of effects, however, and Miss Mapes not only played good and musicianly accompaniments, but also was heard to advantage (for offertory) in the well known and equally well liked "Berceuse " of Clarence Dickinson.


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that occurs to us to do for the summer is to invite the sending to us of names and addresses of teachers of music who are interested in modern educational works.

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## AMERICAN QUARTET

The American Quartet, composed of male voices, McElroy Johnston and John Craig, tenors, and Dr. Carver Williams and William Beard, bassos, has been engaged by the Coit-Alber Chautauqua Company for the month of August. The singers will give afternoon concerts and evening performances of "Faust" throughout Ohio, Illinois, Michigan, Iowa and Missouri. Their engagements include such towns as Charleston, Ill., Rockville, Ill., and Bay View and Ludington, Mich.

The "Faust" version which they give (in costume) is an exceedingly interesting one. The ordinary opera-goer would hardly believe that it could be so arranged for male voices as to make a very clear and connected story. But anyone attending the dress rehearsals, held last Saturday evening at the Cosmopolitan School of Music, would have seen that this was successfully accomplished. Mr. Beard, in announcing the program, told the story of the opera in the same way in which he would tell it to a Chautauqua audience, who would be, for the most part, unenlightened. Mr. Johnston appeared in the role of Faust, Dr. Williams as Mephistopheles and Mr. Beard as Valentine, while Mr. Craig furnished a steady and reliable accompaniment.

The first act, between Faust and Mephistopheles, was given complete. Mr. Johnston, who is a Minneapolis singer and teacher, possesses a voice of sterling quality, very enjoyable in solo parts and rich in ensemble work. In the opening scene he showed that he was not only a good singer, but possessed of definite dramatic poise and ability. The fact that he seemed (behind the scenes) to have a little trouble in divesting himself of the hoary beard and reverend cloak (or was he loath to part with them?) did not in the least degree lessen the impressiveness of his reappearance as the handsome Faust, nor affect the artistic climax which he reached in the closing duet.

Modesty prevents this writer from sounding the praises of Mephisto.

In the second act Mr. Beard brought out very cleverly in voice and action the heroic character of Valentine. His voice, often heard in Chicago and well known for its mellow quality and keen interpretative power, showed up to great advantage in the dispute with Mephisto.

The Garden scene was given, then the Cavatina, which was done by Mr. Johnston with remarkable fervor, especially considering the fact that the objects of his arduous passion were entirely lacking, both house and maid. In spite of this he took the high C with as much vocal ease and spiritual enthusiasm as if it were immediately intended for Marguerite's eager ears.

From this the score is cut to the Serenade (Act IV), the performance ending with the death of Valentine. This brings the story to a divergent but perfectly satisfactory conclusion. Mephisto quite outdid himself in the serenade, Valentine died nobly and the final trio was unusually impressive by reason of its position.

The quartet is excellently chosen and should score great success on the road this summer. MARY CARVER WILLIAMS.

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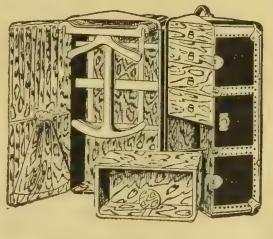

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AUGUST 9, 1918

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# Music News

Vol. 10 No. 32

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, AUGUST 9, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

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# Music News

Vol. 10 Chicago, August 9, 1918 No. 32


# Editorial

PASSING COMMENT

A great many Chicago musicians have gone into war service of one sort or another and they are still going.

During the week past Music News has had notification of the departure from the local musical field of three prominent figures—M. J. Brines, George Nelson Holt and Carl E. Craven.

Comment on the coming war work of Mr. Brines, a very popular man and fine singer, was made in our columns last week, and we shall have more to tell of him later.

Mr. Craven, also a tenor and one who recently has been fulfilling a great many important engagements, is leaving very soon for Y. M. C. A. work overseas.

Mr. Holt, one of the standard vocal teachers of the city and a man whose personal friends number legion, is going to do special Red Cross work.

♮ ♮ ♮

A letter from Edward Eilert, a popular young Chicago baritone, tells of his work at Great Lakes Naval Training Station.

He is engaged by the Y. M. C. A. and has charge of the music and entertainments at the Big Ravine.

The chorus of jackies there often numbers between seven and ten thousand, and Mr. Eilert says "it is a great pleasure to sing to them and lead them in the songs they like to sing."

♮ ♮ ♮

Clarence Loomis, a brilliant young composer-pianist, who has lately joined the ranks of benedicts, has been called to war service from his position on the faculty of the American Conservatory. And this emphasizes anew the long list of young teachers who have gone from that institution.

This list includes Harris Vail, pianist and organist; Leo Sowerby, composer-pianist; Frederick Persson, pianist; Dean Remmick, William Hauser and Noble Cain, all young teachers of piano, and John R. Hattstaedt, son of President Hattstaedt, and himself manager of the conservatory.

♮ ♮ ♮

The following letter from Edna Macdonald tells of musical activities at Great Lakes:

"It is a great satisfaction to find how willing our Chicago musicians are to give their services for the benefit of the jackies. During the Summer the two musical clubs of Evanston have had charge of furnishing entertainments at Great Lakes every Friday evening, and you will be interested to know some of those who have responded to our request for their services.

"On June 21 Vida Llewellyn, concert pianist of La Grange; her sister, Ruth Llewellyn, soprano; Ruth Tyler, soprano, and Miriam Lewis, reader, gave a fine program.

"June 28, John B. Miller of the First Congregational Church Choir of Evanston, a member of the faculty of the Chicago Musical College, and Rollin Pease, baritone, also of the Congregational Church Choir and a member of the faculty of Northwestern University School of Music, appeared. John Doane, formerly head of the organ department of Northwestern University, now a member of the Fifteenth Detachment Band at Great Lakes, accompanied them.

"July 5, Veronica Murphy, pianist; Franz Listemann, cellist of the New York Symphony Orchestra, son of the violinist Listemann, who used to be in Chicago; Julia Morse, soprano, pupil of Mary Peck Thompson, and Mary Synon, reader, were heard.

"July 12, Belle Macfarland of Park Ridge, formerly violin teacher in the Columbia School of Music; Mary Porter Pratt, organist of the Winnetka Congregational Church; Mrs. Merle Eshbaugh, reader, and Mrs. H. F. Dickinson, pianist of Highland Park, gave the program.

"July 19, Mrs. Harvey Brewer, violinist, president of the MacDowell Club of Winnetka; Ruth Hypes, soprano, formerly of the choir of the Second Presbyterian Church of Evanston, and Mary Porter Pratt appeared.

"July 26, Margaret Fabian, soprano, of the faculty of Northwestern University, accompanied by her sister, Mary Fabian, and Mrs. George B. Macdonald, reader, gave a program, and on August 2 Rollin Pease again was heard in some solos and duets, with Mrs. Myrtle Hatswell Bowman, soprano, of the faculty of Northwestern University.

"The programs for the rest of August and for September look just as good as those we have had."

*¶ The man who is worthy of being a leader of men will never complain of the stupidity of his helpers, of the ingratitude of mankind, or of the inappreciation of the public. These things are all a part of the great game of life, and to meet them and not go down before them in discouragement and defeat, is the final proof of power.*

*—Elbert Hubbard.*

## A NON-CONDUCTOR

At an amusement park last Sunday afternoon a musician from the ranks was conducting in place of the regular leader, who was ill. In the middle of the program came up the furious storm of wind, thunder and lightning, which last struck here and there in dangerous proximity to the pavilion.

After the storm one of the musicians asked the question: "Why, do you suppose, was our pavilion not hit?" "That's easy," replied another; "we had a non-conductor at the bat-on."

♯ ♯ ♯

**Dunning**—Carrie Louise Dunning is now in Chicago, holding a Summer class at All Souls' Church, 65th street and Woodlawn avenue.

## GABRIEL

Ethel Wakefield Gabriel, mezzo-soprano, who has lived for the past year at River Forest and who has already become a very prominent factor in the musical life of that

ETHEL WAKEFIELD GABRIEL

community, spent the two years previous in Minneapolis, where she was prominent musically and where she taught with much success at the Northwestern Conservatory of Music.

In River Forest she has been director of music at the First Presbyterian Church, and besides appearing frequently as soloist has developed already a fine class of vocal students.

She sang last Winter with much success in the series of concerts at Community Hall, Oak Park, one of the features of her program being a number of songs from the pen of her husband, Charles H. Gabriel Jr., a well-known song writer.

Mr. Gabriel has devoted much time to writing and has recently finished a new patriotic song which will, unquestionably, have a big sale.

Last week Mr. Gabriel was called to the colors and is now in war service.

During the Winter Mrs. Gabriel was the

CHARLES H. GABRIEL, JR.

first to sing in public a song by Charles H. Gabriel Sr., which has since had a distinct success. This song is very much apropos of the times and is called "Should the Stars in Your Service Flag Turn to Gold."

### HARRY T. POLK

Harry T. Polk of Valparaiso, Ind., has been playing a series of vesper organ recitals at the First Presbyterian Church that have attracted capacity audiences and the most flattering press comment. Mr. Polk has played six years in this church and is completing his fourth consecutive year at the Schelling Theater, where his brilliant playing has been a feature since the house was opened. Eric De Lamarter is coaching Mr. Polk in these recitals.

The program played July 28 follows:

Persian Suite ..... Stoughton
The Courts of Jamshyd
The Garden of Iran
Saki

Mr. Polk

Aria from Nadeshda ..... Thomas

Bessie Brown Fisher

Andante-Seraphique ..... Debat-Ponson
The Nightingale and the Rose ..... Saint Saens
Toccata in D minor ..... Nevin

Mr. Polk

By the Waters of Minnetonka ..... Lieurance
Dear Lad o' Mine ..... Branscombe
The Bells of Youth ..... Speaks

Miss Fisher

Grand Offertoir de St. Cecile, No. 2 ..... Batiste

Mr. Polk

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## JOSEPH DE VALDOR

Music News shows on its cover page today a likeness of Joseph De Valdor, its New York Correspondent as well as Foreign Representative.

In the early days of his connection with the paper Mr. De Valdor prepared music news notes from every foreign country, for he speaks, reads and writes fluently French, Italian, Spanish, English and Roumanian—even including, until the war was under way, German.

The past eighteen months have witnessed an almost entire cessation of the receipt in this country of foreign music papers of correspondence, and therefore this phase of Mr. De Valdor's work has been (temporarily) abandoned.

But, during that time he has been installed as our New York Correspondent and has had, for the past season, entire charge of that important part of our field.

Mr. De Valdor is a Frenchman and was educated in journalism and music at Lausanne, Switzerland.

He has been connected with both branches of endeavor ever since he was seventeen years of age.

In New York he has made a host of friends and has been responsible for the fact that Music News has greatly widened its acquaintance and sphere in that city.

He is regarded as a most wide-awake as well as a thoroughly fearless critic and his letters have been comprehensive as well as thoroughly interesting.

He is, naturally, and entirely as he should be, very loyal, both to America and to France, and has been outspoken in his denunciation of everything German in the New York music field.

This has led to considerable friction and one faction of German-dominated singers attempted to drive him from the New York field.

One singer in particular was much incensed, because of his strictures and threatened a law suit against him, afterward making a bluff at taking the matter up even in Chicago. All this has ended in mere smoke and the patriotism of Mr. De Valdor has been amply justified and proven.

The coming season in New York bids fair to be a thoroughly fine one, in spite of the war conditions, and Mr. De Valdor promises to give even more careful and sympathetic attention than last year, and as a result it is safe for Music News to guarantee that the freshest as well as the most complete comment and review of the New York situation will be found in our columns every week.

C. E. W.

**Holinger**—At the All-American Day celebration of the Woman's Committee of the Council of National Defense (Illinois Division) at the La Salle Hotel, on July 30, there was an interesting group of Songs of the Republics, including "The Oldest" (Switzerland), "The Youngest" (China), "The Nearest" (France) and "The Dearest" (America). Miss Elsa Holinger, soprano, representing Switzerland, sang a very old Swiss song in Swiss costume, and the applause greeting her effort constituted one of the big demonstrations of the afternoon.

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Loretto Sheridan — Mabel Rippe
Celia Ellbogen — Louise Bridges
Anna Louise Daze — Mildred Schooler
Verness Fraser

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Frederick Carberry — Blanche Van Buren
Augusta Lenska — Zerline Muehlmann
Anna Griewisch-Kheiralla — Mabel Rippe

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Harry Weisbach — Ruth Breytspraak
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———— ### ————

**Waixel**—Scores of musical friends of Julia R. Waixel were shocked to read of her death in the Monday papers. Mrs. Waixel, very popular in Chicago, her home, has spent a number of years in New York, where she was in great demand as a coach and accompanist. She was a woman of the finest personality and characteristics and had scores of friends in both Chicago and New York.


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## ATTRACTIVE PROGRAM AT THE GREAT LAKES

On last Wednesday at the Great Lakes two special programs were given by Eleanor Eastlake and Kathryn Keirnan, duet singers, and Helen Campbell, pianist.

The Misses Eastlake and Keirnan appeared recently at Ravinia as well as in several other localities, and have on each appearance met with a success which presages for them a splendid career in their chosen novelty, the duet program.

At Great Lakes they sang both at Camp Paul Jones and at the detention camp, and were royally received at both places.

Miss Campbell, a fine solo pianist as well as a most intelligent and sympathetic accompanist, was also a distinct feature of the programs and was included in the fine reception accorded.

———♯♯♯———

**Bingham**—A large audience warmly welcomed Mrs. Helena Bingham Burton when she appeared on the chautauqua platform last Thursday evening in Salida, Colo., with Miss Myrtle Thornburgh, the operatic soprano. Miss Thornburgh gave with splendid dash and enthusiasm Miss Bingham's "Song of the Open Road." She has added this fine song and also the "Rock Him to Sleep" to her programs for the rest of the season. Several of Miss Bingham's fine scriptural songs will find use with her in her winter season in New York, where she has choir work of the highest order. Miss Thornburgh's co-artiste in the chautauqua season is Miss Gladys Brainard, a pianiste of splendid attainment.

# Music in Chicago

## STUDIO RECITALS GIVEN BY MRS. MANN

Mrs. Ellen Kinsman Mann is having a thoroughly successful Summer session throughout August, with an unprecedented attendance of young singers, the special object of most of whom is to prepare for lyceum work a branch of the teaching profession, in which Mrs. Mann is expert.

There are scores of her pupils in public work at this moment and many more have made successful tours in the past, while a great many are now either under future contracts or rapidly approaching the place where they will be ready for the stage.

To illustrate the work being done this Summer, Mrs. Mann has instituted a series of 4 o'clock Saturday Afternoon Musicales, when, with the expert and resourceful assistance of Beulah Taylor Porter at the piano, she will present many of her best pupils.

On last Saturday the two young artists heard were Blanche E. Snider, soprano, and Helen Volckmann, contralto.

Miss Snider has been heard repeatedly during the past year and has proven herself expert in a most satisfactory degree in all the artistry which goes to make up impressive singing and she has shown also that she has a style and a finish of interpretation which place her very much in advance of the average of young singers. Her voice is of beautiful quality and her musicianship undoubtedly fine.

On Saturday she displayed remarkable breath control (and consequent legato singing) in Handel's "Come, Beloved," while her reading of "When the Boys Come Home" was strikingly bravura.

In "Good Morning, Mr. Sunshine" (Lehmann), she again disclosed that intimate touch in which she is so adept and so pleasing, and sang also with good effect "Chanson Provencale" (Dell'Acqua), in all these excelling signally in her enunciation of text.

Miss Volckmann, the possesor of a rich, vibrant contralto, was at her best in the Mendelssohn (St. Paul) "But the Lord Is Mindful," showing great advancement and good concert style also in the Aria from "Nadeshda," so much used by contraltos, i. e., "My Heart Is Weary."

Grant Schaefer's "The Sea" was sung with good emphasis and enough force. MacDermid's "Sacrament" was charming, and Wetherly's tearful "Danny Boy" made its usual good impression.

Next Saturday, August 10, the program will be given by Martha Stelzl, soprano.

C. E. W.

———♯♯♯———

## EMILY E. BERGER

Emily E. Berger, a popular Oak Park contralto, has been re-engaged for the quartet in the First Baptist Church in that suburb.

Miss Berger appeared recently in recital before the students of the Lake Forest National Summer School and also at Gary, Ind.

Miss Berger has studied with several of the leading vocalists of Chicago and has a fine repertoire, as well as polished concert style.

## FOURTH PRESBYTERIAN CHURCH ORGAN RECITALS

Program for Thursday afternoon, August 15, 4:30 o'clock; Eric De Lamarter, organist and director of music; Edward Atchison, tenor, assisting:

Prelude in B minor
Chorale-Preludes:
When In Direst Need
From Heaven, the Angel Choir
O Man, Bewail Thy Sins
Aria: See What His Love Will Do
Fugue in D major
Aria: What Overflow of Goodness
Toccata in F major
.... J. S. Bach

On Thursday afternoon, August 22, at 4:30 o'clock, A. Leslie Jacobs of Fort Wayne, Ind., will be the visiting organist. Program:

Toccata and Fugue in D minor.....J. S. Bach
Gavotte (17th century) .....Padre Martini
Will o' the Wisp .....Gordon Balch Nevin
Pastorale .....Cesar Franck
Reve Angelique .....Anton Rubinstein
Romance .....Claude Debussy
Barcarolle in E minor.....William Faulkes
Prologue .....James H. Rogers

———♯♯♯———

## L. EARL ABEL

L. Earl Abel, a young Chicago composer, who has made a thorough study of organ playing under John Norton, has been serving for two Sundays as substitute organist at St. James' Episcopal Church, Chicago.

For more than a year Mr. Abel was the very successful organist and choirmaster at the Church of the Good Shepherd, although even now he is only nineteen years of age.

He has just accepted the position of organist at the handsome Luna Theater in Lafayette, Ind., where a part of the equipment is a good organ.

———♯♯♯———

**Miller**—Reed Miller and Mrs. Miller (Nevada Van Der Veer) are spending the Summer at Otsego Lake.

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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

### Movie Music in Milwaukee

Probably no city of its size can boast the high standard in the music of its motion picture theaters that Milwaukee can. The Butterfly, Alhambra, Strand and Merrill all have orchestras that occasion astonishment among visitors.

When Madame Petrova was here in behalf of the War stamps, she became greatly interested in the Butterfly orchestra. The Polish actress is a musician of great ability and the composer of several pieces herself. She remarked that it was the best orchestra she had heard outside of New York City, and she had visited eighteen cities.

She also complimented George Lipschultz, the director, on his playing, and he played a solo especially for her, upon which Petrova presented him with her photograph autographed with the following phrase, "To the violinist and the leader of the best orchestra I have heard since leaving New York. With every kind wish and in appreciation."—Milwaukee Sentinel.

### Silvio Scionti in Chicago Recital

Silvio Scionti, pianist at the Cort theater, was ready with his second group when I entered, and the choice was a flattering one for the talents of this local artist.

The Intermezzo in E major and E minor, and the Capriccio in B minor by Brahms are all exquisite music. They were played with lovely tone and sentiment by Mr. Scionti, causing me to regret not being able to hear more of the program.—Herman Devries in Chicago American.

Silvio Scionti intrusted his annual piano recital to the capable managerial hands of F. Wight Neumann, and due to that fact and his own popularity the delightful Cort theater was filled with an enthusiastic audience.

Scionti, in spite of his duties as a successful pedagogue, has not forgotten that he is also a very good pianist, and he again ably demonstrated that fact at this recital.

He is temperamental to a satisfying degree; has a warm, rich tone, and the technical equipment that enables him to deliver with ease the musical message as he feels it.

His program was drawn from Beethoven, Brahms, Schumann and Chopin.—Henriette Weber in Chicago Examiner.

### Choir Boys Few and Worse

Not only the shortage of choir boys, but a distinct deterioration in the product itself, is noted in England, and may soon be an added war horror in this country. The editor of the Organist and Choirmaster of London, who shows his understanding of and fondness for choir boys by referring to them as "these curious creatures," sets forth some most lamentable facts in the following:

In addition to the depletion of church choirs caused by the withdrawal of men for military service, one hears that there is in all quarters an extraordinary difficulty about choir boys. These curious creatures used at one time to consider it an honor to belong to church choirs, but apparently at present they regard it rather as a favor to those concerned. With their fathers absent on the service of their country and their mothers perhaps occupied in war work, it is not surprising that they are now generally scarce, and when obtained, uncontrollable; and in metropolitan districts, at any rate, choir boys are at a premium.

From the church point of view it has to be admitted that there is an enormous degeneration in choir boys, in comparison with, say, ten years ago. For one thing, they can obtain more pay for an hour of out-of-school-time work than for the exacting demands of the church, time for time. Such difficulties increase the work and responsibility of the parish church organist and choirmaster, but we know of few, if any cases where his salary has been increased on a war-time basis.

When the period of reconstruction comes there will have to be a regeneration of the choir boys, it seems. It is to be hoped that it will not stop with mere restoration of the status quo ante bellum, but will make him something so good that it will be far beyond anything history so far has recorded.—The Diapason.

### Unmitigated Gall

It takes a German to display gall of a kind that would make any other mortal blush with shame. The New York Review of recent date states that agents of the Department of Justice have been investigating an attempt to start a German opera company in New York.

"Otto Goritz, German basso, dropped from the Metropolitan Opera Company last season, encouraged in the experiment of attempting to sing the repertory discontinued at the Metropolitan by his cordial reception in German comic opera at the Irving Place theater last spring, has petitioned the Federal authorities to permit him to install German grand opera at Terrace Garden.

"Goritz proposes to open the season on or about Aug. 15 with a repertory including Lohengrin, Tannhauser and other German operas. Many of the singers dismissed by the Metropolitan, it is said, have been refused permission to return to Germany, and the argument is being advanced that they should be given an opportunity to earn a living by means of the proposed season in German opera.

"Of course, the thing will not be done. The authorities would not permit it even if public opinion would, because such an enterprise would be a hotbed of enemy propaganda. The astonishing fact is that Goritz could display such unmitigated gall as to propose such an undertaking. The plain truth is that the government has been too lenient with such rabid, impertinent and dangerous foes within our gates as Goritz and his like. Every one of his ilk should be in an internment camp."—Musical Advance.

### Charles Gounod

The centenary of Gounod was observed in London and Paris. His talent was again discussed in print. Mr. Louis Delune, for example, wrote a long article about him for the June number of the Nineteenth Century.

What is to be said of Gounod today? What will be said of him fifty years hence? M. Saint-Saens, who delights in paradoxical statements, calmly asserts that Gounod will be remembered by his oratorios, not by his operas. We even find Mr. Delune characterizing "The Redemption" and "Mors et Vita" as "admirable," works "of which the science, lucidity and nobility of expression cannot be too much praised." Gounod himself towards the end of his life said that "Polyeucte" was his greatest opera. Thus does a parent sometimes favor a stupid or misshapen child. To the public of today Gounod is the composer of "Faust," "Romeo and Juliet," the Bach meditation, the Serenade, the Sanctus from the St. Cecilia mass, and an air or two and a chorus from "The Redemption." Few of his songs are on the recital programs. "Mors et Vita" is practically unknown, as is the really fine "De Profundis." "There is a Green Hill" may yet be heard in a church service; "Nazareth" may be trotted out for a Christmas festival. Two airs from "The Queen of Sheba" are war horses with a few singers. When all is said, Gounod is the composer of "Faust." There's no denying the fascination exerted by this opera.

It is true that Boito's "Mefistofele" is nearer to Goethe's poem and is therefore the less firmly knit opera. Boito's is a string of episodes. There is nothing so dramatically intense in Gounod's "Faust" as the prison scene in "Mefistofele" with Marguerite's haunting air and the frenzied maniacal cadenza. There is nothing in "Faust" so naively charming in its originality and naturalness as the final hide-and-seek quartet of Boito's garden scene. The Mephistopheles of Boito, also of Berlioz, is more like Goethe's fiend than the bon diable of Gounod, a good fellow gone wrong, as Mr. Delune justly says, in spite of Mr. Marcoux' and Mr. Baklanoff's efforts to make him demoniacally cynical and sinister. Gounod's Marguerite is more or less of a glove-box beauty. On the other hand, there are truly dramatic pages in the first scene; the Kermis is well invented, and the church scene is admirable throughout. Add the death of Valentin. The audience, however, accepts the opera "in bulk" as Victor Hugo accepted Shakespeare. It almost always craves a repetition of the Soldiers' chorus, and is excited over the final trio.—The New Music Review.

### Promising Outlook for Milwaukee Season

The Pabst Theater Concert Course at Milwaukee, opening October 24, will include an attractive group of recitals and concerts. The Pavley-Oukrainsky Ballet, in company with the Little Symphony, will open the course, to be followed on October 28 by Eddy Brown, violinist, November 25; Leo Ornstein, pianist, and the Flonzaley Quartet on December 2. Riccardo Stracciari, one of the world's elect in baritones, will sing January 6. Harold Bauer will give one of his monumental programs February 10, and Lucy Gates appears March 6. Arthur Shattuck and Olive Nevin, mezzo-soprano, are also scheduled for appearances, but their dates have not yet been arranged.

The Chicago Symphony Orchestra season includes ten concerts, beginning November 4. Announced as soloists are Mabel Garrison, Mischa Levitzki, Charles Brueckner, cellist; Harry Weisbach, Alfred Barthel, oboe, and Alfred Quensel, flute.—Musical Leader.


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# Theaters

## "HEARTS OF THE WORLD"

For nineteen weeks the D. W. Griffith super-picture of the war, "Hearts of the World," has been on exhibition in Chicago, and a much longer run is curtailed because the controlling interests of the Colonial are anxious to put that playhouse in readiness for a Fall opening; so the cinema drama will unreel itself nightly at theaters outside of Chicago.

Much has been said about the realistic genius of Griffith, whose rise from the unknown obscurity of an extra man in a stock company to the peer of movie concocters has been almost miraculous.

His keen insight into human nature is liberally demonstrated in the striking contrasts he indulged in pictures from his earliest days and particularly in his present success. First we see the gentle French countryside, its cattle grazing peacefully and its people under the thrall of the music of her moonlight, the perfume of her blossoms and the charms of the streets and pathways and the streams; while, on the other hand, we see the same countryside in the clutch of war, its stone houses crumbling from the shock of the shell and its people wounded and dying in the roadways they so oft traversed in times of peace.

It would be hard to surmise just how much of this feature was taken in France, yet statistics prove that Griffith slipped away to the shell-torn scene of European strife, traveling on the steamer that carried over our first contribution of men to the Allies. With him he took the Gish girls (Dorothy and Lillian), Bobby Harron, George Seigmann and others, and while under bombardment many times laid the foundation of the magnificent old-fashioned play with a new-fashioned theme.

It is a straightforward narrative; the scenario opens in a small French village in time of peace, where live the two American families whose heads of the house have crossed the water to the quaint village in quest of fame and fortune. Marie (Lillian Gish) is the daughter of one painter, and Douglas (Robert Harron) is the eldest son of the other. And they live next door to each other, so it is a natural event—the love of these two. Marie and her lover are in the midst of great preparations for their coming wedding when the great war breaks out; and though Douglas is an American citizen, he joins the little village men in its first call, for, as he reasons, "if a country is good enough to live in it is good enough to fight for."

So off he goes to the outskirts of the village to stem the onslaught of the Hun, while Marie sadly closes the cedar chest in the room where she dreamed sweet dreams of what was to be and where she puts her sweetest one away. And the loved ones at home go about their work, little realizing the impending danger that threatens them till the first enemy shell bursts in their midst and the victims fall torn and wounded all around. Then begins the awful toll of war. Houses are leveled and everywhere the refugees are urged on by the poilus to leave their broken little world.

Marie is separated from her mother and her aged grandfather, both of whom are victims of the first shell, while the father of Douglas is blown to atoms by the shell that destroys their home. Later, in the dingy cellar (where hysterical humanity seeks shelter) the girl comes upon her dying mother, who expires in her arms, and the girl, frail and beautiful, completely loses her reason and wanders toward the scene of the battle as the bells jangle sweetly out of tune. She comes upon the wounded form of her lover, and, thinking him dead, wends her way back to the village, where the enemy has made his headquarters at the inn kept by a woman agent of the Wilhelmstrasse. The town, under martial law, is subject to compulsory labor, and women, young and old, are set to work in the fields until they are exhausted either from the taxing work or the lash of the whip which the brutal overseer exercises freely.

Meantime the boy recovers in a base hospital, returns to his company and is sent on a dangerous mission into the enemy lines disguised in the gray uniform of the Hun. Under cover of a driving storm he gains the enemy line and secures the desired information, and while he easily hoodoos the men, the officers are not so gullible. After a hand-to-hand battle he bests two husky boches and creeps across No Man's Land to a shell hole, lying there in the slime and mud for two days till the appointed time to give the signal, and makes his way back by way of the inn, where he accidentally meets Marie. Worn and exhausted, he bears up until he reaches her little room and succumbs to the fatigue that possesses him. After the girl stabs an orderly who has discovered her lover they flee to the unused upper room, where their escape is made impossible by a constant bombardment by snipers on one side and the threatening presence of Von Strohm (George Seigmann) and his men on the other. When all seems lost and only a question of seconds seems to stand between the lovers and death, "the little disturber," who has figured prominently thruout, hurls a bomb that finishes Von Strohm, and the myriad of soldiers who have driven the enemy into retreat save the day.

As an epilogue we see the boy and his brothers, the girl, the "little disturber," M. Cuckoo, and the village carpenter all on a furlough in Paris, and our hearts proudly thump as we see through their eyes our own brave khaki-clad boys swing under the windows of the hotel up the street to join the Allies to bring victory home.

The cast was chosen with uncanny fitness for their roles. Lillian Gish sounded the depths of dramatic action, and her facial expressions in the heavier moments were examples of rare art. After figuring prominently in "Battle of the Sexes," "Birth of a Nation" and "Intolerance" she has reached the very pinnacle of panto-acting with her contribution in the biggest Griffith effort of all, and fans the country over will eagerly await the showing of her latest war play, "The Great Love."

While Robert Harron was ideal as the boy, in the writer's private opinion Griffith could do better with someone else.

Dorothy Gish found in "the little disturber" a part that will make her famous, for, like Constance Talmadge, the "mountain girl" of "Intolerance," this star is already tasting the fruits of her endeavor as the star of her own producing company.

Ben Alexander created a furore as the baby brother of the boy. Josephine Crowell laid aside her gorgeous court robes of Catherine di Medici ("Intolerance") for the simple house dress of the girl's mother, and her part in the photoplay was excellently projected.

The death and burial of Kate Bruce (the boy's mother) in the dingy cellar by the three wee sons was a masterstroke of genius, in spite of what the Tribune scribe quoted in his review. Miss Bruce's acting was at all times natural and normal. Robert Anderson is the latest Griffith find and will prove popular should he continue his excellent work as shown in the part of M. Cuckoo. George Fawcett made the small part of the village carpenter count for something, while George Seigmann lent his accustomed artistic presence to the disagreeable role of the German arch spy.

We do not in any way wish to be disparaging to the value of the picture, but fully one-half of its success depends on the music motifs introduced. Carli Elinor must be complimented for the skillful way he intermingled the right melody for the right occasion. A striking example was the weird intermingling of the strains of the Wedding March and Chopin's Funeral March, the effect of which synchronized perfectly with the movements on the screen, and throughout the battle scenes (the most realistic so far) one's nerves were keyed up by the constant boom of the cannon and the incidental noises.

ALLEN YORK.

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## WARRINGTON THEATER

Each summer the stock companies the country over announce a series of revivals of plays that have had their day. Last year the tearful "Camille" and her sob-sister, "East Lynne," were the reigning favorites, while this year favor seems to point to romances of the Sunny South. And the Pyre Players, at the Warrington Theater in Oak Park, announced last week the erstwhile favorite of yesteryear, "Lena Rivers."

Many ambitious young authors have tried their hand at writing a "different" version to the Mary J. Holmes work, some of which still live, but the best and the most universally known is the one that Beulah Poynter concocted for her own use and played by that dainty star throughout hinterland. It took a great many years before she was finally awarded sole rights to this work, for, like Grace Hayward's "Graustark" and Vaughn Glaser's "St. Elmo," the popular dramatizations were usurped by inferior imitators, and court procedure was necessary to determine the rightful authors.

The story of "Lena Rivers" has a strong appeal that has weathered the storm of shifting public interest, whose entertainment now revolves around frank sex discussion and bold crook plays; and while some of the speeches are declamatory and the situations antiquated, the Pyre Players did their best to bolster up the weak points and emphasize the strong ones, consequently sparing it another year's life from the storehouse (the play's last resting place).

While the audience at the Warrington wept at Granny Nichols' story of the betrayed mother of Lena and resented the hateful treatment of her by her cousin, Caroline, on the other hand they laughed and enjoyed the grotesque funmaking of Joel Slocum, the country bumpkin, and cheered Anna's vigorous defense of the friendless heroine.

After seeing and working in the piece for at least a dozen times, it was quite revolting to see our hero attired in one suit throughout the progress of the play, extending over a period of five years, and looking like an undertaker when in reality the part calls for white flannels. And while we have our blue pencil in hand we might as well mention that the unsuitable raiment and makeup of Harry Graham (Louis Lytton) was not in keeping with the rest of the company. No doubt Mary J. intended that he should dress that way in the book, but in the stage version he was always up to date along with the rest of the characters, and not an imitation of a photo in the old family album.

Mrs. Pyre did the name part as it has always been done. She was properly the sweet, lovable child in Act 1 and the womanly Lena in the balance of the play. Her appearance, and makeup,too, reminded one most strikingly of the supreme Oak Park favorite, Grace Hayward. This actress is versatile to the last degree, possessing all the tricks of her trade, and yet she is modern in the way she sends her personality across.

Madlyn Kent and Olive Morris played their disagreeable roles to perfection, and little Mildred Mayer was rewarded with frequent bursts of applause, due to her earnest work. Jean Cooper did Granny Nichols well enough, and Mr. Castle was this week familiar with his lines. Jack Goodwyn was funny, but overdid Joel Slocum, while Leonard Golan (last week it was Jean Clarendon) played intelligently the part of John Livingston.

Ramon Girvin and his orchestra provided excellent incidental music for the "sob moments."

This week the players are doing that English comedy success "Our Boys."

ALLEN YORK.

\#\#\#

## AUDITORIUM MUSICAL-DRAMATIC CONSERVATORY

The Auditorium Musical-Dramatic Conservatory, situated in the Auditorium Building, Chicago, is sending out its annual catalog. The branches taught include voice, opera, violin, orchestra, elocution, dramatic art, piano, harmony, composition, history, organ, cello, physical culture, psychology, dancing and languages.

The faculty list is as follows:

Voice—Karl Buren Stein.
Elocution and Dramatic Art—Mrs. Karl Buren Stein.
Violin—George Hrusa.
Piano—Stephen A. Erst.
Cello—Paul Schoessling.
Dancing—Alice Phasey.
Voice—Ettore Veneziani.
Voice and Dramatic Art—Ruth Helene Dahly.
Organ—William Irving Andruss.
Piano—Anna Weske, Lillian Cervenka.
Violin—Alfred von Beulwitz.
Voice—Mabel Lavonia Griggs.
Dramatic Art—Frances Elenore Leonard.
Band—Join J. Slama.
Dramatic Art—Jane Havens.
Piano—Tatiana Vojan.

\#\#\#

## BERTHA BEEMAN

This (Friday) evening at Lake Forest some prominent people are putting on "She Stoops to Conquer" as an Italian benefit performance and have been so fortunate as to secure Bertha Beeman, contralto, to sing groups of songs between the acts.

On Sunday night Miss Beeman will sing for John W. Norton at the Great Lakes Naval Training Station, and the same evening she starts for Iowa, where she will give six recitals within two weeks.

This allows but nine days' vacation in Chicago previous to her appearances at the All-American Festival at Lockport, where not only will she sing a complete program but is also appearing in a group of Carrie Jacobs Bond's songs on the program given by that popular composer and is, further, singing a group of songs by Harry Gilbert on Composers' Day.

\#\#\#

## JENNETTE LOUDON STUDIOS

The rehearsal class conducted by Hans Hess at the Jennette Loudon Studios, 614 Fine Arts Building, will begin the fall term on September 13. This class is open to all advanced pianists and affords pianists who wish to be soloists later with orchestra or accompanists of a high order, the unusual opportunity for study in all the classic and modern literature for cello alone and for cello, violin and piano.

Mr. Hess is a valuable director of this work, and both he and Miss Loudon believe that the rehearsal class is the only way in which to get the broader knowledge so indispensable for fine interpretation. Miss Loudon has always believed in the importance of this branch of work and is happy to open her studio for a meeting place of those who are interested enough to go the "long road." Visitors are always welcome to this Friday morning work.

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## COLUMBIAN CONSERVATORY'S BASIC WORK IS EFFA ELLIS PERFIELD TEACHING SYSTEM

The Columbian Conservatory of Aurora, Ill., under the direction of Harry R. Detweiler, has made its foundational work so vital that its influence on all its students is recognized and felt throughout the community. Six teachers in the conservatory are representatives of the Effa Ellis Perfield Pedagogical Course, and many graduates of Mr. Detweiler in different parts of the United States are enthusiastic and successful teachers of the Effa Ellis Perfield System.

Miss Lucy Spencer is the normal teacher for the work and is the head of the children's department.

Mrs. Rhoda Miller, Miss Ellen Munson, Miss Irene Wroughton, Mr. John Neitz and Miss Madge Geiss teach the work to older students.

Miss Spencer has given several "tests" and has shown how very young pupils do constructive thinking in rhythm, melody and harmony, and finally develop into creative work. The little folks are awakened to a keen interest in all the subjects of music, and for this reason learn rapidly and take great pleasure in demonstrating their development.

It was a delight to see Miss Spencer's class at the Perfield Summer School in Chicago go through their "tests" in reading, rhythm, scales, chords, dictation, etc., before the large class of teachers. One might expect them to be nervous and anxious, but if the audience had been invisible, only the atmosphere of the private studio, the well-poised teacher, the freedom and naturalness of the students would have been felt. Miss Spencer is a pianist and a careful student of the voice; this, added to her love of children and her work, explains why she has been so successful in bringing her department to a point of efficiency that is the pride of Mr. Detweiler.

The original compositions of these pupils were very interesting and proved that children of very young age have something to say and can express it through music. Jane Kelley, age 7 years, played her own music to the story of "Baa, Baa, Black Sheep"; she also played two other compositions. She was not in the class picture, but was certainly in evidence in the "test."

HARRISON CONDON, WILLIAM WILLETTE, MARY SHULTS, MARGARET MIGHELL
Pupils of Miss Spencer who demonstrated in Chicago

MISS LUCY SPENCER
Director of the Elementary Department

Mrs. Perfield was so pleased with the work of these students that she gave each a "Music Credit" button saying that as it now seemed the right thing to decorate soldiers for great deeds, she thought such splendid efforts should be rewarded and stamped with recognition, hence the green and red credit button was placed on the proud breast of each child. The green signified the "growing" quality and the red the "ripe." It is evident that these pupils are growing, and certainly they are "ripe" in a few things. We close with a poem written jointly by a "Perfield" class after a Music Test."

Arriving in Mehlins at 9:45,
All feeling proud and much alive;
Ready to do our work with good will,
In the E. E. Perfield Music Drill.

With rhythmical reading and spelling of chords,
Some at the piano and some at the boards,
Singing of bugles and playing of tunes to rhythmical patterns,
Including the neumes.

Reading in groups and writing on staff,
Dictation of tetrachords, whole steps and half,
Resolving the dominant in all different ways,
With both voice and fingers which help us to play.

Original pieces and duets too,
To show the results of what we can do;
Perfield forever, harmonic and true,
May its standard live on with the red, white and blue.
—From the "Perfield" Kiddies of the Bronx, N. Y.

### # # #

**Macbeth**—On Saturday evening the audience at the Stadium (New York) concert, where Florence Macbeth was soloist, demanded so many encores that Miss Macbeth's music "ran out," and after responding to the heavy applause with many bows, Mme. Margaret Namara of the Chicago Opera Company, who happened to be seated in the front row of the audience, saw the dilemma her colleague was in and rushed up to her and kindly offered her assistance and played from memory "Comin' Through the Rye." It made everybody happy. Mme. Namara showed her skill as an accompanist as well as a rare spirit of unselfishness in assisting in the success of her fellow artist.

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# A PUBLICITY MONTH

Last year *Music News* inaugurated the plan of a Publicity Month instead of having, as had been its custom, an Anniversary Number.

Such was the success of this venture that we have decided to retain it as a permanent policy of the paper and therefore announce that

# OCTOBER

***of the current year will be our***

# SECOND PUBLICITY MONTH

It is desirable—in fact, necessary—that a special announcement of plans should be made in the Fall, and every artist and teacher—following the vacation time—should have a little extra PUBLICITY, calling attention to his plans and purposes of the coming year.

A Publicity Month is more sensible than a single Special Number, for it divides attention, thus preventing the presentation of so great a mass of material at one time as to be indigestible, and, also, it provides a more extended announcement.

## AND IT IS CHEAPER

We can afford, through the wholesaling of space, to offer a special reduction on advertisements taken for two or more issues of the PUBLICITY MONTH.

In this respect our plan will be the same as last year, and we therefore offer our advertising columns in the Publicity Month issues not only at regular card rates for one insertion but, further, we will give a reduction of ten per cent on two display ads used during the month, or fifteen per cent on the four issues.

TO ILLUSTRATE: A quarter-page display ad is listed at $15 in any issue. The price remains the same in any of the four October issues and, in addition, on two insertions of the advertisement during that month we will give a reduction of ten per cent, or on four issues a reduction of fifteen per cent—thus the advertisement would cost $27 for two times or $51 for four.

We will sell no pictures nor any reading notices for these issues, both these being contrary to U. S. Postal law, but we want every artist in the country, and especially every Chicago artist, to buy display advertisement space and we will back up every advertisement by giving the issues a very wide circulation and will, in every way, endeavor to make them thoroughly attractive from a news standpoint.

Reserve space early. Come in and talk it over with us, or write for further particulars.

If you intend to place a standing card in Music News, even if no more than a Directory Card, you should place it before October, in order to have the special benefit of the Publicity Month Issues.

**ADDRESS**

**850 McCLURG BUILDING, CHICAGO**

**TELEPHONE WABASH 5595**

### WICHITA, KAN.

Plans already announced for Fall include several fine feature concerts for Wichita. The present season is one of absolute quiet, save the weekly band (local) concerts at the park. Many arrangements of past regular courses are for the present discontinued, not particularly because of war circumstances, but by reason of the outlined municipal course of next season, which precludes any profitable possibility to local managers of competitive courses. This situation was expected. The city administration, however, is giving Wichita an excellent course of highest grade artists at cheap prices. The course was announced in a previous letter.

The plans for the annual Fall Exposition and Wheat Show include a series of band concerts by Innes and his band. The new $200,000 additional building, an elegant permanent building of brick and concrete to match the Forum proper, will be dedicated this Fall, and particularly the included concert hall. This auditorium will seat 1,500. Hipolito Lazaro, Spanish tenor, and Sophie Braslau, soprano, are the attractions in the dedication concert, and Innes' band will also officiate. Seats sell for $2 and $1.50, reserved. This new concert hall is expected to overcome the acoustic features the forum proper offers to soloists. The forum seats 5,500.

Edna Armitage, for Merle Armitage, who is in service, has announced, so far, only one attraction, Maude Powell. So the Forum All-Star Series will probably not be continued on as large a scale as in past seasons.

The Wichita Chorus Course will present an all-star quartet, October 14, consisting of Martinelli, tenor; Mme. Frances Alda, soprano; Mme. Lazzari, contralto, and De Lucca, baritone, at the Forum, which may be followed by other concerts, but no prearranged course is to be offered in series form. Likewise, the Armitage management is expected to follow a similar plan without offering a series at series prices.

During these hot months a few studios are open, but many local musicians are away. Andrey Sandford, clarinetist, is solo clarinetist with the Colorado Midland Band at Manitou and Colorado Springs again this summer. Mr. anu Mrs. Ralph Brokaw have taken a cabin at Spar City camp, near Crede, Colo., and are fishing for trout. Mr. and Mrs. Theodore Lindburg are at Colorado Springs. Otto Fischer is in New York state. Jetta Campbell Stanley is studying at Schroon Lake with Seagle. And, no doubt, many others unnoticed have slipped away for August to escape the hot month.

The city papers are running the annual music page of announcements, and all schools and studios will be open by the end of the first week of September.

The Wichita College of Music announces a new head for the vocal department—Harry Murrison, with Mable Murrison, pianist, in the ranks of piano teachers on their roster. This school also announces the Fall opening concert for September 12.

Terry Ferrell, violinist, pupil of Ralph Brokaw, has accompanied the Brokaws to Crede, Colo. Professor Haberkorn, violinist and director of a music school at Hutchinson, Kan., will also be at Crede.

Harry Evans of the Evans Studios and Frank Power of Fairmount Conservatory have been doing fine work in municipal chorus work this summer in Wichita at the various theaters and outdoor war meetings.

No other news until September, and what promises to be an interesting season will be ushered in at the dedicatory concert at the Fall Exposition, Sept. 30 (above referred to), with Lazaro and Braslau. R. B.

\#\#\#

**Girvin**—Ramon Girvin will continue his violin classes at the American Conservatory until the middle of the month, as the great number of his bookings makes it impossible to take a vacation before that time.

### RECITAL PROGRAMS FOR N. A. O. CONVENTION AT PORTLAND, ME.

HENRY S. FRY

**Wednesday, Aug. 7, 11:15 a. m.**

Concert Overture ..... Rollo F. Maitland
(Dedicated to Henry S. Fry)
Dreams ..... R. S. Stoughton
Allegro Vivace in A minor (from First Symphony) ..... Louis A. Vierne
Toccata and Fugue in D minor ..... Johann S. Bach
Reve Angelique (from Kamennoi Ostrow) ..... A. Rubinstein
(Transcribed for organ by E. H. Lemare)
Coronation March ..... P. I. Tschaikowsky
(Transcribed for organ by George J. Bennett)
Air for G String ..... Bach
(Transcribed for organ by Gordon Balch Nevin)
Gavotte (from Twelfth Sonata) Padre G. B. Martini
(Arranged by Alexander Guilmant)
Variations de Concert ..... Joseph Bonnet
Henry S. Fry

**Thursday, Aug. 8, 8 p. m.**

Grand Choeur Dialogue ..... Gigout
Andante (Fourth Sonata) ..... Bach
Soeur Monique ..... Couperin
Prelude and Fugue in D major ..... Bach
Part 2 of program by Portland Singing Society
Allegro Con Fuoco ..... de Boeck
Berceuse and Scherzo (Second Symphony) ..... Vierne
Variations, A flat ..... Thiele
William E. Zeuch

**Friday, Aug. 9, 8 p. m.**

Concerto in B flat ..... Handel
Andante maestoso, allegro; adagio—ad libitum; allegro ma non presto
Fantasia in C minor ..... Bach
Paraphrase—I Am the Resurrection and the Life ..... F. de la Tombelle
Fantasie in E flat ..... Saint-Saens
Prelude in D flat (abridged and adapted by R. H. W.) ..... C. V. Alkan
Suite (MSS.) ..... Woodman
Prologue; Meditation; Graceful Dance; Toccata
Serenade ..... Watling
Scherzo (Canon) ..... Jadassohn
Cantabile ..... Cesar Franck
Piece Heroique ..... Cesar Franck
R. Huntington Woodman

\#\#\#

**Roper**—Alvin W. Roper, pianist, who is the official accompanist (for eight years) at the summer conventions at Winona Lake, Ind., has appeared lately in piano recital at Terre Haute, Ind., Brazil, Ind., Muskogee, Okla., and other points in Oklahoma, Lexington and other points in Kentucky, Buffalo, N. Y., several points in Kansas, Texas, Alabama, Colorado and Indiana. He will shortly fulfill an engagement as official accompanist at Bethany Park, Ind. He has spent much time touring the country as accompanist for Excell, and has apeared with him in every state of the union (except three) and will make good that deficiency by appearing in the fall in Maine, Vermont and New Hampshire. Mr. Excell and Mr. Roper expect also to make a tour of the Maritime provinces and the New England states, including also Quebec, Newfoundland, and Prince Edward Island.

\#\#\#

**Detroit**—At Detroit the Central Concert Company, Inc., announces a course, opening October 15, with Enrico Caruso, in company with Pasquale Amato, Claudia Muzio, Millo Picco and Francesco Daddi. The balance of the season is as follows: October 29, Margarete Matzenauer, Maud Powell, Frank La Forge; November 12, Maria Barrientos, Maurice Dambois; November 19, Anna Case, Mildred Dilling; December 10, Max Rosen, Mischa Levitzki; January 7, Ethel Leginska, Nina Morgana; January 21, Mme. Louise Homer, Miss Louise Homer; February 4, Louis Graveure, Anna Fitziu; March 25, Lucien Muratore and assisting artists.

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## MOODY BIBLE INSTITUTE

The Moody Bible Institute announces that the 1918 Summer Class graduation exercises will be held in the institute auditorium on Thursday evening, August 8.

Of the eighty-four graduates twenty-seven came from twenty-four states and seven from four foreign countries. Many of them are to go abroad as foreign missionaries.

Diplomas will be awarded also to 169 students residing in thirty-seven states and four foreign countries who have completed correspondence courses.

The address of the evening will be delivered by Rev. E. P. Brand, D. D., superintendent of home missions of the Illinois State Baptist Board.

There will also be two programs, as follows:

AUGUST 7, 9:30

Vocal duet—Return to Thy Savior Today.....McGranahan
Misses Louise Browning and Margaret McLeod
Vocal—I Am His and He Is Mine.....Mountain
Mrs. C. G. Steward
Piano—On Patrol.....M. L. Evans
Miss Martha Fleming
Vocal—Plains of Peace.....Auvergne
Mrs. Eva Jenkins
Vocal—Ivory Palaces.....Barraclough
J. P. Carter
Piano—Spring Song.....Liebling
Miss Elizabeth Irving
Vocal—Beautiful Isle of Somewhere.....Fearis
Miss Nellie Newquist
Vocal—Enter Thou My Heart.....Shepard
Ernest Freeman
Piano—Mazurka.....Saint-Saens
Miss Nellie Jordan
Vocal—Oh, How I Love Him.....Ackley
Miss Mattie Swisher
Piano—Etude, Op. 17, No. 2.....MacDowell
Miss Birdie Loes
Vocal—The Master Stood in His Garden.....McGranahan
Miss Ivy Craig
(Cello part played by Miss Thiers)

AUGUST 8, 3:00

Vocal duet—Jesus, Thou Joy of Loving Hearts..Goetz
Miss Grace Williams and Miss Birdie Loes
Piano—Transcription, Nearer, My God, to Thee.....Mason
Miss Dora Schmidt
Vocal—The Wonderful Blood.....Lorenz
Von S. Moore
Vocal—Immanuel, Prince of Peace.....Towner
Miss Alice Merryhew
Piano—Transcription, "What a Friend We Have in Jesus".....Martin
Mrs. Eva M. Jenkins
Vocal—Dear Homeland.....Slaughter
Richard Nyberg
Vocal—
Above the Clouds.....Schuler
Love's Eternal Spring.....Schuler
Mrs. T. H. Adkins
Vocal—O Grace of God So Boundless.....Towner
H. C. Clausson
Piano—
Capriccio in E minor.....Mendelssohn
Transcription, "Wonderful Peace".....Cooper
Miss Beulah Doerr
Vocal—The Sovereignty of God.....Allitsen
Miss Ruth Lamberton
Vocal—When the Blue Stars Turn to Gold....Towner
W. E. Chellgren
Vocal duet—Jesus Leads.....Sweney
Mr. and Mrs. J. E. Corwin
Organ—March in B flat.....Silas
Edward Staufer

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## IMPORTANT BOOKINGS MADE BY JESSIE B. HALL OF THE BUREAU OF FINE ARTS DURING JULY

Week of July 7—Frank Johnson, bass-cantante; soloist, Circle Theater.

July 14—Annabelle McIntyre Dickey, contralto; soloist, Wilmette Congregational Church.

Week of July 21—Grace Bennett Wynn, soprano; soloist, Orchestra Hall.

July 28—Marie Bergman, organist; Grace M. E. Church.

July 28—Elizabeth Fickett, organist; Lake View Presbyterian Church.

July 28—Dwight Edrus Cook, tenor; Church of the Redeemer.

### Chautauqua Bookings

Beatrice Lally, contralto and pianist; Redpath.

Franklin Horstmeier, baritone; Midland.

Janice O'Hara, harpist; Independent.

McElroy Johnston, tenor; Coit-Alber.

John Craig, tenor and pianist; Coit-Alber.

Parnell Egan, tenor, special engagement; Independent.

### Future Definite Bookings—August

Week of Aug. 11—Ruth Thorne, coloratura (Georgia Nightengale); Circle Theater.

Week of Aug. 4—Carl Craven, tenor, and Beulah Hayes, soprano; Hippodrome.

Mr. and Mrs. Dwight Edrus Cook, tenor and contralto; engaged permanently at Church of the Redeemer.

Annabelle Dickey, contralto; engaged for New England Congregational Church.

Marie Walter, soprano; substituting month of August, New England Congregational Church.

Marie Bergman, organist; substituting, Lake View Presbyterian Church.

### Service Flag Stars Who Have Arrived Safely Overseas

No. 5 Lieut. Alonzo Morsbach, baritone; Q. M., Army.
10 Lieut. Harold Chamberlain, baritone; Regular Army.
16 Robert Macdonald, pianist; Navy.
18 Leonard Allen, tenor; Hospital 14.
20 Edward Quinn, baritone; Engineers.
21 Donald Fiser, baritone; Hospital 14.

### Stars Who Have Been "Over There" Some Time

3 George Mayer, tenor; Navy.
4 Lindsay McPhail, pianist; Hospital, Regular Army.
8 Raymond Harmon, tenor; hospital 12.

### En Route

23 Daniel Baker, tenor; Artillery.
28 Thomas McGranahan, tenor; Hospital 11.

———♯♯♯———

## A STATEMENT

Although the Society of American Singers, which opens September 30 at the Park Theater, New York, in a series of light operas in English, and the Commonwealth Opera Company are working along the most friendly lines, there is no affiliation between the two organizations.

While many of the singers are allied with both organizations, the Commonwealth Opera Company will have no active participation in the performance at the Park Theater.

Both are working for the same end, and when the Commonwealth is ready to enter the field there will be plenty of room for it.

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# *Music at RAVINIA PARK*

**Tuesday Evening**

On Tuesday occurred a repetition of "Faust," with the same cast as before: Muzio, Braslau, Harrold, Rothier, Marr and Latham; Richard Hageman, conducting.

Although the previous performance received very high commendation from the pen of this writer, it is no exaggeration to state that the second performance was superior to the first, both as to vocal and

LEON ROTHIER

dramatic results. Muzio was vocally at her best, as she has been in almost every performance this summer. One never quite expects these biggest of grand opera singers to sing through a season thus far without an "off" night or two, but so far Miss Muzio has never been reported as being anything but "in her best voice." Though critics who are more versed in the essentials of histrionic technic have criticized her dramatic interpretation of Marguerite, this writer has not seen the full justice of the accusation that her interpretation of the part is too sophisticated. Of course the ideal conception of Marguerite as Goethe probably conceived her is that of a small country girl hardly more than fifteen. So that with physique such as Miss Muzio possesses it is naturally difficult to preserve the intended illusion of childish simplicity and innocence.

Braslau was supreme in her part. Her singing and acting always show, besides the innate qualities of the artist, the carefully thought out and discriminating interpretation of the student. Harrold sang Faust in his usual style. Rothier makes a good practical type of devil, though we wish that he would not consider it a part of his role to garble his words beyond all recognition. This conclusion has been reached after second hearing, because this seems to be the only part he takes in which his enunciation is not perfectly clear.

Graham Marr makes a splendid Valentine. In the death scene both he and Muzio reach a climactic pitch which is remarkable. Cordelia Latham showed a great improvement as Martha, being far more at her ease.

MARY CARVER WILLIAMS.

♮ ♭ ♮

**Friday Afternoon**

The Student-Artist Concerts are continuing up to the high standard set by the earlier performances. Last Friday Miss Irma C. Brady and Mark Wessel, both students

SOPHIE BRASLAU

at Northwestern University, were soloists. Miss Brady, who will enter her junior year in the Fall, is a pupil of Mr. Grant-Schaeffer. She possesses a pleasing contralto voice of the lighter quality, which would perhaps be displayed to better advantage in a smaller hall, as the softer tones and words scarcely carried to the extreme rear of the pavilion. She sang, however, with great sincerity and genuine artistic enthusiasm, which denote her as a young singer from whom the future will expect great things. She sang the following numbers:

The Cry of Rachel.....Mary Turner Salter
Danny Boy (Old Irish Air).....Weatherly
Blackbird Song.....Cyril Scott
Big Lady Moon.....S. Coleridge-Taylor

Mr. Wessel has recently received the degree of bachelor of music at Northwestern University, for which degree he wrote as a thesis an original sonata for piano. Mr. Wessel is a pupil of Arne Oldberg and has made many appearances in recital. Owing to the fact that he is soon to enter the army, Mr. Wessel is forced to defer entering upon a professional career until after the war, but he is certainly admirably fitted to be a concert pianist. His interpretation of the C sharp minor Scherzo (Chopin) was very artistic, and from the dexterity of his technic one would never have guessed that it was an uncomfortably cool day to play.

MARY CARVER WILLIAMS.

**Saturday**

Ravinia is of Chicago, but it belongs to the north shore. The ordinary Chicagoan can only get a transient peep at it unless he is ready to make the visits a job. When he gets there he is so happy he begins to rail at conditions and wonder why the place is not made more accessible. But at once his judgment tells him that it is its very exclusiveness which creates the charm. There is always a crowd—never a mob—a crowd which values the natural and cultivated beauty and does not destroy it. Once the great "general public" invades it, there will be short shrift for its many attractions.

Saturday proved a bad day for a man looking for music. The afternoon was given over to athletics, which consisted of a mild game of baseball and some crack riding by the cavalrymen from Fort Sheridan. It was full of fun and diversion for the many jackies. And one honored those splendid ladies who are untiring in their

MORGAN KINGSTON

endeavors to make the lads away from home feel that good women are interested in them. Ladies whose names and gowns form the stock in trade of the Dowager and Cinderella, along with men whose word and money spell authority, were everywhere wholeheartedly trying to be something definitely friendly to the lovable chaps. If there was no orchestra music there was the exquisite music of human voices touched with the greatest thing in the world—love for one another.

A delightful diversion for me was to be

picked up by a young friend, living in Ravinia, put into a car with three lovely babies and driven about that delightful section and then to a happy dinner party in a pretty home.

Afterward we went to hear the first big act of Montemezzi's "Love of Three Kings." At once I recognized the great advance in the grade of this company. The orchestra was under superb control. Papi is a magnetic, forceful conductor, with a sense for opulent color, which made the score dazzlingly brilliant. Rothier is a power to be reckoned with; a notably rich organ and a schooled musician and actor. Kingston was monumentally good; a passionate intensity new to me was in his tones, and the loveliness of its quality as winning and appealing as ever.

Claudia Muzio has, apparently, all the things which will carry her to fame and fortune. The voice is so cool and liquid that it gives a poise to her dramatic intent, carrying a reserve which doubles the opulence of the power and richness when the climax arrives. It was stimulating to hear her, and the universal popularity was easily understood. Graham Marr sang capitally, and is so routined and serviceable that his personations have a distinction not always found in the score.

ALBERT COTSWORTH.

### Sunday Night

It is out of the question, quite, to give all of "Rigoletto" in a Ravinia night, but the choice of acts two, three and four is delicitous and the setting for the first of these was especially good.

Gilda's garden was a bower of real bushes and trees brought in from the adjacent woods, and the effect was particularly agreeable.

Also in this act there was quite a large chorus of men, something unique this summer, and the various numbers assigned them in this and the succeeding scene were well done.

The smaller parts of the opera were splendid throughout, D'Angelo excelling signally in "Monterone," and Rothier, who had the important part of "Sparafucile," disclosed some unusually fine tones and good acting ability in his scenes.

The four who comprised the famous quartet were good, with the exception of Orville Harrold, who, in his usual style, was good and bad by turns.

Some of his solo bits disclosed beautiful tone, but in his second-act duet with Lucy Gates (Gilda), he sang so violently out of time as to embarrass her seriously.

Millo Picco had his biggest opportunity of the season in the part of "Rigoletto"—the one which vocally suits him admirably and which in action he made at least reasonable.

Lucy Gates as "Gilda" seems a little too mature and much too sedate for the part, but her voice proved to be very beautiful. She had been heard previously in some small Chicago engagements, in which she failed to score, and at Ann Arbor, where, at the Festival of last year, she substituted for Galli-Curci and scored a very great success.

In "Rigoletto" she is much at home vocally and gave the "Caro Nome" with remarkable facility and a very beautiful tonal quality.

The duets with Harrold were, as stated before, very unfortunate for her, and she did not do herself any too much credit in the duets with Picco (perhaps due to him); but the big quartet of the last act went much better.

The Maddalena in this was Sophie Braslau and again did she prove not only her ability to assume any part with entire conviction, but also to handle the vocal score in a way at once intelligent and artistic.

Papi conducted with much feeling for the Verdi score, and the orchestra, while not so refined as in "La Boheme," which was a genuine triumph, was thoroughly good.

C. E. W.

### Other Bills

On Monday evening of this week the usual Symphony Concert, under the direction of the extremely popular Richard Hageman, was given.

On Tuesday evening there was a repetition of "Manon," and on Wednesday "Romeo and Juliet" was given for the first time.

On Thursday there was a Children's Concert, as usual, and in the evening "Cavalleria Rusticana" was again sung.

Today (Friday), at the Artist-Students' Concert in the afternoon, there will be numbers by Lillian Dyer, soprano, and Ellen Ekholm, pianist; and this evening there will be another Symphony Orchestra Concert.

On Saturday afternoon a concert; in the evening, "Mme. Butterfly," with Muzio, and on Sunday evening the first performance this year of "Martha."

### AT ORCHESTRA HALL

Douglas Fairbanks, like Mary Pickford, is a "habit" with those who make a study of films, and therefore his presence in the picture at Orchestra Hall this week insures big audiences in spite of torrid weather conditions.

His present vehicle is "Bound in Morocco," and it is only necessary to say that he plays the part of "The Boy" to give an inkling of his agreeableness.

Douglas Fairbanks is alike in all that he does, but he is always agreeable.

The orchestra plays this week the Overture to "Stradella" and does it well. The accompanying music for the picture is not particularly good. That furnished by the organ during the moments that instrument is in evidence is much better.

The war pictures are particularly fine and very exhilarating, the travel picture is delightful, and, having lots of water in it, is particularly apropos of the weather.

A harp solo is played by A. Salve and is both novel and fine.

C. E. W.

### MICHAELIS AT GREAT LAKES

Ralph Michaelis and the Chicago Ladies' Quartet shared the program given in two "huts" of the Y. M. C. A. at Great Lakes on Monday evening. It was a hot night, and the "doing" of this "bit" was no mild undertaking. The music, by every indication, gave great pleasure, the boys gave the musicians, collectively and individually, any number of "rockets" and rousing "come agains." As the car drove away there were cries, "We want some more violin music," by which token Mr. Michaelis can be sure he scored heavily with the boys.


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## ALBERT SPALDING IN ROME

The following is taken from the New York Globe:

"The strains of a violin drifted on the air and melted away with the breath of the wind in the trees. Golden sunlight glinted through the leaves and dripped in patches

ALBERT SPALDING

on the lawn. Above the sun burned with Roman intensity and the splash of a fountain was full of cool solace. This was the park where a hundred years ago Pauline Bonaparte had lived and loved. These trees cast their shade on the brilliant throng she gathered around her, the same trees that shelter a crowd hardly less brilliant today. A century has passed, but something of the spirit has lingered. For this is the home of the British ambassador. Lady Rodd, his wife, is an indefatigable worker for war charities, and today 'all Rome,' as the newspapers fondly announce, has assembled to hear the concert she has arranged in aid of war funds.

"Certainly many well known figures are there. Italian statesmen and allied diplomats mingle with Roman aristocracy and soldiers of many nations. The magic of the music holds them spellbound—and my eyes turn toward the platform where a figure in khaki stands out from the background of the musicians in the orchestra. He looks very young—this soldier who is playing with such passion. His eyes are gazing intently into space as he holds the violin lovingly under his chin and draws forth the sobbing strains of Wieniawski's Polonaise in A minor.

"'He belongs to you, doesn't he?' I heard a British Tommy ask of a burly American aviator.

"'He sure does,' answered the other with pride, 'and he's some crackerjack.'

"The violinist was Albert Spalding, once a favorite of the American public, now adjutant in the aviation section of the United States army.

"'I practiced just half an hour for this concert,' he said after the audience had been finally satisfied. 'There is no time for music. I can't do two things at once, and at this moment there is only one thing that matters. We must win the war and establish peace, and a just peace. That's all there is to it.'

"'You were at the Foggia Aviation Camp when you first came over, were you not?' I asked.

"'Yes, I was there for some time—but I never received my pilot's brevet—I couldn't pass the physical tests, although I have made many flights as passenger. Now I help Captain La Guardia in the Rome office; but, of course, I want to get to the front. We all want to do field work as soon as we get into uniform.'

"'But how well you speak Italian!' I exclaimed, as he exchanged a few rapid words with the leader of the orchestra, who was urging him to play yet another time.

"'Oh, I have been in Italy a great deal and did some of my studies here. I have played here before, too.' I knew he had played at the Augusteo ten years ago and I knew, too, the furore that the 'boy violinist' had created.

"'And I am glad to be back among Italians again, for there's not a finer race for sensitive understanding and imaginative courage. I was at the front a few weeks ago and I thought the spirit of the men superb.'

"I asked him what he thought of America's attitude.

"'I felt all along it was going to be our war. President Wilson was only waiting till he felt the people solid behind him. It's a people's war this time right enough. With the domination of Prussianism, everything that we had ever stood for would have been destroyed. As an artist I knew that pure art would have been crushed out of existence under such a hegemony. I am glad that our country, which is so often erroneously supposed to be interested exclusively in commercial aims, has shown the world that it will fight to the death for an ideal.'

"'Then you have no sympathy with German art?' I asked. Albert Spalding's eyes suddenly blazed:

"'Art does not exist in Germany. That country has debased art to material ends making it serve purposes of state and thereby using it as a tool. Her great artists have become agents of espionage and German propaganda, and the country values their reputation and influence abroad, not for their artistic worth, but for the returns they can make to her secret service. A nation that drives its poet Heine into exile; that imprisons its great hero, Liebknecht; that will turn from Goethe to praise the writings of Frederick the Great, has no claim to art.'

"At the outbreak of the European war Mr. Spalding canceled his South American tour and began to put his affairs in order. 'I felt I must get ready,' he said. He has cousins fighting in France.

"'You are a warlike family,' I suggested.

"'No, we are not. We are a peaceful family, and that's why we are fighting today.'

"'And your violin?' I asked.

"'I never play now. That is a closed door. It will remain locked until peace shall come and unlock it again.'"

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## BALLANTINE BUREAU

The Ballantine Bureau announces the following engagements:

At the Hippodrome, week of Aug. 28.

The Chicago Artists Quartette, in a program of operatic numbers, the personnel being Ethel Tamminga, Ruth Simmons, Stuart Dykema and John Rankl.

Current Week—Chicago Artists String Trio, consisting of Mme. Amelia Conti, harp; Rudolph Mangold, violin; and Silvio Lavatelli, cello, in program of classic and popular numbers.

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ontrapuntal Motives, introduced vocally, by organ and cornet)
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———♯♯♯———

**Dickey**—Annabelle Dickey, who has re- ned to Chicago after two successful ars as teacher of voice at Lawrence Con- vatory, Appleton, Wis., and who will en a studio in the Fine Arts building, has en engaged as solo alto for the quartette the New England Congregational urch.


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## NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

"How fleet her fingers move" was the remark which came to the ears of this writer from someone in the audience at Northwestern Music Hall last Monday evening. And for a non-professional bit of criticism it was appropriately said of Miss Harriet Kisch, who gave a very enjoyable piano recital. The program was neither too long nor too heavy, which was fortunate, as the night was unbearably hot. While not chosen particularly to make a display of technic, the selections were varied both in style and national type.

The program follows:

Concerto (in the Italian style) ..... J. S. Bach
Allegro animato; andante molto expressivo
Etudes—C sharp minor, C minor ..... Chopin
Reverie ..... Debussy
Arabesque No. 2 ..... Debussy
Isle of Dreams ..... Torjussen
Northern Lights ..... Torjussen
Voices of the Woods ..... Hugo Kanst
Irish Tune from County Derry ..... Grainger
Danse Negre ..... Cyril Scott
Ballade in A flat major ..... Chopin

Miss Kisch's technic was clear and accurate and her hands at the keyboard were noticeably graceful. She played the Bach numbers with precision and a good sense of rhythm. Throughout the program a refinement of expression and close attention to detail were evident.

In the C sharp minor Etude she brought out the left hand melody very clearly, although the left hand work in the C minor was a trifle too light. The Debussy Reverie was not sufficiently impressionistic, but the agility in the Arabesque was charming. The Torjussen group was well done. "Isle of Dreams" is not a very inspired composition, though "Northern Lights" is fantastically original. She played the "Irish Tune" (Grainger) very well indeed. It is a composition which is not so easy to play as it sounds. The much used A flat Ballade (Chopin) was also given a good interpretation.

Miss Kisch, who is a member of the class of 1918, is to be complimented upon her artistic work. MARY CARVER WILLIAMS.

———♯♯♯———

## WINONA LAKE, INDIANA

The following program was given at the Auditorium at Winona Lake on Thursday by Alvin W. Roper, pianist:

Prelude in C minor
Valse in A flat major
Nocturne in B major
Funeral March in B flat minor } ..... Chopin
Improvisation on Hymn (selected) ..... A. W. Roper
Russian group—
Impromptu in B major ..... Arensky
Kamennoi Ostrow ..... Rubinstein
Humoresque ..... Dvorak
Miniature ..... Rebikoff
June (from "Months of the Year") ..... Tschaikowsky
Polka Boheme ..... Rubinstein
Cradle Song
Morning (Peer Gynt Suite)
Ase's Death (Peer Gynt Suite) } ..... Grieg
Danse Caprice
French group—
The Flatterer ..... Chaminade
Scarf Dance ..... Chaminade
First Mazurka ..... Godard
First Arabesque ..... Debussy
Second Arabesque ..... Debussy
Airs of the Allies—English, Russian, Italian, Japanese, Belgian, Servian, The Maple Leaf, O Canada, La Marseillaise, and The Star Spangled Banner ..... A. W. Roper

———♯♯♯———

**Craven**—Carl E. Craven is appearing at the Hippodrome this week in a program of duets with Beulah Hayes.


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## HELEN DRUMMOND CLARK

The program printed below was given on Tuesday evening, July 2, at Watseka, Ill., by pupils of Miss Helen Drummond Clark who has her studios at 6239 Ellis avenue:

March ..... Frothingham
Sailing ..... Frothingham
The Wish ..... Ellsworth
Tarantelle Mignon ..... Goodrich
Robin Goodfellow ..... Goodrich

Virginia Cyrus

Birds in the Woods ..... Hollaender

Ellen Martin

The Story of the Mouse ..... Lynes

Josephine Vennum

The Dutch Mother's Goodnight ..... Barbour

Mary Vennum

Playing Dragon Flies ..... Ganschalk
Will o' the Wisp ..... Jungmann

Lorene McGill

Theme and Variations ..... Beethoven
Fireflies ..... Grant-Schaefer
Butterfly ..... Friml

Harriet Morgan

Tarantelle ..... Grieg
Valse-Mazurka ..... Loth

Jane Martin

Novelette ..... Schumann
Canzonette ..... Jensen
Galatea ..... Jensen
Dance of the Dolls ..... Poldini
Scherzino ..... Moszkowski
Reverie ..... Strauss
Tarantelle ..... Heller
Waltz, A flat ..... Chopin

Ruth Lucille Martin

The following is an excerpt from the Watseka Daily Republican concerning the program:

"Each pupil acquitted herself so cleverly according to her age and advancement in the art of music, that it was difficult to make any distinction as to especial merit. The work of each pupil reflects great credit on the instructor, Miss Clark, and distinguishes her as a teacher of music of marked ability."

Especial mention, however, was made of the work of Ruth Lucille Martin, who received on this occasion a certificate of proficiency awarded by the Sherwood School for the satisfactory completion of the Intermediate Conservatory course.

This is only one of a number of successful recitals given by pupils of Miss Clark within the last two years. Miss Clark herself is a pupil of Hugh H. Kelso, Jr., and Miss Julia Lois Caruthers. She is at present affiliated with the Sherwood School of Music and is director of the branch schools in Watseka and Milford, Ill. She has also had large classes in Danville and Joliet, Ill. Miss Clark's Chicago classes, however, are building up to such an extent that she is planning to spend more time in the city than she has done previously and will teach at her studios on the South Side.

Miss Clark has been well known for many years in Chicago and elsewhere as a most successful teacher of children's classes.

MARY CARVER WILLIAMS.

\#\#\#

**Winona Lake**—Among recent pronounced successes at Winona Lake have been Mme. Schumann-Heink, Edward Clarke Concert Company, and Chicago Operatic Company. Henry B. Roney is preparing an enormous historical pageant for this month, and there will be also a big music festival under direction of H. W. Owens (with an Eisteddfod), one of the features being a fine performance of "Elijah."

\#\#\#

**Zygman**—Flora G. Zygman played a piano recital for the sailors at Waukegan on last Sunday afternoon and scored a big success. Her numbers were by Chopin and Grieg, and she was obliged to respond to numerous encores.

# Books and Music

BY HERBERT J. WRIGHTSON

## BOOKS

**Music and Religion;** a survey, by Rev. W. W. Langford, D. D., M. A. (Oxon.). Cloth, 1s 6d. (London: Kegan Paul, French, Trubner & Co., Ltd.)

The difficulties involved in a subject covered by the foregoing title are recognized by the author in his Foreword. He says, "To attempt to satisfy the theologian and the musician with the same morsel is a task requiring no little contrivance." The object of the volume is not "a discursive account of the actual connection of religion and music throughout the whole world," but rather a discussion of the influence of religion on the growth and development of music in its earlier days, and the general bearing of that influence upon the present. The work is carried out in a learned manner and with great thoroughness within the field under consideration. The history of the beginnings of music is worthy of note, aside from its connection with religion, and in fact the same independent value of the researches applies at all stages of the treatise, through the Middle Ages, the Renaissance, the Reformation. In the final chapter a very apposite reference is made to the association (and later estrangement) between Wagner and Nietsche—Wagner the convert to religion as expressed by "Parsifal," and Nietsche the implacable rebel against all ecclesiastical authority, the so-called atheist who worshiped God under another name and whose finite reason was overthrown by its efforts to encompass the infinite. This reference makes a very fitting conclusion, in bringing music and religion up to date—almost. For the rest the author adds: "Nietsche, of course, is not alone in his revolt. But on the side of philosophy he is an outstanding example of modernist tendencies. . . . Cubism, for instance, is a form of madness not unparalleled in other directions." A few rather obscure generalities end an extended essay of marked ability.

**King's Book of Chanties,** by Stanton H. King, official government chanty-man. Price 15 cents. (Oliver Ditson Company.)

The dictionary says a Chantey (with an e) is "a chant or song sung by sailors at their work." The little book before us is an apparently very complete collection of these melodies, with their texts, which are frequently quite long, picturesque and atmospheric. In most cases a one-line solo is answered by a one-line chorus throughout the reminiscences and other fancies inspiring the jolly tars at their toil. A new set of words to "Roll the Cotton Down" is added to suit the times, "Roll the Kaiser Down." Besides the "Long Drag," "Short Drag," "Capstan" and "Pumping" chanties there are a few Old Sea Songs, rather more lengthy in character.

♮ ♮ ♮

**Practical Transposition,** for clarinet, flute, cornet, saxophone, violin, and all players using the treble clef, by Gustave Langenus. Price $1 net. (New York: Langenus Clarinet School.)

A treatise on transposition by the first clarinetist of the New York Symphony Orchestra will naturally offer much practical assistance to players of orchestral instruments. The matter is approached in a carefully analytical manner, transposition being first considered a whole step higher, then a whole step lower, and later at other intervals. It is pointed out just where the attention must be centered in playing a passage in some other key; that is, what notes will be changed from flats to sharps and what will remain flats, and so on. This apparently simple detail is a very important one, and its understanding will be a great help to the player. There are first mental exercises in each transposition and then exercises to be played, from easy to difficult. There is, unfortunately, a discrepancy in the reference to other pages, in several places the author having apparently called his "contents" page 1, whereas the printer has made it page 5. Thus most of the page references should have 4 added.

In a section treating of the various clefs we are glad to see that the nondescript C clef, on the third space, so much used by certain American publishers, is not recognized. Among "Concluding Remarks" are some notes on the relation of transposing and non-transposing instruments to each other. In speaking of the viola, and treating it "as an instrument in D, reading the notes as if in the treble clef," there should have been added "but an octave lower." The work is of distinct value to all interested in the study of transposing, even for piano or organ.

♮ ♮ ♮

**Combination Steel Guitar and Ukulele Folio,** edited by F. Littig. , Price 50 cents. (Los Angeles: W. A. Quincke & Co.)

Many favorite and patriotic selections are included in this well-edited collection. Some are for steel guitar solo, while others have also guitar and ukulele accompaniments. Characteristic Hawaiian melodies are selected, such as are well adapted to this combination: "Sweet Luana," "La Paloma," "La


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**Songs**—Eva Cary, "My Mother, My Flag, and You." Catherine Cruse, "Indian Tango." Jimmie Hall, "Underneath the Gentle Moon," "Uncle Sammy Is a-Calling You," "Where Irish Skies Are Smiling," "Sammy's Saving Souvenirs." J. Cooper, "Yiddish Army Blues."

**Piano**—Harry E. Earle, "La Golandrina," "My Hawaiian Dream Girl." Catherine Cruse, "Falling Leaves." J. M. Luziet, "Blue Devils." Elmer Olson, "Town Talk."

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♯ ♯ ♯

## WHITNEY TEW

A new little circular sent out by the Whitney Tew Studios is a very multum in parvo—for, besides price lists and other personal matter, it contains the following very general information:

"Whitney Tew guarantees to equip every pupil with an understanding of the art of vocal emission which insures: (1) a natural, unforced compass of from three octaves upwards of pure, beautiful, flexible and powerful tone; (2) the capacity for perfect pronunciation; (3) a process of emission which eliminates every technical difficulty, renders fatigue in singing impossible, and which gives to every singer an equal facility with heavy dramatic declamation and the most delicate agility; (4) an art which enables every voice to do with the same ease and effectiveness either high or low songs; (5) an art which deals easily with any exactions of vocal composition or musicianship."

♯ ♯ ♯

**Holt**—George Nelson Holt of the Columbia School of Music left Chicago on Wednesday for France, where he will go into Red Cross service. He expects to return to his work in Chicago in one year.

♯ ♯ ♯

**Yung**—Mme. Marie Yung will close her school in the Fine Arts Building on August 10th for the summer. Lessons will be resumed Tuesday, September 2, the opening of the fall term.

♯ ♯ ♯

**Scheve**—A card from Edward B. Scheve locates him at Estes Park, Colo., where he says he is "cutting down trees, carrying water, teaching and practicing."

# Music in New York

1 W. Thirty-fourth St.

By JOSEPH DE VALDOR

Telephone Greeley 5462

### Still More About Free Singing

The Stadium concerts continue to draw larger crowds than expected. The seventh week of the new enterprise did not diminish in attendance and it is evident that if the season has not been curtailed, it is due to the fact that the concerts are now self-supporting. We have already complained about the disgusting practice of presenting soloists on "begging" terms. The management of the concerts seems to be successful in acquiring new forces. Without the payment of a single cent, the management collects week after week a handsome sum of money, while the soloists have to expend from their own pockets in order to make a clean appearance before the audiences. It is known that the only tribute which will be paid to them is a "shallow" letter of thanks. But if musical agents clean all they can the respective representatives of the artists are also responsible for turning over their assets to their colleagues. It looks as though there must be in existence a certain understanding between the agents to help themselves where the signal is given. A genuine artist would not abide by the wishes of the representative, to sing free, unless there is some substantial reason. Many prominent artists and minor ones gave their best in the support of the war, but the writer asks them, why have they submitted to sing for no money at the Stadium concerts, which are backed by wealthy people like Mrs. Charles Guggenheimer and Le Roy Williams? Are the artists' talents underrated by the possessors of the voices? Are they in need of popularity? Some of the soloists are prominent figures in musical life and some of them appeared even three times during the season. And the guarantors ought to consider that a singing voice is a means of livelihood to the possessor. In England the artists are paid even when they appear in war charities. Over here, with our great resources, we do not pay a cent to those who offer their services.

### Anna Case Charms a Large Audience at Ocean Grove, New Jersey

We were disappointed, last season, when the charming Anna Case was prevented by illness from appearing at Carnegie Hall. With patience and great expectations we awaited her recital at Ocean Grove. Those who love her came to listen to her in huge numbers and the applause tendered to her was proof of her popularity. The great

ANNA CASE

auditorium not only sheltered music lovers by the thousand, but prominent personalities like Governor Edge of New Jersey were also guests of honor.

Pianists and artists as well as singers came in legions to listen to the exquisite voice of a singer "made in America." In the audience I noted Fernando Carpi, the sympathetic tenor of the Metropolitan, Giuseppe De Luca; Mischa Levitzki, the genial Russian pianist; the excellent basso of the Metropolitan, Jose Mardones; Rafael Diaz, the re-engaged tenor of the Metropolitan; Eva and Adamo Didur, and others. Not since her notable concert at St. Nicholas Rink, last summer, has Anna Case been in such marvelous vocal trim as on this occasion. Her voice is one of the most beautiful of any American singer and thrilled every listener. Anna Case is one of the very few artists whose knowledge of interpretation is an artistic feature, whether in the rendition of French songs or Scandinavian. The volume of the voice was capable of carrying to all parts of the immense auditorium.

To dwell on each and every song programmed would be unnecessary; sufficient to remind our readers that her selections are ever tasty and pleasurable. She thrilled the audience in the nearly perfect interpretation of the typical Parisian air, "Depuis le jour," from Charpentier's masterpicce, "Louise." The arias from "Lucia" disclosed not a little of the coloratura. Other songs were from English and Scandinavian composers. I did not count the encores, but they were many. Frank La Forge assisted at the piano.

♮ ♮ ♮

### Florence Macbeth the Bright Star at the Stadium's Celebration of British-Canadian Day

The sixth week of the Stadium concerts, under the leadership of Arnold Volpe, was notable by the appearance of Florence Macbeth for the second time since the inception of the season. On August 1st, whether as a tribute to our loyal Allies, the British and Canadians, or for purely musical reasons, the audience was large. Besides the Stadium orchestra, the newly organized Police Band of New York also contributed to the program. Florence Macbeth sang and thrilled again. The open

FLORENCE MACBETH

air concerned her little. She was in fine mood and her voice rang to the farthest point of the City College. Our nightingale grows in popularity with each appearance, and the ovation accorded to her was a well deserved tribute. She is to sing again with the Chicago Opera Association, and this is also welcome news.

Tenor Harrison Brooksbank was another

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soloist. Many notables attended this event, in honor of the British and Canadians.

♮ ♮ ♮

### Lenora Sparkes Recovering from Automobile Injuries

The excellent soprano of the Metropolitan Opera Company, who met with an automobile accident, is luckily recovering from the injuries sustained on Long Island and is expected to leave the Bellevue Hospital of New York shortly. A miracle only saved the beautiful English soprano from fatal results, but we all rejoice that Providence was kind to her, and her reappearance at the Metropolitan will be the more enjoyed.

♮ ♮ ♮

### Fernando Carpi at Carnegie Hall

After his tour with the Chicago Opera Association, the brilliant tenor of the Metropolitan Opera Company will return to

FERNANDO CARPI

New York to join the forces of the Metropolitan Opera Company. On November 16, to be exact, on a Saturday evening, he will enter the Carnegie stage for his song recital. Besides the operatic arias, the tenor will interpret songs of the classics, modern and contemporary compositions from the pens of French, Italian, English and American composers, to be sung in the original language. This recital promises to be one of the notable factors of the coming season.

♯♯♯

### CHICAGO PIANO COLLEGE

The Chicago Piano College, situated on the ninth floor of the new Kimball Building, sends out its twenty-fourth annual catalog announcing the following faculty:

Piano—Harmon H. Watt, Louise George, Kathryn S. Day, Eleanor F. Godfrey, Betsy M. Howland, Bessie M. MacAllister, Ruth I. Budde and assistant teachers.

Harmony, Counterpoint, Composition, Music-Analysis, Music-Literature, Music-History—Harmon H. Watt.

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### A TRIBUTE TO GODOWSKY

The pupils of the Los Angeles master class, conducted by Leopold Godowsky at the close of the school in that city, passed the resolution reproduced below. Many of the students from this class have gone to San Francisco for further study with the great master. The master class has been a decided success financially, artistically and educationally, and it has put an impetus to the music life of the Pacific Coast that will prove invaluable:

"We, the students of Mr. Godowsky's Master School, assembled in Los Angeles July, 1918, wish to express our gratitude and appreciation to him before his departure from this city. We are proud to have been members of the first class of this kind ever conducted in America. We realize that there are many others as deserving as ourselves, or more so, who have been greatly disappointed in being unable to attend these sessions. This unique privilege has been ours: to hear the greatest master of the art of piano playing enunciate the principles of his art and to see and hear these principles demonstrated. We have heard interpretations of many great masterpieces of piano literature—more than most of us could learn in several years of study. We have been greatly impressed with Mr. Godowsky's desire to exact the most that each player is capable of achieving.

"Let us hope that we may keep Mr. Godowsky in America, even after the termination of the war. But if that may not be our good fortune, that at least we may have another chance for such a Summer school, when we may prove how much we have profited by his unselfish devotion to the highest ideals."

The resolution was signed by the following:

| | |
|---|---|
| Alfred A. Butler | Ferdinand Wachsman |
| Mrs. Smith Russell | Abby De Avirett |
| Mary Leslie Pulliam | Charlotte A. Kilburn |
| Lily Renk-Brannan | Eleanor Lewis |
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| Floe Fernald | Mrs. G. Ellis Porter |
| Helen M. Sargent | Stephanie Rosenthal |
| Bertha Jacques Shannon | Sr. M. Celestine |

♯♯♯

### WHAT DANIEL MAYER'S ARTISTS ARE DOING

Walter Greene is under the management of Daniel Mayer.

Rose and Ottilie Sutro have just returned from an extensive trip in the South.

Joseph Breil, composer, has written a one-act opera for Constance Balfour.

Lenora Sparkes of the Metropolitan Opera Company is recovering rapidly from injuries received in an automobile accident recently.

Carlo Liten, the famous Belgian tragedian, who has already created a sensation, will tour with the Cincinnati Orchestra.

Emma Roberts is to sing an all-American program at Worcester Festival.

Modest Altschuler, conductor of the Russian Symphony Orchestra, is summering in Rangley, Me.

Oliver Denton is devoting his entire time during his vacation to the study of American composers.

# LOCKPORT BECOMES FAMOUS AS MEETING PLACE

**American Artists, Young and Old, Are Heard in American Compositions and With an American Audience to Judge of Their Work—One Hundred and Sixty American Composers' Works Featured on Programs**

The National American Music Festival held annually at Lockport, N. Y., will open on September 2 this year with a fuller week's program than ever before. Already scores of artists from all over the country are scheduled to take part, as well as a large number of musical organizations. Most of the 160 American composers represented on the seven-day program will also be present to hear their works interpreted.

The purpose of the festivals has been from the beginning to secure just recognition for American musicians and American music. This aim has received an added stimulus from the war.

♮ ♮ ♮

**Mutual Help the Watchword**

It is the belief of the directors of the festival that its object can be achieved only through co-operation and mutual helpfulness of those who would personally benefit from such a national advancement throughout their professional field. Therefore, they are bringing together at the Lockport rendezvous American musicians, critics, managers, composers and educators. The managers are given a unique opportunity to hear the artists and give them engagements. The singers hear the composers' works and judge them. The composers become acquainted with the artists and learn their needs, possibilities and limitations. And among all these people there is established a feeling of camaraderie and a better understanding. Thus the aim of the festivals loses none of its altruism and patriotic value, while yet being materially advanced toward practical realization.

The event is one of great importance, for here, on common ground and with a most democratic working basis, American artists, young and old, are heard in American compositions and with an American audience to judge of their work.

Lockport itself is an ideal spot in which to hold such a convention, and the management of the event last year was at such a point of efficiency as well as sympathetic outlook upon the American musical situation as to give guarantee that this year also will be well worthy of attention.

♮ ♮ ♮

**Business Men Co-operate with Artistic World**

In becoming host to these National Music Festivals, Lockport has unconsciously followed many examples from the old world, where small and comparatively unknown cities have sometimes acquired great fame through presentation there of certain plays or musical events annually. Intelligent self-interest has prompted the Lockport business men and they openly avow this motive; but American musicians are none the less grateful to them for the opportunity to hold the festival.

♯ ♯ ♯

**ZANESVILLE, OHIO**

Recent program at the Zanesville School of Music:

Imperial Overture ..... Eaton
Students' Orchestra
Piano Solo—Silver Stars, Op. 327 ..... Bohm
Helen Stimmel
Violin solo—Andante Religioso ..... Thome
Edna Seyerle
Piano solo—Moonlight Sonata ..... Beethoven
Tabea Jacob
Cornet solo—Song of the Roses ..... Clark
Walter Jacob
Orchestra—
Unspoken Words ..... Moore
A Southern Idyl ..... Baxter
Piano solo—Polacca Brillante, Op. 222 ..... Bohm
Grace Stimmel
Violin solo—Melancolie ..... Wier
Dorothy Porter
Piano solo—Arabesque ..... Meyer Helmund
Elizabeth Zeigler
Orchestra—
Nocturne ..... Moore
Intermezzo Gentile ..... Browne
Piano solo—Second Valse ..... August Durand
Thelma Collins
Piano duet—Entry of the Gladiators, Op. 68 ..... Fucik
Thelma Collins and Elizabeth Zeigler
Jacob's Trio—Meditation ..... Morrison
Violin, August Jacob; cornet, Walter Jacob; piano, Tabea Jacob
Orchestra—Pythian March ..... Morrison


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## CHARLES M. COURBOIN

Charles M. Courboin, the noted concert organist, has just been booked for a recital on November 5 in Oberlin Conservatory, Oberlin, Ohio, where he will play the magnificent organ available at the college. He will also give a recital December 13 before the St. Cecilia Club in Grand Rapids, Mich., where he played last Winter. So delighted were the members of the club with his playing that there was an insistent demand that he be engaged for a return date this season.

Mr. Courboin will appear on October 26 in Aeolian Hall, New York, in a joint recital with Alfred Megerlin, the concertmaster of the New York Philharmonic Orchestra, and a personal friend of Mr. Courboin of many years' standing. The two were students together many years ago in Brussels and never meet without indulging in reminiscences of their playing there with Eugen Ysaye, the famous violinist, now leader of the Cincinnati Symphony Orchestra.

———###———

**Stein**—Mr. and Mrs. Karl Buren Stein closed their year's work Saturday, Aug. 3, and left on Monday for a month in the Rocky Mountains, stopping at Denver, Colorado Springs and Manitou. The Auditorium Conservatory, of which Dr. Stein is president, will open its fall term the week of September 3.

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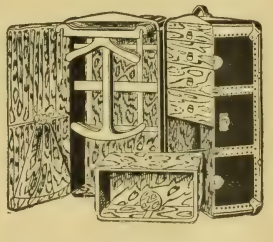

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## RAYMOND WILSON

Raymond Wilson, the pianist, is spending his summer at Oxford, Pa., where he is hard at work on his program for his second appearance in Aeolian Hall, October 31. Metropolitan critics were greatly impressed last fall by his robust musicianship, his sincerity and individualty, a fine round tone, and marked poise and sense of proportion. His second appearance will, without question, attract much attention from New York music-goers.

Mr. Wilson played recently in Walton, N. Y., for a Red Cross benefit and was praised highly by the local press for his artistic renditions. One writer notes that, while he never exceeded the possibilities of his instrument, he "never lacked in power or climax," his phrasing, shading and expression were remarkably good, and his was "a performance to be remembered and treasured." His Chopin playing was also specially commended and his interpretation of one modern number, Ravel's "Jeaux d'Eau," was noted as indeed a "frolic of the waters."

There is every indication that Mr. Wilson will have a very busy season this Fall and Winter, and that many cities will have an opportunity to enjoy his artistic playing.

———###———

**Gray - Lhevinne** — The Gray - Lhevinnes, now resting in California, have had an urgent request to make another tour of the Naval Bases. Mr. Lhevinne has just completed a descriptive composition, "Desert Wind Storm," which will be given in the coming recitals of this talented couple.

## WANT ADVERTISEMENTS

(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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# Music News

Vol. 10 No. 33

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, AUGUST 16, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

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Music News

Vol. 10 Chicago, August 16, 1918 No. 33

# *American Musicians Awake*

Whatever strictures could possibly be made anent the apathy of American musicians when the war first began must be completely discounted now, for Americanism has awakened in full power throughout the musical world and today there is nothing but enthusiasm for the cause we, as a country, are espousing and utter detestation of the opposite thought.

The idea that there was something sacred in German music or any form of German culture is long since dead.

The two following items are indicative of the general spirit and they are concrete examples of the feeling of American musicians.

In Rome, Albert Spalding played at a Military function and in an interview given the press afterward stated some wholesome truths. Among other things he said:

*"Art does not exist in Germany. That country has debased art to material ends, making it serve purposes of state and thereby using it as a tool. Her great artists have become agents of espionage and German propaganda, and the country values their reputation and influence abroad, not for their artistic worth, but for the returns they can make to her secret service. A nation that drives its poet Heine into exile; that imprisons its great hero, Liebknecht; that will turn from Goethe to praise the writings of Frederick the Great, has no claim to art."*

Music News is in receipt of a letter from an American woman singer, one who has studied in Germany and who knows the repertoire of that country as well as of all others. We quote as follows:

*"I for one shall never sing another German song. What is any Art but the expression of thought? It must be expression then of RIGHT or WRONG thought and it has been clearly demonstrated that the Hun has camouflaged his hellish deviltry in Art, Music and Song which lulled us to sleep, where we have 'snoozed' listening to his egotistical egotism and unquestioned deduction, 'Germany the only.' We trusted, believed, slept and dreamed!*

*"Thank God, we're awake now, though we still have those parasites in our midst clinging to our tree of Freedom, trying to suck the very life and vitality out of Americanism. They can't do it!"*

* * *

And, since these two expressions are, unquestionably, the real expression of many others than the two who uttered them, let no one for a moment suppose that American musicians are longer to be fooled.

There will be no German text song in America the coming season! There will be no modern German compositions played! There will be no German opera! Let him who dares try to foist any of these on us.

Charles L. Wait

# Editorial

PASSING COMMENT

The big Moody Church at La Salle and Chicago avenue is still a fine old auditorium, and music sounds there to fine advantage.

About a quarter century ago the frequent appearance there of Mr. Moody himself was—always—the signal for a great outpouring of people and resultant meetings of vital significance.

This writer recalls many occasions when the big place was filled to the last seat and when, with enormous chorus and big organ, the music was a very great feature.

♮ ♮ ♮

Today the old auditorium is more a part of the fine Moody Bible Institute than an independent church, and it is used for all sorts of functions connected with that institution.

Music News carried two weeks ago a picture of the new music building of the School of Music connected with the Moody Institute, and it was shown to be a roomy and comprehensible place for teaching and the smaller public functions of the thriving school.

But for Commencement Exercises last Thursday evening and for the fine concert of the afternoon the old Moody Church was used, and again it proved its adaptability and its appropriateness.

♮ ♮ ♮

The School of Music of the Moody Institute is unique—and indeed such it should be, for were it to be just like all the others there would be no special significance in its maintenance.

But Moody Institute is full of people preparing themselves for a life of evangelical endeavor, and it is only meet that its Music School should lay especial emphasis on the religious aspect of music.

♮ ♮ ♮

Music News last week printed in full the two programs which were given on Wednesday and Thursday of last week, and it may be seen at once that they are preponderantly religious in trend.

All the songs were religious or patriotic, and there were even piano transcriptions of hymns and Gospel songs—one by so fine an authority as Mason, while the songs used included as authors at least two members of the Faculty of the Moody Institute School of Music.

The organ, an inseparable concomitant of the church service, was also, of course, in evidence.

♮ ♮ ♮

And speaking of religious music and the appropriateness of giving it to students at Moody, it must be added that the mere fact of its being religious need not prevent music from being both high grade and entertaining, and such indeed the program of last Thursday afternoon certainly was.

♮ ♮ ♮

In music, just as in every other thing which forms a part of public life today, there must needs be point, style, celerity, color and poetic meaning. A religious song should be sung with correct tonal qualities and with good interpretable feeling.

A piano transcription of a hymn, to be effective, must have back of it clean technic and good musical feeling.

And such qualities—if this writer mistakes not—are certainly the ideals of the instructors at Moody School of Music.

♮ ♮ ♮

And—music needs not to be lugubrious nor religiously sentimental in order to have a real spiritual meaning.

A good piano piece by Chopin certainly has as much place in a church service as anywhere else, if played well and with good musical feeling.

This also, it seems, is the idea of the Moody teachers, and the program under consideration showed a dexterous admixture of various sorts of music; and most emphatically there were technic and style back of all of them.

♮ ♮ ♮

And—to revert to the patriotic element:

Since the war began a year ago this writer has witnessed some wonderful patriotic demonstrations in various churches. In fact, it may be given as a proven formula that wherever religion is, there also may be found true patriotism.

*"America better look out. I will stand no nonsense after the war."*

*Hush, William!*

*Besides American nonsense and American dollars and cents, there is American Horse-Sense. Early in our history we used it with success in a case of Monarchitis. France, resorting to something similar in 1793, thereby reduced the blood pressure of her Kings.*

*And with it Russia has rid herself of Czaringitis.*

*—Arthur B. English.*

And so, Moody School teaches patriotic songs as well as religious songs, and in the concerts of the institution both are presented in true fashion.

And the whole program—sacred music, transcriptions, good piano pieces, organ solo and patriotic song—all ended with a benediction!

♮ ♮ ♮

To this writer, no one thing said about anyone in Germany responsible for the war is so utterly damning as the reported remark of the Crown Prince of Germany by Dr. Davis (the American dentist) in his wonderful articles in the Daily News.

"The Crown Prince," said he, "remarked to me: 'Davis, now that so many of the men are in the war, those of us who are at home ought to have a fine time with the women.'"

If anyone can think of a more contemptible thing than this, one would certainly like to know what it could be.

Analyze the remark a little. Think of the German soldiers sent out to war for the Royal Family, which never allows one of its members to be placed where there is the possibility of a scratch, being so betrayed and so utterly spit upon as in this remark of one who should, by all rights, prove himself an example of right living and fortitude!

Certainly he, as well as his egotistical and unscrupulous father, has richly earned the punishment that is so swiftly and surely coming to them!

♮ ♮ ♮

At the Auditorium on last Wednesday evening there was a big patriotic meeting arranged for the National Dental Association, in session in the city, and again there was demonstrated the futility of using this place for any other than big mass events or speakers or singers of the greatest vocal power.

There was a bumper audience, and the night being very hot, the balconies were almost untenable.

About 500 seats were placed on the stage and these were filled with a throng of people eager to hear the announced attraction—Newell Dwight Hillis.

It is no fault of the committee in charge that he was unable to come, for the U. S. Government sent him across the water on the very day he should have started to Chicago to fulfill his promise here, but Mr. Hillis being unavailable, more care should have been taken in the providing of substitutes.

An officer from Roumania (who probably had a real message) and a half dozen others, the names of whom could not be caught, were put on for speeches, and not one word that was said by any one of them could be heard by anybody on the stage

not one of them being a speaker fit for such a position.

Later the stage was abandoned by almost everyone on it for the seats left vacant in the Auditorium proper by those who kept moving out because of the heat, and from this vantage the speech of Senator Borah was heard.

This speaker knows how to enunciate, and he had a message. It was a pleasure to hear him, therefore, but one feels that all that had gone before him was an imposition on good nature, excepting only the playing of a Jackie band, which had spirit and style to recommend it, even if the numbers played were not worthy of any attention.

♮ ♮ ♮

The daily papers continue, periodically, to call into question the loyalty of members of the Chicago Symphony Orchestra.

This is a condition of affairs which should be remedied at once and for all time. The Orchestra should purge itself of every vestige of pro-Germanism, if there be any of that undesirable quality present.

It has been said, often, that the Chicago Orchestra was a little bit of Germany right in Chicago, and there have been accusations of such flagrant discourtesies (to put it in the mildest terms) as the playing by one member of the orchestra of "The Watch on the Rhine" (German purposely translated.—Ed.), while his fellows were playing "The Star Spangled Banner."

If this be true, the perpetrator of the outrage should be thrown out of the orchestra, root and branch, be he soloist or the most humble member of the organization.

And there should be, henceforth, no vestige of Germanism, no speaking the language—nothing whatever that could cause any suspicion as to the disloyalty of the members.

If this purging process be not applied and if it ever happens that proof positive is furnished of even remote disloyalty, then the orchestra might just as well immediately disband. We are now past the days of temporizing. It is now AMERICANISM or anti-Americanism, and the Chicago Symphony Orchestra cannot be an exception to this rule.


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GOLDILOCKS

A timid figure paused outside Mr. Clark's studio. Apprehension possessed the countenance and trembled in the music roll pressed convulsively under one arm. A little hand stole forward and slowly pushed open the door. The small person peered furtively within.

Mr. Clark—the biggest of all the big musical bears—how had little Goldilocks ever dared!——

A hasty glance around the disclosed hall reassured. Surely no bear dwelt in this delightful place.

"Mr. Clark must have visited in every country in the world, I do believe! There's a coffee table from Turkey, and an old Moorish lamp—a divan from India"—she crept further in—"and an Italian chair that I'm sure must have held one of the De Medicis—and oh! what a story that little desk must know!" The door shut—"Why, there's a portrait of Mr. Paderewski—and Venus di Milo—I wonder if she ever sat on a spinnet before."

Mr. Clark appeared courteously in the doorway.

"Oh, isn't he a dear? I should love to pull his curls and see if they are real. I shan't be afraid to sing here!"

And she wasn't.

Can you guess who this Little Person was?

———###———

**Egan**—The Oliver Ditson Company is sending out a little circular featuring the compositions which are sung by Parnell Egan, the list including "At Dawning" (Cadman), "Deep River" (Fisher), "Heart of Her" (Cadman), "Exultation" (Wood), "Consecration" (Manney), and "Irish Airs," arranged by Fisher.


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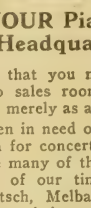

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### CHARLES LINK AND VIOLET MARTENS-LINK

Charles Link and Violet Martens-Link have just returned from a successful Chautauqua tour, covering over 3,000 miles and taking in some of the largest towns in Illinois, Indiana and Ohio.

They organized the Link Orchestra, Mr. Link playing first violin and Mrs. Link piano, and gave programs of the best repertoire in orchestra music. The special feature was Mr. Link's singing with orchestra accompaniment. His splendid tenor voice was a surprise to every audience, and they insisted upon encores in preference to going on with the orchestra program.

For the next two years Mr. and Mrs. Link will be affiliated with the Mary Wood Chase School of Musical Arts, 800 Lyon & Healy Building—Mr. Link as voice teacher and Mrs. Link as accompanist and coach.

♯♯♯

### LEO ORNSTEIN'S CELLO SONATA PLAYED

In an interview with the Detroit Free Press, Hans Kindler, the first cellist of the Philadelphia Orchestra, spoke as follows:

"Although granting that compositions for the cello are less plentiful than for the violin, I take issue with those who would say that the player of the instrument must perforce confine himself to a very small and considerably hackneyed repertoire. During last season I had the joyful honor of playing, with the composer at the piano, Leo Ornstein's recently published Sonata, which in my humble opinion is the best Sonata for cello and piano written since Brahms. Encouragement by artists in the playing of new works and by the public in showing appreciation will encourage composers to write for the cello."

# Music in Chicago

### AMERICAN CONSERVATORY NOTES

The new illustrated catalogue of the American Conservatory is, as it always has been, a fine specimen of the printer's art, although the familiar cover is changed, owing to the scarcity of blue paper.

In spite of many difficulties arising through war conditions, such, for instance, as the loss of eight young instructors and scores of male students, all having joined the colors, the Conservatory has fully maintained its registration mark, although the previous season's record was the largest in the Conservatory's history.

The faculty numbers over ninety, including many instructors of national and international reputation. Among these might be mentioned Karleton Hackett, Adolf Weidig, William Middelschulte, Allen Spencer, Silvio Scionti, Heniot Levy, Victor Garwood, Herbert Butler, Arthur O. Andersen, O. E. Robinson, Enrico Tramonti, Ragna Linne, E. Warren K. Howe, Louise Robyn, Charles La Berge, Walton Pyre, Kurt Wanieck, Earl Blair, Herbert Hyde, Edward Moore, John T. Read, Jennie F. W. Johnson, Marie Sidenius Zendt, May Doelling, Frank Van Dusen, Louise Winter, Leo Sowerby and others of prominence.

The following have been added to the faculty:

Piano—Cleveland Bohnet, Adalbert Huguelet, Hugh Porter, Grace Welsh, Alice Weber.

Voice—Edna Wilder, Frances Burch.

Violin—Richard Broemel, George Perlman.

Harmony—Helen Dallam, Grace Welsh.

Violoncello—Adolf Hoffman.

Among the features of the Conservatory are the teachers' normal training school, the opera school, students' orchestra, the series of Saturday afternoon recitals, lecture courses, and musical bureau for concert and teaching engagements.

The school of acting and expression, under the efficient direction of Walton Pyre, has become recognized as one of the best in the country.

The outlook for the Fall season is especially promising.

♯♯♯

### ETHEL M. RICE.

Ethel M. Rice, manager of musical and dramatic artists, noting the difficulty of placing Fashion Shows in the regular theaters during war times, and knowing that every normal woman loves to see the new styles in clothes, conceived, executed and managed a Fashion Show in connection with a vaudeville performance at the Frolic Theater last Wednesday night, which was such a success as to suggest many repetitions elsewhere.

Mrs. Rice presented an operatic trio, consisting of Tracey Kingman, Mildred Rodigar and Miss Woodard, at the Chateau Theater last week.

♯♯♯

**Borowski**—The Motette of Felix Borowski, announced to be sung for the first time at the Fourth Presbyterian Church on last Sunday, was postponed until September.

### SHERWOOD MUSIC SCHOOL

The Sherwood Music School had another one of their delightful little "family parties" last Wednesday evening, when an informal program and reception were given for the teachers of several of the branches who are attending the normal session now being held for them.

The program was given by Georgia Kober, assisted by two of her pupils, Miss Florence Hunt, director of the Greensboro (N. C.) branch of the school, and Mrs. Lyle Comstock Prescott of Chicago.

Miss Hunt, who has been with Miss Kober a number of seasons, has not appeared on the programs of the school as frequently as her friends would like. She has a very large class in her home town and does not have the time for practice she feels is necessary for public performance, but the work she did the other evening did not show evidence of lack of preparation. Her playing of the Mozart Sonata, with Miss Kober at the second piano, was all one could wish for, as quality of tone, facility of technic and power of expression were at her command, and she displayed sane judgment in the use of them.

Mrs. Prescott and her work are well known to the musical folk of Chicago. On this occasion she, with Miss Kober, played a group of Debussy numbers arranged by the composer for two pianos, in which her support was so sympathetic and responsive that the ensemble was almost perfect. Miss Kober, as always, was admirable. She has long been acknowledged as an authority on the classics, and it must be conceded that as an interpreter of the moderns she has few, if any, rivals.

The program as given follows:

Sonate, C minor ..... Mozart-Grie

Valse Caprice
Pierrot Lento ..... Scot
Lotus Land
Florence Hunt, Miss Kober

Au Convent (At the Convent) ..... Borodi
Arabesques (Nos. 1 and 2)
Sarabande
Prelude, A minor
Miss Kober

Serenade for a Doll
Printemps ..... Debuss
Afternoon of a Faun
Mrs. Lyle Comstock Prescott, Miss Kober
W. A. H.

♯♯♯

**Highsmith-Lyding** — Mary Highsmith Lyding, soprano, has entirely recovered from the accident to her knee, which has kept her out of public work for several months. She is acting as substitute at the Second Presbyterian Church the two current Sundays.

*For Concert Engagements Address*

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## MR. SCHAEFER IN PIANO RECITAL

Under the caption of "Twilight Pianoforte Recitals" Music News last week published a program which is to be given next Sunday evening, August 18, at Messiah Baptist Church, on the west side, by Conrad Bryant Schaefer.

Mr. Schaefer was heard in a similar program at the same place last Sunday evening.

The idea of giving an hour of piano music just previous to the Sunday evening service in any church would be a good one and offers unlimited opportunity for the display of originality as well as of suitability.

Mr. Schaefer is a man of unique ideas and believes that a piano recital should be not merely the playing of some attractive pieces, but that the program should be built up according to some preconceived and well-developed plan and that there should be both contrast and balance in what is offered.

It is impossible at this time to detail the plan or the performance in full, but to anyone interested in the subject we recommend the reading of the program as printed in our columns last week.

C. E. W.

———♯♯♯———

**Fannell**—T. J. Fannell, who is en tour with the Hadley Concert Company, stopped at Music News office a few minutes on Thursday while passing through Chicago. He reports young Tom (Jr.) well and hearty.

———♯♯♯———

**Konecny**—Josef Konecny, Chicago violinist, now in war service, has been transferred to Washington on detached service.

## CULVER MILITARY ACADEMY

Over 1,000 Cadets of the Culver Military Academy in Indiana are regularly rehearsing this Summer with the greatest enthu-

KURT DONATH

siasm the same songs our boys sing in the camps under the leadership of Kurt Donath, the director of the vocal department at the Culver Military Academy.

## KNUPFER STUDIOS

After a most successful summer term Mr. and Mrs. Walter Knupfer have gone to their summer cottage at Magician Lake, Mich., where they will spend the month of August.

Mr. Knupfer is very optimistic about the coming musical season, having already received a large number of applications for time with all the teachers of the different departments of the school.

The new catalog mentions as the latest addition to the faculty the popular and extremely successful solo cellist and teacher, Hans Hess.

The vocal department has been enlarged and widened by artists like Augusta Lenska and Anna Griewisch-Kheiralla, and for the violin department Mr. Knupfer has gained important acquisitions in George Dasch and Samuel Hungerford. Mr. Dasch is equally well known as an orchestra and chamber music player and as a teacher and orchestra leader. Mr. Hungerford, a former artist pupil of Mr. Weisbach, will teach pupils in the preparatory department.

The catalog furthermore announces a limited amount of free scholarships, which will be awarded to pupils of exceptional talent. Two scholarships in piano have been donated by Richard Pick and Walter S. Gerts.

———♯♯♯———

**Mertens**—Alice Louise Mertens, contralto, soloist at Temple Beth-El in New York and at the Tompkins Avenue Congregational Church in Brooklyn, announces a MacDowell recital for the coming season, in which she will have the assistance in piano solos and accompaniments of William Stickles.


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# Theaters

### AT THE HIPPODROME

At the Hippodrome they are presenting, week after week, standard plays in almost complete form, giving each four times a day with some vaudeville acts interspersed.

The arrangement is novel and distinctly agreeable—much better than straight vaudeville, at least as formerly practiced at this house, and more intimate than moving pictures, of course, inasmuch as the spoken word adds very much to any picture.

But, that being the case, one must introduce right here a serious criticism of the work of the company of players now on view at the Hippodrome.

Since it is the spoken word which counts most of all in establishing mood and picture, then unquestionably that spoken word should be distinct.

It is not so at the Hippodrome. This writer sat through two acts of "The Marriage of Kitty" on last Friday evening at the very rear of the auditorium and he did not hear one word in each hundred that were uttered (mouthed or chewed more literally) on the stage.

During the other act he moved about half way down to the stage and from that vantage ground could hear about one word out of each three spoken by the actors.

There were two proofs in evidence that this was not the fault of the acoustics of the house nor anything else, but just plain affectation or slipshod carelessness on the part of the players.

If affectation wholly, then it is absurd to subject a whole audience to the fact of sitting through something that is unintelligible because of interjected drawl or silly mouthings, and if through lack of knowledge or carelessness, then indeed should each member of the Hippodrome Company hie himself (and especially herself) to some voice teacher who can and will correct the impedimenta.

That the fact of not being able to hear was not due to acoustics was proven in two instances: (1) A performer on the trapeze, a very clever man indeed, while seated in a most precarious position in mid-air and engaged in playing an accordeon while balancing himself on the ragged edge of nothing, kept talking to the audience continually, letting out a flow of repartee which was distinctly pleasing, and every word he said was absolutely intelligible, although he probably does not pretend to any ability of public speaking and used merely a straightforward speaking voice. The other (2) example was provided by Beulah Hayes and Carl Craven, professional vocalists, who offered a delightful twenty minutes of singing. Every word uttered by them was heard distinctly. Not alone because of this, but also through the other values of their work, this act constituted the high light of the bill; and this in spite of the fact that this writer thinks their numbers very poorly chosen.

They gave two semi-popular numbers and two old ballads, the latter being "Just a Song at Twilight" and "Bonnie Sweet Bessie."

The voices of both these singers are fine

CARL CRAVEN

and musical; the musicianship of the ensemble was undoubted and the entire effect of the two old songs was delightful. Especially so was "Just a Song at Twilight."

But when two such good singers go on any bill (even vaudeville) they should insist upon doing something really high grade, and instead of the other two numbers they should have sung some such duet as Goring Thomas or George Henschel has provided, and in spite of anybody's opinion to the contrary this writer believes that the audience would like these better than the nondescript numbers offered.

Good singing by well trained voices has a fine place in vaudeville, but no one who attempts it should make the mistake of thinking that the repertoire must be altogether simple or popular.

Mr. Craven, one of our best concert singers, certainly proved himself attractive from every viewpoint, and in Miss Hayes he found a fine co-worker. The voices blended unusually well and the total impression was both pleasing and of such superfine quality as to please any connoisseur of music who might have been present besides having in it an inherent emotional quality which appealed at once to the most musically unlettered of the audience.

C. E. W.

### AT ORCHESTRA HALL

The "big picture" at Orchestra Hall this week is D. W. Griffith's "The Great Love," in which, evidently, he has utilized the left over war scenes and fag ends of story from "Hearts of the World."

Even at that, it is an interesting picture although disjointed, and has some exceedingly beautiful scenes. Particularly fine are the village scenes in England, and admirable indeed are those showing the sea.

The orchestra, still under the direction o

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an unannounced leader, plays much better than during the early part of the Summer. The violin obligatos and incidental solos are particularly fine.

The Official United States War Films are good, even better than ever, this week, and the Travel Pictures are in the Burton Holmes best vein.

Next week the Billie Burke admirers—and they are legion—will have a chance to see her in "Pursuit of Polly." C. E. W.

### MABLE CORLEW SMITH

Mrs. Mable C. Smith joined the Chicago Operatic Company last week and will spend ten days with them doing Chautauqua work. The Chicago Operatics is one of the leading Chautauqua attractions and is under the management of John Miller. Mrs. Smith will not be able to finish the Chautauqua season with this organization, owing to her preparation for the great American Musical Festival at Lockport, N. Y., the first week in September.

Her success at this place last year was to such an extent that she will have nine appearances at the coming convention. In addition to her recital she will be associated with the Chicago Ensemble Trio, a Chicago quartet and an orchestra.

**MacDermid**—Sybil Sammis MacDermid sang with much success at the City Stadium in New York on last Friday evening with the Volpe Orchestra of ninety men. She gave an aria from "Thais" and encores, and received fine notices in the New York press.

**Kryl**—Marie Kryl, the young Chicago pianist, is spending the summer at Seal Harbor, Me., where she is the only pupil of Harold Bauer.

**Cathedral Choir**—The Cathedral Choir, already well known in Chautauqua circles, is again on tour under the management of the Standard Chautauqua System of Lincoln, Neb.


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that occurs to us to do for the summer is to invite the sending to us of names and addresses of teachers of music who are interested in modern educational works.

We have published several important works of this character during the past few months and would like to send full descriptive circulars to all teachers interested.

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### CLARENCE LOOMIS

The departure of Clarence Loomis for war service has called attention anew to his gifts and attainments.

He studied extensively in Chicago and

CLARENCE LOOMIS

spent also considerable time abroad, after which he returned to this country and became a member of the Faculty of the American Conservatory in Chicago.

Later he added also several days' teaching each week at Valparaiso University, and in both cities he has become a great factor in the teaching life and has also thoroughly established himself both as a concert pianist and as a composer.

In Valparaiso a number of concerts have been given devoted exclusively to his compositions, and several of them have been heard also in important events in Chicago.

In the series of concerts at Community Hall in Oak Park last Winter Mr. Loomis was one of the most pronounced successes, and his appearances at the Faculty Concerts of the American Conservatory have always been notable.

Mr. Loomis takes with him the admiration and the sincere good wishes of a large circle of friends.

**Leach**—Rowland Leach, teacher of violin, tells us that his pupil, J. Willard Parsons, has been appointed chief musician on the cruiser Chicago, flagship of a certain port on the Atlantic. He writes Mr. Leach that contributions of orchestra music will be gladly received, as the stock is very low. These can be sent to Mr. Leach at the Bush Conservatory.

**Swarts**—Mr. Jules Swarts, director of the Premier Concert Orchestra, is closing a very successful engagement at the Schlitz Palm Garden in Milwaukee. Mr. Swarts has accepted a position as musical director in one of the leading theaters in Milwaukee.


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## KANSAS CITY CONSERVATORY OF MUSIC

A fair-sized audience braved the heat and enjoyed the work of Miss Ruth Cochran, soprano, pupil of Mrs. Mary H. Flagg, in her second recital at the Kansas City Conservatory of Music, Saturday afternoon, August 10.

Her voice, a coloratura, was most pleasing in its flexibility and bird-like quality. The famous "Shadow Song" was especially well rendered, and the whole program showed conscientious study and careful training. The flute obligato, furnished by Miss Flo Reiter, added much to the performance, and Miss Cochran was fortunate in having her accompaniments played by Mrs. Flagg in her usual splendid manner.

KATHERINE G. FOSTER.

———♯♯♯———

**Anderson**—The Hugh Anderson Operatic and Concert Company is touring Illinois, Indiana and Michigan (a ten weeks' trip). Besides Mr. Anderson, basso-cantante, the personnel includes Gertrude Porter, contralto; Eleanor Pereau, soprano; Emma Meredith, pianist, and George Stump, tenor.

———♯♯♯———

**Craven**—Carl E. Craven, tenor, sang in the quartet at the First Congregational Church, Oak Park, last Sunday, and on Wednesday of this week gave two 45-minute recitals at the Great Lakes Naval Training Station.

———♯♯♯———

**Sousa**—John Philip Sousa, who is on tour with his band, will return to the Great Lakes Naval Training Station in September.

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## BERTHA BEEMAN IN IOWA

Following is the fine program being given by Bertha Beeman, contralto, throughout her current tour in Iowa:

Invocation to Eros.....Jean Paul Kursteiner
Laddie.....Thayer
Junetime.....Elthea Snider
Once at the Angelus.....Arthur Foote
The Americans Come.....Fay Foster
(An episode in France; a blinded Frenchman speaks to his son)
Aria—Amour Viens Aider (Samson and Delilah).....Saint-Saens
Deep River (Old Negro Spiritual)..Harry T. Burleigh
By the Waters of Minnetonka.....Thurlow Lieurance
Dear Lad o' Mine.....Gena Branscombe
Le Nil.....Levoux
L'Heure de Pourpre.....Holmes
Gallie (Southern Serenade).....John Mokrejs
Possession.....Earl C. Sharp
Twilight.....Katherine Glen
Life's Paradise.....Mary Helen Brown
At Dawning.....Charles Wakefield Cadman
Ah, Love, I Should Have Known.....Harry M. Gilbert
Spring Rapture.....Harry M. Gilbert

———♯♯♯———

## RUDOLPH REUTER

Rudolph Reuter, who will again head the list of piano teachers in the Chicago Musical College for the next season, according to their latest catalogue, has closed a busy Summer session and gone on his vacation. As in the last year, this is in northern Michigan, where, far from commercial activity and the smoke of metropoli, he will play tennis and walk and swim, and walk and swim and play tennis, in order to be in the best of mental and physical form for what promises to be another big season of teaching. He will motor up in his trusty old Cole-Reuter 13-50, the hyphen being in the nature of a Beethoven-Kreisler hyphen, as he explains it, to account for the many alterations and improvements in the form of cotter-pins, bolts, nuts, etc., that he has attached during the time they have been together.

———♯♯♯———

## FREDERICK GUNSTER

Frederick Gunster, the American tenor, has returned from Atlantic City, where he spent part of his summer vacation. Mr. Gunster has been active in singing for the soldiers at the various cantonments during the summer.

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**Rice**—Margaret Rice, the Milwaukee manager, is announcing another series of Twilight Musicales in Milwaukee, following the inaugural season last year, which was a splendid success.

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**Hofmann**—Josef Hofmann is to play in the course of Artists' Recitals at Saginaw, Mich., during the coming season.

## CHICAGO SCHOOL OF EXPRESSION AND DRAMATIC ART

Mrs. Natalie Whitted Price has become a member of the faculty of the Chicago School of Expression and Dramatic Art and

NATALIE WHITTED PRICE

will conduct special classes in Social Efficiency. This will be an acquisition to the school's corps of able teachers, for Mrs. Price is a woman of broad culture and social experience as well as possessing specific knowledge of her subject. Her musical attainments, as well, have brought her recognition and she has many admiring friends in both professional and social circles.

———♯♯♯———

## MRS. MANN'S STUDIO

Two professional pupils of Mrs. Ellen Kinsman Mann appeared in an informal recital last Saturday afternoon. The studio was crowded with eager friends and listeners. The program was given by Miss Stitzel, soprano, and Mrs. Martha Stelzl, mezzo-soprano. Both artists have recently been on Lyceum tours with prominent violinists. Mrs. Stelzl has been with Josef Konecny and Miss Stitzel has been with Theobaldi. There were no printed programs, both singers announcing their own songs. Among Mrs. Stelzl's songs was "Song of Liberty" (Beach), a splendid patriotic song, which Mrs. Stelzl sang with dramatic interpretation. Her voice, of the heavier quality, is nevertheless very smooth and well developed and of great power and resonance.

One of Miss Stitzel's groups contained "One Golden Day" (Foster), "Only a Rose" (Downing), "Mighty Lak a Rose" (Nevin), and "Ah, Love, but a Day" (Mrs. Beach). Miss Stitzel's voice is one of unusual range and clear quality. While she shows herself an artist in dramatic interpretation, she is at the same time perfectly splendid in adapting herself to lighter songs and conveying their original simplicity and intent to the audience. Both these artists deserve to hold high rank in the profession. Mrs. Porter furnished very able and artistic accompaniments.

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# THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

## An Appreciation of Bispham

(From The Billboard)

David Bispham occupies a position quite apart from any other American artist. He has never for one moment ceased to be the first and foremost one in any movement in this country that tended to uplift and further the cause of the American composer and the development of American talent. He was born of an old aristocratic Philadelphia family, and, reflecting all the courtliness and polish of his ancestors, yet there never was a truer democrat at heart, never a friend who was as ready to do the kind and thoughtful thing at all times.

His present activities continue to be the source of wonder and gratification to his friends, not only on account of the splendid condition in which his voice remains, but also on account of the vast amount of patriotic work into which he is throwing himself with his usual enthusiasm. Mr. Bispham was one of the first to volunteer to go to France to sing for the men at the front, long before the entertainment work was as perfectly organized as it is now, and his influence has been the cause of many units going over, so that it is a disappointment to him that a pressure of engagements and the necessity of being obliged to be in New York in the early fall for the rehearsals and performances of the Society of American singers will prevent him going over at this time. Mr. Bispham is one of the founders of this society of American singers, which just now occupies an important position in our musical institutions, as its personnel is entirely American. The role assigned to Mr. Bispham this year will delight his admirers, as they will give him an opportunity to display those remarkable dramatic powers which are still so vivid a memory of his work at the Metropolitan Opera House. Among the roles assigned to him for the coming season of opera in English are: The Corporal in "The Daughter of the Regiment," and Gaspard, in "The Chimes of Normandy," an opera which has been too long absent from our stage. In "Bruschino" he will have the title role. This opera is an absolute novelty to our stage, it never having been performed in this country. It was revived with great success about a year ago in Italy for the celebrated buffo, Pini-Corsi, at whose hands much was made of the title role, which Mr. Bispham is to take in the New York production. In Dr. Geotzl's musical arrangement of Molier's "Les Precieuses Ridicules" Mr. Bispham will have the part of Mascarille, made famous in this country by Coquelin.

Not long ago Mr. Bispham was sent for officially to come to Washington, where he assisted the British Ambassador in opening the Red Cross Drive. The other evening he participated at South Norwalk in the War Savings Drive, sharing the honors of the occasion with George Wickersham, formerly Attorney-General of the United States. During the Recruiting Week he worked with the celebrated lawyer-orator, Job Hedges, and on the Fourth of July sang for the Educational Alliance, where Nicholas Murray Butler, president of the Columbia University, delivered the address.

The American Friends of Musicians in France, with which he is closely associated, have expressed their gratitude to Mr. Bispham for the vast amount of publicity he has been able to gain for them.

He was one of those who assisted Robert Underwood Johnson to raise $100,000 for American ambulances in Italy.

In addition to all of these activities he is at present giving numerous lessons each week and making translations and compiling a book of part songs, to be used for community singing and in the schools, and he is full of youthful energy as a young man of twenty-five. Mr. Bispham's only son, David Bispham Jr., was killed this year in England, where he was fast making a record for himself in aviation service.

## American Opera, Sung in American by Americans to an American Audience

Des Moines is again to be visited, some time during the coming musical season, by both the Chicago and San Carlo Grand Opera Companies. Both will regale us with opera that will attempt to make clear to our limited operatic understanding something about people who never lived, and something that never happened. It goes without saying that we will all of us like it, and say so. The operas to be presented, probably "Lucia," "Faust," "Il Trovatore" or the "Barber," will be sung by foreigners, in a foreign language and before an American audience that does not understand either.

Among the personnel of both companies will be found American singers of the first rank who have learned the words, music and traditions of Italian and French opera, and sing them like natives, but to their own countrymen, in a language that to them means no more than polyglot or Digger Indian. But we are supposed to favor that sort of thing and say we like it, because it is "all the style." An American opera company with a truly great American cast, giving grand opera in the American language, the only language we have been taught to know, would neither be accepted nor patronized by any American city for the reason that opera in English is "out of style."

The question of opera in English has been discussed for many years. The stock argument against it is its "unsingableness." John McCormack, Anna Case, Alma Gluck and hundreds of others of our American singers have knocked the underpinning out of that argument. Do we hear Frenchmen say, "I do not care to hear opera in French?" Or, do we hear Italians make the same assertion? How banal, silly and unjustified has been the American attitude toward everything American! But a change is drawing near. Some day we will have American opera, sung in the American language, which shall be to Americans what Italian opera is to Italians and French opera to the French.—Des Moines Capital.

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## At Ravinia

"Romeo and Juliet" cuts well for the special conditions of Ravinia Park; the edition there gives the lovers in the garden, in the Friar's cell, and in the tomb, so that it is mainly a matter for tenor and soprano. That is just what Gounod's opera was for the sensational crowds at Mr. Campanini's revival, which represented, perhaps, the best ensemble performances in the American annals of the work. Ravinia's restoration of the tabloid on Wednesday night was in happy conditions; no place else within sight or sound of Lake Michigan was so cool and grateful; and the crowd was large for midweek, and eager.

Miss Lucy Gates was Juliet, for the first time in the neighborhood; and she compelled the kindly attitude by sending out word, before the curtain went up, that she never, never said she was better than Galli-Curci, and that it was her agent who said it, and that she thought such things were perfectly foolish, anyway. They are, perhaps. An enraged penman for the Evening Post of New York City, the seasoned and generally continent Mr. Finck, put her to this trouble. Anyway, Miss Gates isn't better than Galli-Curci, as yet; and she is a pleasant summer-night singer of Gounod's caressing tunes, with the insistence of her sisterhood in drawing attention to the circumstance that Gounod put them into circulation in a day when Mr. Hoover was not in austere authority over sugar.

Mr. Harrold's Romeo would, no doubt, have been better on Wednesday if he had not sung Des Grieux on Tuesday, when he was, nearly all the way, at his Ravinia best—and that is the best he has thus far provided in the neighborhood. Mr. Rothier gave the expected account of the Friar's music; his was lovely and right singing in the idiom to which he reacts with ease and exactness. He had been like that on Tuesday, too, for his brief moment as the elder Des Grieux in the San-Sulpice episode of "Manon."—Chicago Tribune.

♮ ♮ ♮

## Municipal Band in Pittsburgh

Representative Pittsburgh turned out last night 12,000 strong in Schenley Park to hear the concert of the new Municipal Band and to participate in the community singing that followed the orchestral program. This is believed to be the largest crowd which has attended the concerts since the season of the Municipal Band opened a month ago. Since that time an increasing interest has been noted on the part of music lovers as well as the public in general and hundreds of automobile parties have become more and more in the habit of stopping in the drives near the bandstand to listen to the music. Last night there were more automobiles than usual, suggesting the presence of some great musical artist. And nearly every machine was vacant; the occupants had joined the chorus.

V. D. Nirella, leader of the band, gave one of his finest programs, which had been arranged by himself, T. Carl Whitmer and the Civic Club, Mrs. E. B. Lee supervisor, under whose auspices the concerts and singing are conducted. The audience appreciated every number, from the pretty little cortege "Bacchus," by Delibes, to the heavy overture "1812," by Tschaikowsky, and the poetic symphony, "Dance Macabre," of Saint-Saens. Applause for these works was ample and spontaneous.

A brilliant number on the program was the rhapsody, "Espana," by Chabrier. This was the second on the program and the recalling of the dark-eyed Spanish maidens dancing with the click of their castanets produced a fine effect as hundreds of men, women and children sat comfortably on the grass.

As an encore after this number Mr. Nirella played his "One Hundred and Seventh Field Artillery" march, which he composed and dedicated to that body of soldiers when he was with them in 1916 on the Mexican border. This proved a favorite with the people.

The overture "1812" proved a fitting climax to the concert and a prelude to the community singing. The bells of Moscow at the end of the overture, blending with the great Russian hymn celebrating the victory over Napoleon, who sought to rule the world a century ago, impressed the throng with the spirit of the present, and the enthusiasm of the people was strong.

The sound of this great classic had scarcely died when the chorus, under the direction of Frederick L. Davies, started to sing "The Star Spangled Banner" with the spirit that marked Tschaikowsky's overture. "La Marseillaise" followed. In the band it had been heard weekly at the head of Napoleon's army struggling against the will of a world and growing silent. But in the throats of the chorus it was "La Marseillaise" of General Foch going to victory with the people. The singers understood this, unconsciously at least, and the music became inspired through the understanding given it.

Among the other works sung by the chorus were "The Battle Hymn of the Republic," "The Battle Cry of Freedom" and "Abide With Me."

♮ ♮ ♮

## Vesper Organ Recital in Valparaiso

The vesper organ recital in the Presbyterian Church Sunday afternoon, given by Harry T. Polk, well-known organist of the church and the Schelling Theater, was one of the most delightful musical feasts ever offered to Valparaiso music lovers. Mr. Polk played a varied program of organ masterpieces, ranging from Stoughton's mystical Persian Suite and lyric pieces by Saint-Saens to the brilliant Toccata in D minor by G. B. Nevin and Batiste's Grand Offertoire No. 2, all played in a manner above criticism. His interpretations were characterized by exceptional skill in both manual and pedal technic and thorough knowledge of registration and style.—Valparaiso Messenger.

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## AMATEUR MUSICAL COMEDY BENEFIT AT MARLOWE THEATRE —AUSPICES FEDERATED WOMEN'S CLUBS

The past month has been a strenuous one for the Federated Women's Clubs of the Third Congressional District (which means the Town of Lake, "The Ridge" territory, Blue Island, Harvey, Chicago Heights, etc.), for, in spite of the wave of torridity that has engulfed us, most of the amateur and "semi-pro" talent in the district—musical, histrionic, terpsichorean—has been rehearsing thrice weekly for the welfare-benefit performance of the musical extravaganza, "Katcha-Koo," which the clubs are to produce at the Marlowe Theatre, W. 63d Street and Stewart Avenue, next Wednesday and Thursday evenings, August 21 and 22, under the stage direction of Earl C. Darfler.

The three principal vocal roles in the play are those of the titular hero, "Katcha-Koo," and the two coquettish daughters of the rich American widow, Mrs. Chattie-Gaddin, namely Prudence and Dolly. Harry L. Fellowes of Auburn Park, one of the most popular of local thespians, has been drafted for "Katcha-Koo," and that he will fill the order admirably, those who have followed the rehearsals have not the least doubt. Miss Julia Keith, the engaging young soprano soloist of the Englewood First Methodist Church, sings the "Prudence" part in her usual appealing style and acts it with a vim. Miss Keith, who is a pupil of Mrs. O. L. Fox, wears a beautiful diamond medal won last year at the Chicago Musical College for special work with Mrs. Fox. Miss Constance Folger, the sister Dolly, has a rich and well-trained mezzo-soprano, and is much in demand for entertainments of this sort. She has proved a favorite entertainer these past months at the Soldiers' and Sailors' Club and also at the Art Institute affairs on Sunday afternoons. Frank Kern, as The Maharajah, and Mrs. Charles S. Elkington as Mrs. Chattie-Gaddin, have minor singing parts. Mrs. Elkington sings at St. Elizabeth's Episcopal Church in Chicago Lawn. She has for many years been active in the Apollo Club.

Through the courtesy of the Armour Company, the Armour Orchestra, with Frank A. Andrews, conductor, has been secured for these two performances. The members have generously donated their services and the Armour Company has agreed to bear any expense that may be incurred.

An adult chorus numbering about fifty has been selected from the various clubs in the district, and it sings the snappy music with genuine snap. The finale will be a patriotic song pageant, in which the entire cast, including some three hundred children, will join.

The proceeds from this entertainment are to be applied to augmenting the Third District fund for maintaining a community housekeeper—a conservation measure endorsed by social service experts, and one of the practical methods of keeping the home fires burning.

A. A. F.

## EMMA EWEN AT GREAT LAKES

Emma Ewen, soprano, with Alice R. Deal at the piano, gave the following program at Great Lakes Naval Station, Friday, August 9:

| | |
|---|---|
| Villanelle | Dell' Acqua |
| Sacrament | MacDermid |
| Morning | Speaks |
| Rose Softly Blooming | Spohr |
| Lass with the Delicate Air | Arne |
| A Spirit Flower | Campbell-Tipton |
| Will o' the Wisp | Spross |
| The Passing Cloud | Leoni |
| The Captive Lark | Ronald |
| Twilight | Glen |
| The Smile of Spring | Fletcher |
| The Fairy Pipers | Brewer |
| Daddy's Sweetheart | Lehmann |
| Little Gray Home in the West | Lohr |
| Star Spangled Banner | |


**WHITNEY TEW STUDIOS**

Left to right—(1) Whitney Tew, the Vocal Master; (2) Mlle. Roxan d'Oex, Contralto-Coloratura; (3) Miss Winnifred Cline, Secretary; (4) Miss Harriet Cartwright, Concert Pianist, and Teacher of Piano, Theory and Harmony.

The vocal process of the great Maestri of the past, which has been rediscovered by Whitney Tew, is rapidly assuming the place which belongs to the most important fact of musical development.

Mr. Tew says: "The unsuspected qualities of the voice, being brought to light through the process of a correct breath control, are unquestionably marvelous. No difficulties seem insurmountable, and no limits of beauty, range or power practically are the almost instantaneous result of the application of the true principle.

"These results, while they constantly amaze me, are corroboration and undeniable proof that the facts of history are true.

"In the unforced natural activity of the whole mechanism through a sensible and logical breath management, a beauty and flexibility of tone are at once secured which are physical impossibilities under the hampering processes of voluntary manipulation of the modern 'methods.'

"No real beauty of tone or real ability of execution is possible under present ideas, and the simple process of nature, which establishes at once powers of which the world lies today in total ignorance, has been abandoned and completely lost.

"A full, free, beautiful compass of three or four octaves is the normal, the natural, the capacity of all. A short compass is the subnormal, the result of conflicting mechanisms, unnatural—a studied artificiality destitute of all the qualifications necessary to a real art."

Beautiful quality in tone is a necessary outcome of a free instrument, and a free instrument is the outcome of a breath control which commands at all times the whole of the voice, and this is in no case a lesser gamut than about three octaves and a half.


Hattstaedt—Mr. and Mrs. John Hattstaedt are spending the month at Lake Mohonk, N. Y.


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### THOMAS NOBLE MACBURNEY

Mr. MacBurney is a man with fine and large ideals, and the proven success of his own teaching and of the teachers whom he has trained as his personal assistants inspired him, several years ago, to add to his studio activities certain things which usually are very far removed from the vocal field.

Therefore for a year or two we have grown accustomed to hear at the MacBurney Studios lectures on all sorts of subjects which have relation to music, and we

THOMAS N. MACBURNEY

have listened there also to piano recitals and to playing of other instruments, as well as to talks on poetry, literature and other arts.

The success of all this has shown Mr. MacBurney the wisdom and the feasibility of an incorporated institution in which there should be combined and taught by absolute masters, voice, piano, dancing, theory, painting, dramatic art and languages, as well as specialized branches such as public school music, lyceum and chautauqua preparation and coaching and accompanying, and that all these should be intensified and amplified through special lectures in great variety.

The advertisement to be found in Music News today proclaims in no uncertain manner that Mr. MacBurney has been entirely felicitous in his choice of teachers and lecturers for the new institution which takes the place of the thoroughly established MacBurney Vocal Studios.

In an interview with Mr. MacBurney he gave the following further information:

"What I and the other organizers of the MacBurney Studios, Inc., have had in mind is to give a pupil a broad, general musical education without making it the cut-and-dried course of a musical school. Therefore we have formed what may be described as a co-operative alliance of Chicago teachers who are already well established in their own branches and can give the pupil all the courses necessary.

"The MacBurney Studios, Inc., is a corporation not for profit, but operating under one central board of directors. Suppose a pupil comes to me as an individual teacher for lessons in singing and is found to need instruction in piano or harmony or what it may be. Our own directors know that our affiliated teacher of piano or harmony is dependable, and we can safely advise the pupil to go to that one. That teacher will study the individual needs of the pupil and furnish the instruction required. This element, I think, makes the organization an improvement on the conventional school."

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### MARY WILLING MEAGLEY

This program was given by pupils of Mary Willing Meagley, assisted by Mrs. Lester, Mrs. Black and Mrs. Kuchne, at the McCabe Memorial M. E. Church Sunday School Auditorium, Chicago, recently:

Duet—Menuet (Colombine) ..... Delahaye
Miss Ethel Bright and Mrs. Meagley
Menuet ..... Beethoven
Spanish Dance ..... Rogers
Miss Eleanor Blye
Prelude in C minor, No. 20 ..... Chopin
Butterfly ..... Grieg
Miss Lillian Young
Sonatine, First Movement ..... Kuhlan
Menuet ..... Mozart
Master Eugene Blye
My Mother Bids Me Bind My Hair ..... Haydn
Your Tender Voice ..... Cantrell
Where Did You Come From? ..... Bontemps
Down in Derry ..... Cox
Mrs. Betty Walker Kuehne
Ballade ..... Burgmuller
Elfin Dance ..... Grieg
L'Avalanche ..... Heller
Edwin Smith
Prelude in A major, No. 7 ..... Chopin
Solfeggietto ..... C. P. E. Bach
Miss Ethel Bright
Duets—
Neapolitan Folk Song ..... Elmenreich
Hongroise ..... Enke
Eleanor and Eugene Blye
The Slumber Boat ..... Gaynor
Daisies ..... Hawley
Miss Lillian Young
Sirens (Wonderland Pieces) ..... Rogers
Spinning Song ..... Elmenreich
Master Eugene Blye
Berceuse (Lullaby) ..... Iljinsky
To a Water Lily ..... MacDowell
To a Wild Rose ..... MacDowell
Miss Ethel Bright
My Lady ..... Hoberg
Because I Love You ..... Hawley
Mrs. Sarah Black
Tarantelle ..... Nollet
Miss Lillian Young
Novelette in F major, No. 1 ..... Schumann
Miss Dorothy Overaker
The Winding Road
A Song of Summer
Love's Tomorrow ..... Meagley
Mrs. Margaret Lester
Duet—Country Dance ..... Nevin
Miss Lillian Young and Mrs. Meagley

———♯♯♯———

### DOROTHEA NORTH

Dorothea North rendered the following numbers at the La Salle Hotel Sunday afternoon, August 3, at the meeting of the Mothers of the Boys of the 149th Field Artillery Aid Association:

Negro Spiritual—Swing Low, Sweet Chariot..Burleigh
Bitterness of Love ..... Dunn
Le Coeur de ma mie ..... Dalcroze

Mrs. North gave an unusual interpretation of the first named, and the remaining numbers received an equal share of applause from her enthusiastic listeners.

She was assisted at the piano by the brilliant accompanist Miss Alma Putman, who leaves soon for New York to assist in a series of concerts to be given at the Biltmore Hotel.

Mrs. North is very much interested at present in singing for the soldiers and jackies, as well as doing Red Cross and surgical dressings work.

———♯♯♯———

**Downing**—Frederica Gerhardt Downing is on an extended Chautauqua tour.


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# *Music at RAVINIA PARK*

### Friday Afternoon

On Friday afternoon two of the most promising artists of the season appeared in the Student-Artist series at Ravinia. They were Lillian Dyer, soprano, and Ellen Ekholm, pianiste. Mrs. Dyer is a Chicago woman who has made great strides in the study of voice within the last four years, and has in the past year entered the professional world, serving as soprano soloist at Unity Church in Oak Park. She studied first with Mr. Karleton Hackett of the American Conservatory, and is now under the tutelage of Mr. Adolph Muhlmann of the Chicago Musical College. She sang the following songs: "Little Star, Where Art Thou?" (Moussorgsky), "Awakening," (Mrs. A. O. Mason) and "Lieti Signor" by Meyerbeer (who, it may be remembered, was a German Jew, both in birth and training, in spite of his being associated with the French and Italian schools of his time). That Mrs. Dyer did not quite do herself justice in the opening song was proved by her far superior rendition of "Awakening," a very dramatic number, and also of the Meyerbeer aria, which was the best suited to her voice. She is the fortunate possessor of a voice of great range and power, and of a penetrating dramatic quality which, with further development, should accomplish much. She was accompanied by Miss Marion Bergman, a talented young artist pupil of Alexander Raab, who was heard at Ravinia some weeks ago. Miss Bergman proved herself no less an artist as accompanist than as soloist.

The second soloist was Miss Ellen Ekholm of Elgin, Ill., a pupil of Harold Henry. Miss Ekholm is only 19 years of age, and so girlish and slight that it is hard to tell just where the vigor and strength come from which she displayed in the playing of such brilliant works as the Rachmaninoff "Polichinelle" and the Chopin "C Sharp Minor Scherzo." It was also altogether remarkable that the clarity of her tone did not once become clouded, even in the most brilliant passages. This was doubly noticeable in an open-air theater, where the acoustic properties are so widely scattered, and where the piano is really too small for the tone vibrations to be well sustained through the whole auditorium. Miss Ekholm gave a very refined and artistic reading to both numbers.

Gennaro Papi resumed his accustomed place at the baton, and as a result the orchestra gave much better satisfaction than it has for the last two weeks. The program as a whole resulted in an unusually enjoyable afternoon.

♮ ♮ ♮

### Friday Evening

The soloists on Friday evening were Mr. A. Zukovsky of the orchestra, and Millo Picco, tenor of the Metropolitan Opera cast. Mr. Hageman conducted, as usual, also accompanying the soloists as superbly as ever. Too much cannot be said of the

LOUIS D'ANGELO

combined abilities of Mr. Hageman, a rare combination to be found in the same artist, namely, at once the ability to lead and the ability to follow with equal assurance and mastery. The program was as follows:

The Star Spangled Banner.....Key
Overture to Russlan and Ludmilla.....Glinka
Noel, from Symphonic Sketches.....Chadwick
Valse des Heurs (from Ballet "Coppelia") Delibes
Notturno (from Ballet "Coppelia").....Delibes
Caprice Italien ..... Tschaikowsky
Romanze ..... Wieniawski
Polonaise in D .....Wieniawski

Mr. A. Zukovsky

Rhapsody Dance—The Bamboula.....Coleridge-Taylor
Selection .....

Millo Picco

Intermezzo ..... Wolf-Ferrari
Rondo d'Amour ..... Westerhout
March—Pomp and Circumstance..... Elgar

The Glinka overture to "Russlan and Ludmilla," the opera which failed, was full of national color and rich, strong orchestral effects. In many ways this work is so far superior to anything else Glinka ever did that it is sad to think of its fortune as being the bitterest disappointment in the life of its composer.

One of the most impressive numbers on the program was that of our own composer, Chadwick. It was charming in its simple and artistic appeal. With its slow, liquid melody repeating itself and gradually reaching a rich and dramatic culmination, it suggested Dvorak and the intensely emotional quality of his work.

The piquant, coquettish "Valse des Heurs" and the "Notturno" from the "Coppelia" of Delibes (his most charming work) made the usual popular impression. The Tschaikowsky "Caprice" proved disappointing in sustained interest, though the climax was good.

Mr. Zukowsky played with splendid tone and feeling and was very warmly received. The Coleridge-Taylor number was broad and effective, and the repetition of the Elgar "Pomp and Circumstance" was not amiss. It is always popular.

Mr. Picco sang arias from "Dinorah" and "Fedora" with great dramatic effect and beauty of tone. No singer at the Friday concerts this summer has had a heartier reception than did Mr. Picco. He was twice recalled for encores amid loud applause.

MARY CARVER WILLIAMS.

♮ ♮ ♮

### Saturday Evening

Unquestionably the biggest successes of the current season have been made in the Puccini Operas and equally certain is it that the reason for this lies in the employment in the three that have been given: "Boheme," "Tosca" and "Butterfly," of the three satisfactory artists, Muzio, Braslau and Kingston.

And this is still true in spite of the fact that while Muzio is a typical La Tosca in figure, face and action, she is very far from being the physical ideal of either Mimi or Mme. Butterfly.

She is big, opulent and full of dramatic fire—qualities which militate against success either in "La Boheme" or "Mme. Butterfly," unless offset by such beauty of voice as to disarm the listeners.

Such indeed is the case with Miss Muzio. But what a pity that the score of "Mme. Butterfly" calls for a fifteen-year old girl, and what a still greater pity is it that the child introduced in the last two acts is supposed to be only one year old.

Both these conditions are impossible of realization on the operatic stage, and therefore the libretto should be revised to the extent of making Mme. Butterfly at least twenty-two, and the child should be introduced after at least three or four years of

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separation of the parents, thus allowing it to be at least at talking and walking age.

Leaving aside this useless and fruitless fault finding, however, it must be said that Muzio looks as much like Butterfly as do the majority of sopranos who essay the role, and the big child put on the stage was no more ridiculous than at the Auditorium.

And Muzio can sing wonderfully well and on Saturday night she, with Mr. Kingston and Miss Braslau, did sing so surpassingly that the performance of the opera (which was an absolutely complete one) rose to the rank of "best" of the entire season.

"Un Bel di" became under the Muzio manipulation not the usual piece of elaborate vocalization, but a narrative, poignant and full of feeling, while the entire second act became a mood, a story and a charm, not alone through the vocalization of Muzio (Butterfly) and Braslau (Suzuki), but also because their acting was so altogether wonderful and each item of the work of either one fitted into the ensemble with the other so perfectly.

In make-up, walk, pose and action there has never been a better Suzuki in Chicago than is Miss Braslau and, in fact, precious few of the many who have played the part are even comparable to her.

And as for vocalization! The "Flower Duet" (Muzio and Braslau) was a perfect gem and far surpassed any remembered reading.

The same praise must be accorded Miss Muzio and Mr. Kingston for their superb work at the close of the first act.

Mr. Kingston was playing the part for the first time in Italian, yet he was not only reposeful and sure of his vocal art but also in action he was at a point of finesse and expressiveness which he has never excelled in any other opera and which has been equalled by so few tenors who have done Pinkerton here as to become one of the most notable pieces of work done by him this year.

The opera was put on beautifully—and this is not comparative speaking but absolute.

The Chorus was very good, the Orchestra

MORGAN KINGSTON

fine and the entire production, under the magnetic baton of Gennaro Papi, was a delight.

The other name parts were well done, D'Angelo doubling adroitly and artistically in Yamadori and the Bonze, making of the latter an unequally striking figure and singing both roles admirably.

Mr. Marr was quite as usual in Sharpless and Daddi gave his very authentic conception of Goro its annual airing. C. E. W.

### Other Performances

The Monday concert was conducted by Richard Hageman with the usual great skill, and another Symphony Concert under the same baton will be given tonight (Friday).

This afternoon the Student-Artists Concert will introduce Beatrice Seabury, soprano, and Ernst Bacon, pianist.

On Sunday night "Lucia" was repeated and there were repetitions on Wednesday and Thursday evening.

Tomorrow (Saturday) evening the bill will be "The Secret of Suzanne" and on Sunday evening the deferred performance of "Martha" will be presented.

———♯♯♯———

**Grandland**—Florence Grandland will be one of the soloists at the Artist Students' Concert at Ravinia Park on Friday afternoon, August 23, her number being the Liszt E flat Concerto, in which she will be assisted at the second piano by Mrs. Helen Ross.

———♯♯♯———

**Castle**—Lester Hugo Castle, basso, sang in the quartet at the Kenwood Evangelical Church last Sunday. Mr. Castle is spending his vacation in Michigan.

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# Music Week at Chautauqua, N. Y.

**Reviewed by ALBERT SCHOLIN.**

**Monday Evening, July 29**

The initial performance of the French Military Band, which was given this evening in the amphitheater, was of a character that entitles it to be recorded as one of the most artistic ever given in Chautauqua.

The program, which was rendered by the Musique Militaire Francaise under the direction of M. Gabriel Pares, was perfect in every detail. As the soldiers entered the amphitheater and as M. Pares took his place on the director's platform the audience arose and gave the Chautauqua salute. After the cheers subsided the band played "The Star Spangled Banner" and "La Marseillaise."

This wonderful band is well balanced. Because they employ a larger proportion of wood-wind than our regular American bands there is an increased richness of color. The brass-wind produces a tone of velvety smoothness, upon which there could be no improvement, for not in a single instance did one hear a forced tone from this section.

The first number on the program was the Overture to "Roi d'Ys," by E. V. A. Lalo, which was first produced in Paris at the Opera Comique on May 7, 1888. From the very first announcement of the theme to the thrilling climax at the close the number was enjoyed, as was attested by the applause which followed.

The second number, Mosaic on "Coppelia," by Delibes, opened with a distant rumble of the kettle drums, followed by a beautiful four-part chorus of the brass-winds.

The third number, "The Americans Come," by Fay Foster, was sung by Hartridge Whipp with band accompaniment, and he was greeted with a storm of applause, which did not abate until he repeated the number.

The next number, a violin solo, "Rondo Capriccioso," by Saint-Saens, was exquisitely played by M. Debruille, with M. Truc at the piano.

"Carmen" Prelude and Entr'acte, by Bizet, was the next number on the program, and it was played with a French spirit.

Miss Miller sang "Il est doux, il est bon," from "Herodiade," by Massenet, and she was greeted with a hearty applause.

The Entr'acte from "La Colombe," by Gounod; "La Patria," by Paladilhe, and the "Persian Dance," by Guiraud, were given in their characteristic styles, and as a supplement M. Georges Mager sang "To Those Who Have Died for Their Country." He sang it with much feeling and a repetition was requested.

The program was closed with a march, "Sambre et Meuse," by Rausky.

♮ ♮ ♮

**Tuesday Evening, July 30**

"Joan of Arc," historic cantata by A. R. Gaul, the text by F. Enoch, was given at the amphitheater by the Chautauqua Choir, the Jamestown Choral Society and the three soloists for July—Miss Rosalie Miller, soprano; Norman Arnold, tenor, and Hartridge Whipp, baritone—under the direction of Mr. Hallam.

The accompaniments were played by the Chautauqua Orchestra, augmented by members of the French Military Band, with Henry B. Vincent at the organ and Frederick Shattuck at the piano. After the beautiful instrumental introduction by the orchestra the women's voices entered in a quiet pianissimo, "List! We Call Thee; Come." This led up to the opening chorus, "Hail to the Beautiful May," which was given with an abundance of power.

Mr. Arnold was in excellent voice and sang that beautiful tenor, "There Is No One Like Her," artistically.

The duet, "Oh, Welcome the Maid We All Love," was well rendered by Miss Miller and Mr. Arnold, and the women's chorus gave a demonstration of pure four-part singing in the chorus "Come Then."

Mr. Whipp gave a splendid interpretation of "May the Chosen Band," and in the patriotic song "Who Would Not Fight for Freedom" Mr. Whipp sang in his characteristic style.

One of the prettiest choruses in the whole cantata was the Chorus of Peasants, and it was beautifully done. The broadest effect of the evening was attained when the chorus sang the wonderful March Chorus. The Jamestown singers were greatly in evidence in this chorus, as they supplied additional volume, an element of which too much cannot be used in such a chorus.

Miss Miller sang "Lead Ye On the Men at Arms" in animated spirit. Miss Miller's voice is clear, with warmth and color, and she has a great range.

An appropriate climax to this historical cantata is reached in the finale, "Hail to the Beautiful Morning of May," when chorus, orchestra, organ and piano were brought together in a stirring ensemble, which gradually worked up to the closing words, "Her deeds will live in the land evermore."

♮ ♮ ♮

**Wednesday Afternoon, July 31**

The Chautauqua Junior Choir shared the honors of the afternoon concert. At 2:30 the children, over 300 of them, marched from the rear of the amphitheater to the choir seats to the tune of "Marching Through Georgia," carrying the American flag and the French tricolor. About 8,000 people were present at the afternoon concert.

The Junior Choir sang six numbers under the direction of Mr. Hallam. All the numbers were well rendered and the audience applauded greatly after each number.

The band appeared promptly at 2:30 and as an introduction played "The Star Spangled Banner" and "La Marseillaise," following with a well-chosen program, beginning with a march by M. Pares.

Three numbers of "La Feria" Suite (Lacombe) were delightfully played, followed by "My Heart at Thy Sweet Voice," from "Samson and Delilah" (Saint-Saens), by Miss Margaret Abbot. Miss Abbot has a beautiful contralto voice.

A brilliant fantasie in virtuoso style was rendered by M. Thillois, violin, and M. Truc, piano. Norman Arnold, tenor, then sang "A Song of Liberty" (Mrs. H. H. A. Beach) with band accompaniment.

The program closed with the always liked Overture to "William Tell" (Rossini), which was admirably arranged, the full capabilities of the wood-wind, brass and percussion being employed.

♮ ♮ ♮

**Wednesday Evening, July 31**

The ovation which was given the French band when they appeared upon the platform demonstrated that their popularity continues to increase with each performance.

The program opened with "The Star Spangled Banner" and "La Marseillaise," followed by the Overture to "La Patria" (Bizet). It opened with a dashing military theme, fortissimo, which reappears pianissimo, for full band. This led up to the sec-

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ond theme in fortissimo, and after a short interval of silence returned to the second and third themes, and closed with an impressive burst of harmony.

"The Swan" (Saint-Saens) as performed by M. Miquelle was an exquisite display of rich tone, fine phrasing, perfect intonation and deep musical insight. As a second number M. Miquelle played Tarantella (Popper). This dance of southern Italy is vividly characterized in this number for cello and, difficult as it is, the performer possessed ample technic to execute it with ease. He was accompanied by M. Truc, who is a skilled accompanist. The support that he has been giving the soloists during the week has been admirable.

The mosaic on "Manon" (Massenet), which followed, was arranged and orchestrated by Captain Pares. Then came the Ballade Suite "Sylvia" (Delibes), followed by "The Mystic Trumpeter," composed by W. Whiteman, set to music by H. Harty, for baritone solo, chorus and orchestra, which was the final number on this enjoyable program.

The work was given by the Chautauqua Choir under the direction of Alfred Hallam. The solo part was done by Hartridge Whipp and the accompaniment was played by the Chautauqua Orchestra, augmented by members of the French Military Band, with Mr. Vincent at the organ and Mr. Shattuck at the piano.

♮ ♮ ♮

**Thursday Evening, August 1**

After the playing of "The Star Spangled Banner" and "La Marseillaise" the French Military Band opened the program with the Overture to "Phedre" (Massenet). This overture is one which has not been frequently played in America, but much played in France and England.

"The Egyptian Ballet" (Luigini), which is a fascinating collection of dances characteristic of the people of the Nile Valley, was well rendered. Their interpretation calls for tempo rubato, and M. Pares again showed that he is a master of the baton.

The Concertino for Oboe (Guilhaud) was exquisitely played by M. Speyer, with M. Truc at the piano.

Miss Lillian Snelling, contralto soloist for August, sang the well-known "When the Boys Come Home" (Speaks).

"L'Arlesienne," from the Second Suite by Bizet, followed by the Fantasia from "Samson and Delilah" (Saint-Saens), was well received by the large audience.

"Let Me Like a Soldier Fall," from "Maritana" (Wallace), was sung by Charles Hart, tenor soloist for August, with much feeling.

Venetian Dance (G. Pares) brought the concert to a very successful close. Captain G. Pares, the conductor of the French Band, was long a professor of orchestration, instrumentation and composition in the Paris Conservatory. His Venetian Dances are bright, catchy and fascinating.

♮ ♮ ♮

**Friday Evening, August 2**

Before an audience equal in size to any that has heard the French Band this week, Captain Pares directed a program which was in interest on a par with those that have preceded.

After playing two national airs, the program opened with the Overture to "The Secret of Master Cornille," by the Pares brothers.

"The Dance of Death" (Saint-Saens) was next given. The general effect of the triangle, cymbals and metalaphone could not be surpassed by a symphony orchestra. The applause was so insistent that the band responded with one of the favorite regimental marches so much liked by Chautauquans.

Miss Lillian Heyward, soprano soloist for August, sang "Je Veux Vive dans ce Reve," from "Romeo and Juliet" (Gounod), with good tone and intelligent treatment.

The second number of the "Two Pigeons," by the band, was a Hungarian Dance, a decided favorite with the assembly.

After hearing the clarinet solos by M. H. L. Le Roy the audience begged for another number. He produced a fine tone and has a superb technic. He was accompanied by M. Truc.

Charles Galagher, bass soloist for August, sang the Armorer's Song from "Robin Hood" (De Koven), with band accompaniment. His reception was such as Chautauquans always give good singers, which Mr. Galagher has proven himself to be. The feature of the evening was unquestionably the final number, which was a collection of popular airs of the United States and France.

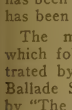
♮ ♮ ♮

**Saturday Afternoon, August 3**

The first number on the program was a march, "Gasconne" (Lacombe), followed by the Overture to "La Muette de Portici" (Auber). The third number was a symphonic poem, "Phaeton" (Saint-Saens), followed by Concertino for Flute (Chaminade), played by M. Bauduin. This was an exquisite number in the lighter vein, requiring much skill on the flute and containing a melody of entrancing beauty. M. Bauduin was greeted with a storm of applause.

The tenor, M. Georges Mager, sang "La Marseillaise" with real French touch, as no American could do. M. Mager took the audience by storm.

The Spanish Dance "Gran Jota de la Dolores" (Roton) was bright and catchy. This was followed by "Marche Solennelle"

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(Pierne). The afternoon program was closed with the much-liked march "Sambre et Meuse" (Planquette and Rausky).

♮ ♮ ♮

**Saturday Evening, August 3**

There was not a bit of available space left in the amphitheater at 7:30, at which time the concert started. It was crowded to its utmost capacity. As Captain Pares entered the amphitheater the audience arose and gave him and his band the Chautauqua salute. The audience clapped until the noise was deafening. At every concert the French Military Band has opened the program by playing "The Star Spangled Banner" and "La Marseillaise." The first number on the program was Hymn and Marche (Allier.) This number opens with a hymn, supposed to depict the introduction to a wedding, the march which follows being the bridal procession.

Hymn, March and Dance from "Aida" (Verdi) was followed by "Fantasia on Danish Airs" (Saint-Saens). This number was well rendered by M. Bauduin, flute; M. Speyer, oboe; M. Le Roy, clarinet, and M. Truc, piano.

The Mosaic on "Mefistofele" (Boito) was next given by the band. The music is of two different styles—Wagnerian and the conventional Italian—but its orchestration is bold and independent in its character.

For twenty minutes there was Community Singing, with French Band accompaniment. This gave the large audience an opportunity to take part in the program. After the Community Singing two marches—"American Patrol" (Meacham) and "Marche Lorraine" (Ganne)—were played, and the concert closed with the popular march "Sambre et Meuse" (Planquette and Rausky).

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With eight concerts by the French Military Band the Music Week at Chautauqua was a complete success. At every concert the vast amphitheater, seating 8,000 people, was filled to overflowing. The week's program was under the direction of Mr. Hallam. Saturday evening the grand finale took place before fully 10,000 people.

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**ANOTHER REPORT**

Patriotism was the keynote of Music Week at Chautauqua, and it is doubtful if anyone who heard "The Star Spangled Banner" and "La Marseillaise" as played by the Musique Militaire Francaise at the beginning of every program during the week will ever forget the thrill experienced or the feeling of oneness that exists between France and America.

Surely nothing that has been done in the last three years by France to create a feeling among Americans toward her people can equal what these quiet and unassuming musicians did in one week at Chautauqua, for, with their splendidly rendered programs, their supreme soloists, their polished director and, more than all, their charm of manner and ingratiating attitude to everything American, they completely won the thousands who thronged Chautauqua during the week for the inspiring programs.

It was a pretty sight everywhere about the grounds to see the blue uniform surrounded by children begging for autographs, snapping pictures right and left, and through it all the men, from the distinguished conductor, Gabriel Pares, down to the humblest player, good-natured and indulgent to all. In fact there was something touching in the attitude of these brave fighter-musicians toward the children, and never will the writer forget the sight on the afternoon that the Children's Chorus sang, accompanied by the French Band, when the glances of the men up toward the shining faces of the children fairly breathed adoration.

♮ ♮ ♮

The programs were of uniform excellence throughout the week, and from the inspiring and thrilling military marches to the classics of the French composers the quality of tone and variety of expression made the concerts a pure delight. Of the soloists none made a more profound impression than Georges Miquelle, cellist, who, I understand, has been engaged for the Boston Symphony for next year; and a worthy acquisition he will be. Stepping to the front of the stage from his place as saxaphone player with modest charm, he brought from the cello a purity and sweetness of tone, combined with a marvelous technic, such as the writer has never heard. He was heard only on Wednesday evening, when he played Saint-Saens' "The Swan" and the Popper Tarantelle. He was recalled four or five times, when he finally repeated "The Swan." Never has the writer heard such wildly enthusiastic applause as greeted this boy (for he is only twenty-two), and throughout the week his exquisite playing was the topic of conversation among musicians.

Among the other soloists who gave much pleasure were M. Speyer, oboe; M. Mager, tenor, and M. Le Roy, clarinet. The accompanist for these soloists was Georges Truc, who played the tympani in the band, and it is many a day since the writer has heard so finished and thoroughly equipped an accompanist. M. Truc is a very young man, a Paris Conservatory first prize pianist, and was one of the sensations of the week.

Nothing that the French Band played roused more enthusiasm than the famous march "Sambre et Meuse," which was demanded for nearly every program. No one hearing this march as played by the Musique Militaire Francaise will ever forget the effect of the drums in this popular number.

♮ ♮ ♮

The management was especially fortunate in the choice of vocal soloists for the summer, as the writer cannot recall quartets of as uniform excellence as were both the July and August singers. The July soloists were: Rosalie Miller, soprano; Margaret Abbot, contralto; Norman Arnold, tenor, and Hartridge Whipp, baritone. For Au-

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Muzio, Sharlow, Matzenauer, Roberts, Martinelli, Althouse, Lazzaro, De Luca, Middleton, Ferguson, Ganz and Bonnet were the out-of-town soloists.
Ada Grace Johnson and Lois Marjory Johnston, Sopranos; Nora Crane Hunt, Contralto; James Hamilton and Odra Patton, Tenors; Robert Dieterle and David Nash, Baritones; Earl V. Moore, Organist; Dorothy Wines, Pianist, and Florence B. Potter, who trained the Children's Chorus, are all associated with the School, either as faculty members or as professional students.
Professional Students desiring advanced study or coaching will be interested in the Summer Session which begins July 1, or the Fall Semester which begins September 30.
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gust they were as follows: Lillian Heyward, soprano; Lillia Snelling, contralto; Charles Hart, tenor, and Charles Galagher, bass.

Miss Miller was an undisputed success in her fine singing of an aria from "Herodiade," with the band, on Monday night; Mr. Arnold's best work was in the performance of "Joan of Arc" (Gaul) on Tuesday night; Miss Abbot scored with the familiar aria from "Samson and Delilah," while Hartridge Whipp, in the solo part of "The Mystic Trumpeter" (Harty) gave to the part such beauty of tone and finished musicianship that he made of this most ungrateful bit of voice-writing an unquestioned success.

Miss Snelling, Miss Heyward, Mr. Hart and Mr. Galagher appeared in concert with Sol Marcosson, violinist, and Fred Shattuck, accompanist, on Friday afternoon, and each singer was heard to advantage in several songs and quartet. Especially notable was the work of Mr. Galagher, who has a bass voice of unusual beauty, a rare thing in these days, and Mr. Galagher at once became a prime favorite.

♮ ♮ ♮

A crowd of about 6,000 attended the final concert on Saturday evening, when Pares gave a program popular in nature but having one or two numbers that were especially pleasing to the serious musician.

Arthur Bestor, president of the institution, requested the audience to greet Conductor Pares with the famous Chautauqua salute, and it was a most inspiring sight to watch these men stand and receive the highest honor possible from a Chautauqua audience. Before the close of the concert there was a twenty-minute Community Sing, under the direction of Mr. Hallam, accompanied by the band and Henry B. Vincent, organist. As the last strains of the march "Sambre et Meuse" died away the French musicians were showered with flowers by the members of the choir—a beautiful sight.

On Sunday morning the Musique Militaire Francaise departed, with a crowd of three or four hundred following them to the station. Everywhere little groups gathered around the different members, for many warm friendships had been formed during the week—and on all sides were heard words of regret that the week was over, mingled with expressions of appreciation of what the association had meant to both France and America. Just as the special car was leaving which carried the visitors away, Rosalie Miller mounted a bench on the platform and sang with thrilling effect, "The Marseillaise" in French, while the soldier-musicians stood at attention. As the last beautiful tones were heard, a cheer from the band filled the air, the car started off, and as far as it could be seen the flutter of handkerchiefs sent back the last mesage of love and good-fellowship from the men who have done so much to cement the already firm friendship of France and America. Vive la Musique Militaire Francaise, and may you long continue the splendid work begun at Chautauqua during Music Week is the wish of all who heard you.

ALBERT H. DOWLING, JR.

♯ ♯ ♯

**Conti**—Mme. Amelia Conti, harp virtuoso, will have charge of the Language Coaching Classes at the Ballantine Bureau in Kimball Hall.

## PHILADELPHIA

The programs at Willow Grove Park, under Wassili Leps, for last week were as follows:

MONDAY

Overture—La Gazza Ladra ..... Rossini
Irish selection (Songs of Erin) ..... Byer
Fantasia—A Fairy Tale ..... Bach
Waltz from the Ballet Suite, Sleeping Beauty ..... Tschaikowsky
Poeme Symphonique (Phaeton) ..... Saint-Saens
The Magpie and the Parrot (From the suite, A Love Episode in Birdland) ..... Bendix
Scenes from the Bohemians ..... Puccini
Soprano Solo ..... Selected
Miss Wilson, soloist
Marche Indienne (from L'Africaine) ..... Meyerbeer

TUESDAY

Overture—Semiramide ..... Rossini
Suite—L'Arlesienne ..... Bizet
Prelude; minuetto; adagietto; le carillon
Concert waltzes—Le Petit Blue ..... Wenzel
Airs from the Bohemian Girl ..... Balfe
Blue Violets ..... Eilenberg
Patrole—The Blue and the Grey ..... Dalby
Scenes Napolitaines ..... Massenet
Soprano solo—Oh, Promise Me ..... De Koven
Miss Wilson, soloist
Hallelujah Chorus (from the Messiah) (request) ..... Handel

WEDNESDAY

Overture—1812 ..... Tschaikowsky
Selection—Marcelle ..... Luders
Symphony in F minor, No. 4 ..... Tschaikowsky
Descriptive novelty—Chanticleer Cackles ..... Alford
March—L. O. O. M. (new) ..... Hummel
(Respectfully dedicated to Philadelphia Lodge, Loyal Order of Moose, No. 54)
Airs from Favorite Melodies ..... Safranek
Waltzes from the comic opera When Johnny Comes Marching Home ..... Edwards
Soprano solo—What's in the Air Today? ..... Eden
Miss Wilson, soloist
Musicians' Strike (by request) ..... Fahrbach

THURSDAY

Overture—The Highlanders ..... Kretschmer
Danza Esotica ..... Mascagni
Serenade ..... Leoncavallo
Airs from Meyerbeer's opera, L'Africaine ..... Meyerbeer
Suite in four parts—Don Quixote ..... Safranek
A Spanish village; Sancho Panza; Dulcina; Don Quixote
Selection—Algeria ..... V. Herbert
Morceau Characteristique ..... Blon
Berceuse from Jocelyn ..... Godard
Soprano solo—Oh, Dry Those Tears ..... Riego
Miss Wilson, soloist
Airs from the Sunny South ..... Lampe

FRIDAY

Overture—Siege of Rochelle ..... Balfe
Descriptive conglomeration—Nigger in the Barnyard ..... Lovenberg
Medley of National Airs ..... Lampe
Scenes from A. Boito's opera ..... Boito
The Dying Poet ..... Gottschalk
Andante from Ballet Movement (from Massenet's Herodiade) ..... Massenet
Airs from Little Nemo ..... V. Herbert
Soprano solo—Oh, Dry Those Tears ..... Riego
Miss Wilson, soloist
March—Our Heroes (new) ..... Buechse

SATURDAY

Overture—Tantalusqualen ..... Suppe
Airs from opera, Lucia di Lammermoor ..... Donizetti
Fantasia—Gypsy Life ..... Le Thiere
Suite de Ballet—Antony and Cleopatra ..... Gruenwald
In the Arbor; Dance of the Nubians; Antony's Victory
Humoreske ..... Wheeler
Serenata Egyptienne ..... Link
Concert waltzes—The Ameer ..... Herbert
Soprano solo ..... Selected
Miss Wilson, soloist
The Ride of the Valkyries (arranged by Laurendeau)

♯ ♯ ♯

**Sullivan**—Miss Hannah G. Sullivan, one of the most successful of vocal teachers in Boston, has been a Chicago visitor during the summer, attending the performances at Ravinia and visiting musical friends.

♯ ♯ ♯

**Towns**—The many friends of Kirk Towns, vocalist and teacher, are glad to know that he has returned to Chicago and will become a member of the faculty of the Columbia School of Music.


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The many friends of Saida Ballantine are glad to know that she has decided to use her great acquaintance among musical people, as well as her knowledge of the whole musical situation, to the end of building up a musical bureau in Chicago.

Mrs. Ballantine is particularly fitted to do this, inasmuch as she herself is versed in many points of musical endeavor and has, as indicated above, an endless acquaintance among musicians.

For years a member of the Apollo Club, Mrs. Ballantine has been prominent on many business committees, and it is no secret that her personal work was one of the biggest factors in clearing away the clouds which hung over that body last year.

Mrs. Ballantine, a native of Ohio, studied at Oberlin with Andrews (organ), as well as in New York and Chicago.

In the latter city she has been a pupil (piano) of Ottakar Malek.

Both in Ohio and Chicago she has been organist and choir director, and in New York she was a thoroughly successful accompanist and coach.

Also, she has made a number of tours in which she reaped big success both in solo work and in accompanying.

She has been a resident of Chicago for seven years and has won an enviable reputation for literary excellence as well as for fine musicianship.

She knows everybody in the musical profession, and in her new bureau, which is located in Kimball Hall, she will book musical artists, arrange and coach acts for vaudeville, have coaching classes in languages and in a hundred details furnish the things most needed by musicians.

Knowledge of conditions and acquaintance with people are not enough, however, to insure complete success in a venture such as that which has been inaugurated by Mrs. Ballantine. Personality, distinct and forceful as well as pleasant, is also a prime necessity.

And in saying that Mrs. Ballantine has such a personality we are but repeating what is known to all her acquaintances, and we are merely emphasizing the opinion of many in predicting for her abundant success.

# Music in New York

1 W. Thirty-fourth St. By JOSEPH DE VALDOR Telephone Greeley 5462

### The Curtailment of Space

The government has issued a statement concerning new rules and regulations affecting the space in newspapers and magazines which will tend to save print paper; therefore we must all abide by the new law. It means victory. The writer will, beginning today, attempt to follow literally the order of the government, but in doing so our readers will not suffer for news, for I will be brief, concise, exact and precise. The next season promises to be a busy one. No one of importance will be left out, but the space devoted to events will be condensed.

♮ ♮ ♮

### The San Carlo Opera Company

Direct news has reached me whereby I am informed that the San Carlo Opera Company will open its season in New York at the Shubert Theater on September 2. The New York run will comprise four weeks, with prospects of a prolonged season if the financial results warrant it. Leone Zinovieff will make four appearances. Eva Didur, soprano, will appear as Nedda in "Pagliacci" and possibly as Micaela in "Carmen." Signor Merola is the new conductor. All the old members will appear in their favorite roles.

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### Didur-Bernstein Belmar Recital

The colonist's daily routine of country life was somewhat changed for the evening of August 6th, when the doors of the Methodist Church of Belmar, N. J., were open for a recital. Notwithstanding the heat, every seat was occupied and standees were numerous. Eva Didur, whose successful debut was recorded during the past season at the Metropolitan Opera House, appeared to be on this occasion in excellent trim. Her lyric-dramatic voice was used at its best for the interpretation of various songs. Miss Didur's singing would have been perfect, if such thing is possible, were it not for the imperfect assistance at the piano by Eugene Bernstein, a pianist from New York. The playing was indifferent and a little better than amateurish. The piano must be handled equally well, whether in a country town or large city. Violinist Boshkho rendered various pieces.

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### The Stadium Concerts Close

After a period of six weeks the concerts given at the Stadium City College were brought to a conclusion on August 10th. The reason given for the curtailment of the season is the hot wave which prevailed in New York. The season has been successful; perhaps the deficit was not as large as might have been expected.

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### At Ocean Grove, N. J.

Mme. Frances Alda, soprano of the Metropolitan Opera Company, sang at Ocean Grove on August 6th for the benefit of the St. Paul's Church of the same locality. On August 10th Mischa Elman, violinist, gave his recital before a good sized house.

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### THE NATIONAL AMERICAN MUSICAL CONVENTION AT LOCKPORT

Music News is in receipt of a handsome showcard telling of the attractions at Lockport, N. Y., for the American Festival, which will be staged there Sept 2 to 9.

There will be seven full days of concerts, with twenty-one programs, embracing musical artists, speakers and musical organization.

Every composition presented will be American. Nothing will be spoken or sung but the English language. The themes of all the speakers will be typically American themes.

Composers' days, when some of the greatest American composers will be present, will be Thursday and Friday, Sept. 6-7.

"The Humoresque," so cleverly arranged last year by Harry Gilbert, will again be staged under his direction, the date being Saturday evening, Sept. 7.

There is a splendid board of directors, a wonderful list of solo artists, and the entire management of the affair is in the hands of A. A. Van De Mark, who has already proven his versatility and his worth. His address is simply Lockport, N. Y.

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## PABLO CASALS

Word has come from Spain recently that Pablo Casals has received the highest honor from King Alfonso XIII that it is possible for a civilian to receive. It is an order called "La Gran Cruz d'Alfonso XIII" and is given very rarely. Antonio Maura,

PABLO CASALS

the Prime Minister of Spain and greatest figure in Spanish politics, is the only other person who has been decorated with this order in recent years. This was given to Casals for no other apparent reason than as recognition of his attainment as a musician.

Casals has always been extremely close to the Spanish reigning house. As a boy the patronage and friendship of Queen Maria Christina, mother of the present King, meant much to him. They were estranged for some years, due to her misunderstanding of a boyish act that savored of disobedience on the part of Casals. When they eventually met and were reconciled, during which time Casals had become famous all over Europe, she was overcome with emotion and wept with pleasure at the meeting and regret at the injustice she had done him. Casals admits that he was so touched that he wept with her. This same Queen, to show Casals her esteem, once asked him to give her his bow, and returned it to him soon after with a wonderful sapphire set in the handle. This she had taken from her own bracelet, and she sent the gift with these words: "Would that this gem could match in beauty or brilliance a single one of the notes that fall from your cello."

Casals played at Court very recently for Queen Victoria, the wife of Alfonso XIII, for the first time, though he had played numerous times at the Court for her husband and Queen Maria Christina.

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**Lychenheim**—Marion Lychenheim, Chicago pianist, is automobiling (herself at the wheel) as far as Minneapolis and Duluth. She reports a good time en route, golfing, playing ball and swimming by the wayside.

\# \# \#

**Fleming** — Gertrude Ogden Fleming, teacher of voice at the Centralizing School of Music in Chicago, is spending the month of August on the Pacific Coast.

## GEORGE W. MUNRO

The following recital was given at the Munro Studios on Saturday evening, August 10:

Because ..... D'Hardelot
A Bowl of Roses ..... Clarke
Miss Moody
Rose of My Heart ..... Lohr
Katherine ..... Allitsen
Miss Stevens
Open, Thou, My Love ..... Massenet
Blossom Time ..... Salter
Miss Read
In the Garden of My Heart ..... Ball
The Nightingale Has a Lyre of Gold ..... Whelpley
Miss Burns
A Maiden's Yea and Nay ..... Gilberte
A Rose and a Dream ..... Gilberte
Miss Moody
Two Roses ..... Gilberte
Welcome, Pretty Primrose ..... Pinsuti
Miss Stevens
The Meadow Lark ..... Gerrish-Jones
Japanese Lullaby ..... McQuesten
Miss Read
One Fine Day (Butterfly) ..... Puccini
Vainka's Song ..... Whishaw
Miss Burns

Although the evening was uncomfortably warm, so that before the program everyone was complaining of the heat, the discomfort was completely forgotten in the course of a most enjoyable musicale. The four young girls who appeared on the program are all natives of Magnolia, Ark., where they have been studying with Mrs. Pope, a former pupil of Mr. Munro. This summer they have spent in Chicago under Mr. Munro's instruction, and two of them are planning to remain over the winter.

Miss Moody, who sang first, was suffering from a bad cold and tonsilitis, so that there had been doubt during the day as to whether she would be able to appear at all. In spite of this handicap she disclosed a sweet, lyric soprano voice, with much potential power and clear enunciation. Miss Stevens' voice was of a heavier mezzo quality, which she did not have under control as well as the other soloists. However, hers was the greatest in power, and with another such season as the one just spent with Mr. Munro, it ought to show considerable development. Miss Read possessed, to this writer, the most pleasing voice of the four. Though not powerful and as yet undeveloped, her tone was perfectly free and unspoiled and charming in natural silver quality. She possessed a charming personality and her ideas of correct phrasing and interpretation were scholarly. Miss Burns is the fortunate owner of a most promising organ. She and Miss Read are planning to continue their studies in Chicago, and we shall be greatly interested to hear them again at some future date. Miss Burns' voice is naturally a dramatic soprano and holds unlimited possibilities. She sang the "Butterfly" aria with enthusiasm and a broad understanding of the text. She impresses a listener with having a fine mind as well as a splendid voice, so that she may be expected to excel in musicianship.

Miss Hermia Braithwaite, who accompanied the singers, did remarkably good work and is a young musician of great ambition who ought to have no trouble in seeing it fulfilled. Though the company was select, it filled the pleasant studio room nicely, and a friendly atmosphere of informality pervaded throughout the evening. It could scarcely have been otherwise, with Mr. Munro and his charming wife as hosts.

MARY CARVER WILLIAMS.

## ETHICS AND ESTHETICS OF PIANO PLAYING*

A little volume calculated to awaken much fruitful thought bears the above title. Its author, Constantin Von Sternberg, is a Russian by birth, who, after a brilliant career as piano virtuoso, settled in Philadelphia, where he has for a number of years lived and labored as teacher, writer, lecturer and pianist. His writings include piano solos, chamber music, songs and essays on music and kindred themes.

The publication now before us is dedicated "in token of old and devoted friendship" to Josef Hofmann, "whose masterly artistry has inspired many of its thoughts and strengthened many of its convictions."

It presents ten chapters, as follows:

1. Man and Art.
2. The Interpretative Artist.
3. The Lay Auditor.
4. The Three Phases of Understanding.
5. Rules Are Not Laws.
6. Old Errors.
7. Accent.
8. Tempo.
9. Measuring Through the Ear.
10. Conclusion.

♮ ♮ ♮

The purpose of the book, as set forth in the opening paragraph, is to show from the net results of the speculations of all ages concerning the relations of life and art that man has evolved art to gratify his craving for a means of expressing his inner life. "In art man writes the history of his soul."

In the second chapter art is explained as a message from soul to soul. A message must be received and understood to be of value. Therefore a reliable messenger is an important factor in its success. Thus we have the creative and the interpretative artist. "Not everyone conversant with the language of sentiment and emotion is inspired to make new revelations," says Mr. Sternberg; "but there are some who are fully capable of fathoming and interpreting them when they are made and bringing them within the mental reach of those to whom without this noble service they would have remained insoluble mysteries."

Often the layman is the most legitimate auditor in a concert room. The learned auditor, having his preconceived prejudices to come between him and the message conveyed to him, is not always the most reliable critic, so Mr. Von Sternberg asserts. A man may appreciate good music without being a pianist or a student of composition, the reader is told; but he must have heard much good music sympathetically interpreted. To the untutored auditor the faithful interpreter is both messenger and missionary.

♮ ♮ ♮

Chapter 4 teaches respect for beauty of tone, beauty of design and, beyond all, for the thought and feeling behind the design. "What other mission has art," asks the author, "than to open up to the average man that which he could not see and hear and feel without its aid?"

Following the three next chapters, we find that an important aim of the work is to suggest ways and means of conceiving a musical thought intelligently and conveying it with lucidity through skillful phrasing. Accent and pause are mentioned as the tools serviceable in phrasing. The first varies in force, the second in length. Both must be felt instinctively. "Life has no pulse without accent, poetry no metre; upon accent depends rhythm, and rhythm is the handle by which the auditor—musician or layman—takes hold of music," declares Mr. Von Sternberg.

Of the pause he says: "Nothing, not even a false note, causes such distress to the attentive listener as the curtailing of stated pauses. . . . The art pause belongs to those points in the melody where the punctuation should be placed if a text were written under it."

♮ ♮ ♮

Chapters 8 and 9 are luminous with suggestions. The statement is emphasized that music is not a thing apart from life, but is interwoven with the deepest experiences of the human soul, and that a noble musical composition only yields its spiritual contents when the interpreter gives himself, his keenest sensibilities, his finest instincts, his deepest love and understanding; in short, each and every part of that which constitutes his personality. A great musician, we are told, is not simply one who has acquired astonishing skill in his art; it is a great soul whose medium of utterance happens to be music.

In conclusion, the reader is counseled not

* Ethics and Esthetics of Piano Playing; by Constantin Von Sternberg. (New York: G. Schirmer.)


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to accept any of the advice given in the book without first subjecting it to the touchstone of his own individual thinking, and assuring himself that it applies to his own needs or to those of the pupils with whom he may have to deal. Above all, the teacher is urged to stimulate in the student independent thought.

The keynote to this most helpful little volume is that art is a matter for the multitude, not for the exclusive few; that it is deeply rooted in the soul of man, and that every human being has a right to its refining, uplifting influences.

AUBERTINE WOODWARD MOORE.

### GARY, IND.

Program given at Gary Theater by pupils of Blanche Blood, assisted by Miriam Little, cello; Patsy Shelly, dancer, and Gladys Snyder, reader:

Star Spangled Banner ..... Key
Caro mio ben (Dearest, Believe) ..... Giordani
Ideale (My Ideal) ..... Tosti
Tina Florios
Artistic novelty dancing
Patsy Shelly
Minuet ..... Squire
Romance ..... Tours
Miriam Little
Reading—The Mountains of Peace
Gladys Snyder
Vorrei Morie (I'd Wish to Die) ..... Tosti
Lullaby (Jocelyn) ..... Godard
Tina Florios
Andante from Orpheus and Euridice ..... Gluck
Tarantella ..... Squire
Miriam Little
Reading—Pro Patria (For My Country)
Gladys Snyder
Military toe dancing
Patsy Shelly

### LAKE GEORGE, NEW YORK

On August 3 a concert arranged by Mme. Bogoutzka-Stein for the benefit of the Red Cross was given in Lake George, N. Y. The artists taking part were Professor Leopold Auer, the great violin pedagogue; Mme. Bogoutzka-Stein, pianist; Lady Edgar Speyer, Max Rosen, and Ruth Ray, the young Chicago violinist.

There was a sold-out house, with all standing room taken, a crowd outside the doors, and programs bringing huge sums.

There was great enthusiasm for the entire program, but Professor Auer was given an ovation after his splendid performance of the Beethoven Sonata in G, and he was finally forced to repeat the last movement.

Altogether the concert was an event in the life of Lake George and will long be remembered.

### KANSAS CITY

The following song program was given by Ruth Cochrane, pupil of Mary H. Flagg, at the Kansas City Conservatory of Music recently:

Hear Ye, Israel (from Elijah) ..... Mendelssohn
Blackbird's Song ..... Cyril Scott
Fairy Pipers ..... Herbert Brewer
Little Gray Dove ..... Victor Saar
The Cuckoo Clock ..... Grant Schaefer
Ombra leggiera (from Dinorah—Shadow Song) ..... Meyerbeer
The Year's at the Spring ..... Mrs. H. H. A. Beach
When Love Comes Knocking ..... Kate Vannah
Joy in Spring ..... Mary H. Flagg
Villanelle ..... Eva dell' Acqua
When the Boys Come Home ..... Oley Speaks
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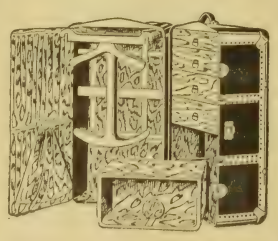

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# Music News

Vol. 10 No. 34

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, AUGUST 23, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

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Music News

Vol. 10 Chicago, August 23, 1918 No. 34

Los Angeles, August 8.

Editor Music News: —

Allow me to thank you most cordially for your championing of American piano compositions in a recent editorial. Your sentence, "This writer has long contended that the reason the really big piano works of American composers are not appreciated is that they are 'read over' once or twice, or maybe even played once in public and then laid aside without further delving for content or working over for polish," deserves the gratitude of every serious composer in America. Nothing was ever so true, and the average teacher and student on this side of the water will have to admit it.

Aside from the playing of MacDowell's most worthy and beautiful piano literature in this country, mighty little American piano music of the more serious style is recognized. I maintain that there IS plenty of material right here in America worth the study and worth repeated public hearings.

The American composer does not need any more "boosting" now for his SONGS AND BALLADS. American songs have at last acquired a permanent recognition, both here and many places abroad, but piano music, chamber music and orchestral music have yet to make their way. It is true that one finds a sonata by a contemporary composer on a program of an American pianist or an advanced student, but it seems to me it is once in a long while, and done as a matter of patriotic policy and not from a sincere wish to recognize the work in a DIGNIFIED, ARTISTIC WAY. True, there are many exceptions, but I merely wish to make this point in passing.

Your statement that an American piano piece of serious dimensions should be practiced month after month with the same care that is lavished on a European piece and played before many audiences before any sort of judgment is passed upon it, is food for further thought on the part of those American pianists and students who can see little good in native piano music.

It was not my intention to introduce the personal element into this letter, but let me voice the regret of many of my contemporaries, as well as myself, that most of our fourth, fifth and sixth grade piano numbers meet with so little consideration, while our first to the third grade (teaching pieces) are taken up. Surely, when we write piano music that requires a little more concentration and study and public playing, our efforts should meet with some consideration.

I am sure we are ALL grateful for that recognition already bestowed upon the more serious and technical pieces. The Great War and our entrance into it has caused some American teachers and American students to place our sonatas, and our fifth, sixth or seventh grade piano selections on their programs and in student recitals. Still, American piano music is away at the bottom of the list.

If other musical magazines will only take up the propaganda from time to time (specifically I mean as Music News has just done), I believe much will be accomplished for American piano music.

With thanks and best wishes for this space and for your efforts in our behalf, I remain Cordially yours,

(Signed) CHARLES WAKEFIELD CADMAN.

## BUSH CONSERVATORY

Another announcement of interest to the musical profession is that Bush Conservatory has secured the exclusive teaching engagement of Mme. Louise Dotti, the renowned soprano and coach of opera and oratorio. The management of the Conservatory feels that it has achieved another triumph in associating this distinguished artist with the teaching force of the institution.

Mme. Dotti has had wide experience in opera and oratorio. The friend and colleague of Melba, Sembrich, Patti, the two De Reszkes, and other stars of the "golden age of opera," she brings the rich heritage of a glorious career to her teaching and represents better than any other teacher now before the public the traditions and achievements of this great group of artists.

Mme. Dotti's pupils have attained gratifying success in concert and opera. Among them are Alma Beck, contralto, who has achieved international reputation, and Cyrena Van Gordon, who is now the leading mezzo-soprano with the Chicago Grand Opera Company. Miss Van Gordon has just been re-engaged on a four-year contract by Cleofonte Campanini, the director general of the Opera Company. He writes Mme. Dotti:

"I wish to compliment you highly as a vocal teacher, most particularly for the method and style in voice-placing since the art of 'bel canto' has been almost entirely forgotten. However, all this does not surprise me when I recall the number of operas you sang, together with my brother, the late Italo Campanini, who often spoke to me of your marvelous vocal attainments."

Mme. Dotti will begin her teaching at Bush Conservatory at the opening of the fall term, September 16, and will be available for private lessons, both in voice-placement and development, in which she is an authority of the highest order, and in coaching opera roles.

♮ ♮ ♮

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## A Statement and Some Letters

### The Statement

Hertz, a German, gave us the wireless. Shall we drop it for the duration of the war? We have forgotten its origin in the realization of the great good it has done. We cannot forget the origin of Wagner's opera, for every word of it falls in German—that hated accent which commands the kaiser's vandals in war-torn France.—From The Etude.

♮ ♮ ♮

### Letter No. 1

Salida, Colo., July 3, 1918.

The Etude, Philadelphia, Pa.

Gentlemen: I would like to modify a statement made in the "First Prize" letter, "Affirmative," in the "Case of Richard Wagner."

It is here said, "Hertz, a German, gave us the wireless."

Why Hertz any more than Joseph Henry (1797-1878) or Sir Oliver Lodge (1851-?) or others of the early experimenters in this field of research?

The Webster-Merriam dictionary, in a brief article on "Wireless," states the following:

"Although more or less successful researches were made on the subject by Joseph Henry, Hertz, Oliver Lodge, and others, the first commercially successful system was that of Guglielmo Marconi, patented in March, 1897," etc., etc.

Joseph Henry was an American, born 1797.

Oliver Lodge was an Englishman, born 1851.

Heinrich Hertz, a German, born 1857.

Marconi, an Italian, born 1874.

(Signed) HELENA BINGHAM BURTON.

♮ ♮ ♮

### Letter No. 2

July 9, 1918.

Miss Helena B. Burton, Salida, Colo.

Dear Miss Burton: Thank you for your letter of July 3. If it were possible for us to make a correction in either the July or the August issues of The Etude, we would be very glad to do so; but it is impossible for us to do anything about this until the September issue of The Etude and then, as you may readily understand, it would be entirely too late.

Very cordially,

(Signed) JAMES FRANCIS COOKE,
Editor The Etude.

♮ ♮ ♮

### Letter No. 3

Salida, Colo., Aug. 13, 1918.

Dear Mr. Watt: Can't you write a brief editorial from the enclosed, without being bitter—just truthful? For my own part, I do not see why the readers of The Etude should not have had the truth of the wireless, for their edification, even though it did not get to them until September.

Very truly yours,

(Signed) HELENA BINGHAM BURTON.

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## American Music Festival

The Musical Messenger, published at Lockport, N. Y., is at hand and contains much information regarding the great American Music Festival, which is to be held at the Auditorium in Lockport, N. Y., on September 2 to September 9.

Many fine singing and instrumental artists are pictured in this circular and the list of announced speakers is a long one.

There will be a festival chorus, under direction of Alfred Jury of Buffalo, and the list of composers who will be present and the mass of American music which will be presented is amazing.

J. Lawrence Erb of the University of Illinois will again be presiding officer, and the entire business management is in the hands of the founder of the institution—A. A. Van de Mark.

W. H. Hoerrner of Colgate University will speak on "Music in the Schools," Harold L. Butler of Kansas University on "Musical Needs," Lynn B. Dana of Warren, Ohio, on "Standardization," Leonard Liebling of New York on "Some Aspects of American Music," Charles E. Watt of Chicago on "Commercialism," and there will be a number of famous orators, whose subjects will be other than music, these including Edward Howard Griggs, Hon. Woodbridge N. Ferris, George W. Pound and others.

Carrie Jacobs Bond will be a guest of the week, Harry M. Gilbert will again stage a "Humoresque," Oley Speaks will sing a program of his own songs, Henry Bethuel Vincent will preside at the banquet, Arthur Wilson of Boston will give practical illustrations of song interpretation and there will be numerous other attractive features.

The program for Monday morning, September 2 (opening day), 10 to 12 o'clock, reads as follows:

Registration of Artists, Speakers and Guests
Presentation of Festival Badge of Identification
Seating of Official Bodies, Home Defense Reserves and Guests of the Opening Session
America
America, America ..... Billings
Comrades in Arms ..... Adam
Apollo Male Quartet of Boston
William Whittaker, tenor; Raymond Simmons, tenor; Edward MacArthur, baritone and accompanist; Alexander Logan, bass
Prayer .....
Rev. J. Webster Bailey, D. D.
Presenting the Keys of the City .....
Hon. William J. Gold, Mayor
Introduction of Prof. J. Lawrence Erb, Presiding Officer of the Festival .....
Rev. Gustave A. Papperman, M. A., B. D.
Greetings .....
Prof. J. Lawrence Erb
America's Music .....
M. A. B. Evans
Selection .....
Pittsburgh Artists' Ensemble Trio
Ruth Bowers Gibson, violin; Myrtle June McAteer, cello; Blanche Sanders Walker, piano
Readings and Song Stories .....
Bessie Bown Ricker
Unto Thy Heart ..... Allitsen
Sacrament (A Love Song) ..... MacDermid
One Spring Morning ..... Nevin
I Love, and the World Is Mine ..... Manney
Chicago Ensemble Trio
Mable Corlew Smith, voice; Lacy Coe, violin; Seneca Pierce, piano
Parnell Egan, famous Irish tenor

# # #

Gould—Herbert Gould, navy department song leader at Great Lakes, is spending his vacation from the First Baptist Church of Evanston by singing during the month of August at the Seventh Church of Christ, Scientist, Chicago.

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## WESTERN CONSERVATORY OF MUSIC

The new catalog of the Western Conservatory, now being put in circulation, is an attractive booklet and contains matter which again emphasizes the value and importance of the school.

The complete faculty list reads as follows:

Piano—E. H. Scott, Haydn Owens, Grace Knowlton Scott, Abbie Cardy Simpkin, Carrie Burrell, Sarah E. Paine, Arnold De Lewinski, Urias Williams, Charles J. Mendsen, Nellie Orr-Woody, Martha Herzog Franke, Elsie Ehlman Schultz.

Voice—H. W. Owens, Margaret Dahlstrom, Mildred Frohman, Theodore D. McCreery, Thomas M. Mendsen, Ida Linn Cooley, Margaret Owens, Lillian Landwer.

Harmony and Composition—E. H. Scott, J. S. Fearis, H. W. Owens.

Public School Music—Joseph H. Kurtz.

Pipe Organ—Nellie Orr Woody, Charles J. Mendsen.

Expression and Dramatic Art—Ruby E. Turner.

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# Music in Chicago

## PUBLIC SCHOOL MUSIC AT THE AMERICAN CONSERVATORY

This has been one of the strongest years in the history of the department of Public School Music of the American Conservatory. Under the guiding hand of O. E. Robinson, who has had a very wide experience in this field of musical education, the Department of Public School Music has become one of the leading institutions of its kind in the country. Its graduates have been more in demand by superintendents of schools throughout the country this year even than in former seasons.

Among the early positions filled by its graduates this season, perhaps the most important is the engagement of William Breach as supervisor of music in the high schools of Rochester, N. Y. Mr. Breach has made a big success in this vicinity as supervisor of music in the schools of Park Ridge and Desplaines, Ill., and of the Mann Township High School.

Gertrude Wood, another American Conservatory graduate, has been chosen supervisor of music at Phoenix, Ariz.

Clara Lawrence will serve as supervisor of music at West Bend, Iowa.

Lola Gibbs, class of 1918, will supervise at Ellinwood, Kan.; Marjorie Gurnett at McHenry, Ill.; Josephine Hall at Cleveland, Okla.; and Florence M. Hanson at Huntingburg, Ind.

Jessie O. Ferguson, class of 1917, has just been elected supervisor of music at Belle Fourche, S. D.

Mr. Robinson's efficient assistants are Katharine Baker, the well known composer of cantatas for children; Edna B. Wilder, the very popular soprano soloist of the Oakland M. E. Church, and Frances Burch, the able supervisor of music in the schools of Hinsdale, Ill.

———###———

## THE MOODY BIBLE INSTITUTE

A very astonishing circular, at hand, shows the buildings owned and occupied by the Moody Bible Institute of Chicago, which has been aptly named, "The West Point of Christian Service."

Among the multiplicity of buildings pictured on this circular is one of the new music building, in which is housed the Moody Institute School of Music, an institution at once unique and effective.

———###———

**Casals**—Mr. George Kelley has recently taken ten dates for Pablo Casals in New England. These engagements will be fulfilled during different periods when he is within easy communication of that territory. After his first appearance in New York he is to appear in Boston, Philadelphia, Chicago, Washington, Baltimore, Cleveland, Cincinnati, Louisville, Rochester, Milwaukee, Duluth, St. Louis, Springfield, Houston, Forth Worth and Dallas.

———###———

**Worcester**—The entire program of the coming Worcester, Mass., Festival (September) is to be devoted to American compositions.

———###———

**Knoch**—Ernst Knoch is spending this month at Fish Creek, Wis.

## SHERWOOD MUSIC SCHOOL

The final concert of the summer season was held in the Recital Hall, Wednesday evening, August 14. The program was complimentary to the teachers of the branch schools who were attending the normal session and was given by members of the main school faculty.

The opening number, Grieg's Sonata in G for violin and piano, played by Guy H. Woodward and Georgia Kober, presaged an evening of more than usual interest. Mr. Woodward's impeccable technic, beauty of tone and, above all, fidelity to the composer's message form a combination rarely found in present day violinists. Let us be grateful for a few artists who yet adhere to the old-fashioned belief that the story the writer is telling is of as much import to the audience as the manner in which the story is told. The flawless support given by Miss Kober must have been inspiring to the soloist, as well as a delight to the large audience.

Mrs. Mabelle Church Van Alstyne's reading of Edwin Markham's "Shoes of Happiness" was so well done than she was compelled to give another number.

George Ralf Kurtz, with Miss Kober at the second piano, proved his musicianship in the rendition of MacDowell's Concerto in D. Why are not more of MacDowell's compositions played nowadays? He was America's greatest composer and always gave a message worth while.

The climax of the program was reached in the sonata for violin and piano by Cesar Franck. There is a dignity and majestic grandeur in this work that evidently appealed very strongly to Mr. Woodward and Miss Kober, judging from the fine presentation they gave.

The program closed with the popular scherzo from Litolff's Concerto Symphonique by Miss Kober, with Mr. Kurtz at the second piano, and was played with the brilliancy and dash that are necessary for a perfect interpretation. W. A. H.

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# Music at RAVINIA PARK

### Tuesday Night

That Claudia Muzio is a dominant figure in the grand opera world today was again proven on Tuesday evening when she repeated her performance of the ill-fated Tosca. Madame Muzio does more than interpret Tosca well, albeit that she gives it a vocal finish that is almost incomparable. She adds to her delineation a human, vital something that carries it sweepingly beyond mere operatic traditions and conventions.

Tuesday night must have been a most trying ordeal for the singers concerned. The noise of the storm that persisted in being an exterior accompaniment, was most annoying, and at times almost obliterated the music.

Madame Muzio and her worthy colleague, Mr. Rothier, were not to be frustrated, and despite these unkindly elemental disturbances, continued to give what culminated in being one of the most splendid performances of the season. Mr. Rothier gave a most effective reading of Scarpia. His voice lies a trifle low for the role, but his fine sterling qualities of both actor and singer served him well, and his performance was exceedingly worth while. Mr. Kingston was especially good in the last act. The first act being omitted, the tenor has but to wait patiently for the final opportunity. His rendition of the big aria, "E lucevan le stelle," was unusually beautiful and was sung with a warm, opulent tone.

GEORGE O'CONNELL.

♮ ♮ ♮

### Thursday Night

"Aida" does not lend itself to the condensed version as well as some of the operas, and yet Ravinia singers do what they do of it so tellingly that it is one of the attractions of the season, as last Friday night's large audience attested. Most certainly it is one of Claudia Muzio's greatest roles, and when one adds this one immediately places the high standard mark of approval thereon, for Mme. Muzio has yet to offer to us a performance that lacks in any degree the details and essentials of importance. Her subtle dramatic instincts, her well modulated conceptions of musical values, and her almost flawless vocal equipment are constantly in evidence in this opera particularly.

The "Ritorna Vincitor" and the "Patria Mia" were splendid examples of what versatility in singing really means. The former aria, strikingly balanced by the rebellious and almost savage mood, combined with the fear and paganistic reverence, was a huge contrast to the pathos and retrospective quality in the latter. Miss Braslau was an excellent foil as "Amneris." Her voice gratefully lends itself to the music, but as yet it seems almost too high for her. Her performance contained a dignity and regal bearing competent for a role of this type.

Mr. Kingston sings "Rhadames" well, more dramatically than sympathetically perhaps, but then this may be a matter of one's conception of the character. Mr. Picco's "Amonasro" was a fine, well sustained interpretation. His voice was gloriously effective, and he sings it with a barbarousness and abandon that never border on the grotesque. Why can't that thirty-minute intermission be cut down to fifteen and the remaining fifteen minutes be devoted to more opera or a return trip to our metropolis?

GEORGE O'CONNELL.

♮ ♮ ♮

### Friday Afternoon

On the whole, the best student-artist concert of the season at Ravinia took place last Friday afternoon. The soloists were Miss Bernice Seabury and Mr. Ernst Bacon, both of Chicago. Miss Seabury graduated in 1914 at the Hathaway-Brown School in Cleveland, Ohio, where she studied with Mme. Rita Elandi and made many public appearances, serving two years as soprano soloist in one of the largest Jewish temples. Since her return to Chicago she has studied at the Chicago Musical College, winning the operatic scholarship, and also appearing in the Auditorium Theater as winner of the diamond medal. She sang "O! Ma Lyre Immortelle" (Gounod), "O! Si les Fleurs Avaient des Yeux" (Massenet) and "As We Part" (Ilgenfritz). Her voice is a full, resonant, dramatic soprano of remarkable range and carrying quality. She responded to enthusiastic applause with a very fine interpretation of "Habanera," which showed her voice as one containing great possibilities.

Among the talented amateurs who have apeared at Ravinia this season, Ernst Bacon deserves high rank. He has appeared in public a limited number of times since entering Northwestern University, where he is now a student. He played three numbers, "Etude, C Minor" (Chopin), "On the Lake of Wallenstadt" (Liszt), and "Vallee d'Obermann" (Liszt). In all these the young man proved a credit to his childhood training under his mother, and to recent student work with Glenn Dillard Gunn.

Papi was again absent from his accustomed place at the conductor's desk, and, as usual, was greatly missed. The orchestra, however, did a little better than formerly under the substitute conductor. This was perhaps due to the fact that there seemed to be more body to the program. The orchestra numbers included the Overture to "The Barber of Seville," the Gavotte from "Mignon" and the Aragonaise from "Le Cid" (Massenet).

MARY CARVER WILLIAMS.

♮ ♮ ♮

### Friday Night

The Friday evening program was more than usually delightful under the never-failing charm of Hageman's baton, and with Ruth Miller as soloist. The program opened with the Dvorak "Carneval" overture, intense and colorful. Then followed the Borodini sketch "Of the Steppes of Central Asia." This composition, with its air of desolate monotony, will always be considered, as it was at the time it was written, one of the most fortunate works of the great Russian friend and contemporary of Cui. The Alfven "Midsummer Wake," with its beautiful harmonic professions, was given in a suitable graceful style. After this came the lugubrious Tschaikowsky "Slav" March.

Miss Miller sang the Waltz song from "Romeo and Juliet" superbly. Her voice, heard by this writer for the first time, is beautifully clear and bell-like, and very fresh and unspoiled. That she is an artist of the highest order, in concert as well as opera work, was proved by her charmingly unaffected reading of the old song, "The Lass With the Delicate Air," sung as an encore. Miss Miller's singing, together with her youthful brightness and enthusiasm, won the audience completely.

MARY CARVER WILLIAMS.

♮ ♮ ♮

### Saturday Night

A big audience on Saturday evening was treated to one of the most colorful, as well as delightful bills of the season, consisting of "The Secret of Suzanne," given in entirety, and the second act of "Jewels of the Madonna," Claudio Muzio appearing in both.

This singing actress is very versatile and has created success in many and varying roles. She is not entirely all comprehensive, however, as to opera repertoire, and it is not possible to say that her Countess in "The Secret" was an unqualified success. She is too big for the part and the music is of too light and frothy a character to entirely suit her powers.

She was, nevertheless, very interesting and she did some things with the role, both musically and histrionically, which were original and decidedly, also, very good.

Picco, looking not at all as the Count should look, was yet vocally fine and in action commendable, while Daddi in the Mime part of Sante was at his cleverest and best.

It may be unnecessary to add that this

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was probably because there is no singing to do in the part, but it is certainly true that when Daddi does not sing there is a distinct feeling of relief.

The stage pictures in "The Secret" were beautiful, and the opera was presented in every respect as well as it has ever been done at the Auditorium.

The second act of "The Jewels" provided Muzio a much more agreeable opportunity than did the Wolf-Ferrari miniature opera, and she rose to the more elaborate music of the greater score avidly.

It would be difficult to conceive of the part being better done, either from the acting or the singing standpoint, than she did it.

Morgan Kingston was the Gennaro and, although he does not fit the part physically, he scored in it on Saturday night one of the greatest successes of his career.

His singing, throughout, was beautiful and his acting in the opening part of the act was entirely appropriate and natural.

But, at the close of the act he rose to a tragic climax which was compelling, and, although his means of expression were simple, he yet managed to impress a picture which was thrilling in intensity and in meaning.

It would be a joy, indeed, to see and hear this fine artist in a complete performance.

Cordelia Latham played the part of Carmelia, and Graham Marr was the Rafaele, appearing only in the duet scene with Maliella, which he sang excellently.

This opera was also put on elaborately and with fine attention to detail.

Both the Wolf-Ferrari scores were handled by Papi with distinction, the intermezzo being particularly well done.

C. E. W.

\# \# \#

### Other Bills

Lucy Gates, very palpably, failed to live up to the expectation that she would rival Muzio in popular favor and her engagement terminated abruptly at the end of last week.

On Sunday, Edith Mason reappeared in "Martha" and was scheduled for Wednesday evening in the same opera and for Saturday night as Micaela in "Carmen."

In this opera, Sophie Braslau will have the name part and will, unquestionably, create a sensation, others of the cast being Kingston, Rothier, Daddi, Miller and D'Angelo, the baton being in the hands of Richard Hageman.

On Thursday afternoon "The Message" was presented by the Junior Drama League Players, under the direction of Bertha Iles, and this was preluded by some beautiful dancing by Joan Peers, who has justly been named "the art child."

Today (Friday) Florence M. Grandland, a talented young pianist of Chicago, will appear, Bertha Kribben, violinist, also being scheduled.

This evening the usual Symphony Concert, as also on Sunday and Saturday afternoons.

Next week will be the final one of the ten weeks' season, the last performance being on Labor Day, September 2.

\# \# \#

### CENTRALIZING SCHOOL OF MUSIC

Under the caption of "What's in a Name?" the following indicative article appears as the introduction to the "Centralizing News," which is published by the Centralizing School of Music:

"Patrons, friends and strangers frequently inquire for an explanation of the application of the word 'Centralizing' as the name of our institution. Briefly, the word 'Cēntralizing' means 'to gather to a center,' 'to systematize,' etc., and this definition is the eptomized explanation of the system of teaching and business plan of this institution.

"Consciously centralized brain action is the secret of all success in the material world and it is the purpose of every teacher in the Centralizing School of Music to demonstrate and explain to her students how such action can be attained and practiced. As the student becomes familiar with the principle that makes such action possible he soon perceives he has attained knowledge that is invaluable, for it is applicable to everything that pertains to successful living. Therefore, such training raises music study from the plane of luxury to the plane of necessity.

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"The business plan of the institution conforms also to its name, in that from the Central Studios are radiated some twenty-two branch studios, and the demand for establishing new studios has been greater than we could supply.

"What's in a name? A purpose, a plan and a fulfillment."

\# \# \#

**Hadley**—Grant Hadley, baritone, will return to Chicago Sept. 17 and resume his teaching at his studio in the Kimball building. Mr. Hadley is filling many Chautauqua engagements.

\# \# \#

**Dunford**—Frank Dunford, basso, has been singing in the quartet at the St. James M. E. Church the past three Sundays.

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## GROUP OF AGNES LEIST-BEEBE'S PUPILS IN RECITAL

Five pupils of Agnes Leist-Beebe gave a program of arias and songs in her studio in Kimball Hall on Friday evening, August 16, and pleased the audience very much with their singing.

Miss Esther Anderson is possessed of a very gorgeous natural organ and the bigness of her voice is most discriminately handled. Her singing of an "Aida" aria was in good dramatic style and her diction and style in this and Arditi's "Se Seran Rose" commendable. Her versatility came to light in the additional rendering of a group of songs in English, one manuscript number, "Isn't It True?" (Ferguson-White), winning much favor for singer and song. A clear and well sustained legato in her pianissimos was a thing of joy to hear and remember.

Miss Emily Jones, a coloratura with a voice in which one rejoices to find flexibility and trueness to pitch, two qualities most desirable in this range of voice, was both convincing and pleasing in the "Ah fors e Lui," from "Traviata," and a song by Ambrose Hawley, "The Butterfly." Perfectly clear enunciation, which at no time affected intonation, was also noted.

Miss Esther McGahey disclosed one of the freshest of soprano voices and she sang with good understanding for so evidently young a singer, putting real feeling into the "Flower Song" from "Faust," and a nice lightness into "The Swallow" by Dell' Acqua.

Mrs. Scottie Green Leist has a lyric soprano which shows much promise and a sweet, ingratiating personality, but her singing lacks conviction and sureness at the present. Miss Anna Lichtenfeld in a group of songs was visibly affected with nervousness and her production was, therefore, not absolutely sure. Miss Ada Kriger has a voice with both volume and quality, and her singing of Cadman's "Land of the Sky-Blue Water" was good, but it, as well as the Musetta "Waltz Song," was marred by careless diction.

Accompaniments were played by Miss Olive Hill, Mr. Alfred Holmes and Mrs. Beebe.

F. V. K.

## LEVITZKI'S SENSE OF HUMOR

While bathing with his sister at Avon by the Sea, where Mr. Levitski is spending the Summer, his sister overheard two young ladies mention his name; she called his attention to it and he could not resist listening. The two young ladies were discussing musical topics very loudly. He heard his name mentioned again among many other artists. He drew closer so that he could hear more, and one of them said, "Did you ever hear Mischa Levitzki play?" The other replied, "Yes, he is wonderful, and I am looking forward to going to all his recitals this Fall again. I have heard him many times, but he is so serious I have never seen him smile, and do you think he is only 19 years old?" The other replied, "He looks about 40." At that Mr. Levitzki couldn't resist the temptation to talk to them, as they had not recognized him in his bathing costume. After a quarter of an hour's innocent banter, in which Levitzki showed he could laugh as heartily as any one else, he bid them adieu laughingly and said, "You have had your desire to see Mischa Levitzki smile, because I am that serious young pianist." At that the girls shrieked with embarrassment and ran away as fast as they could.

## SINAI CENTER ORCHESTRA

The Sinai Center Orchestra, under the direction of Maurice Goldblatt, gave an interesting, varied and well-rendered program at Municipal Pier last Friday evening, under the auspices of the Drama League of Chicago.

The orchestra has a membership of from fifty to sixty and is well balanced except in the bass section. As this is an amateur organization, one can imagine Young America say to himself, "Why carry a bass viol when a violin weighs almost nothing?" So naturally the lighter strings constitute the main part of the orchestra. Yet it must be said that there is more of a wind section in this than in most amateur orchestras, resulting in a decided improvement in variety and color.

The writer has long been an earnest amateur orchestra "fan." We cannot have too many such organizations and we cannot hear them too often, nor can we show them too much appreciation. This is the material that in time will become available for our increasing number of symphony orchestras. America is surely waking up, from an orchestral standpoint. But it must be urged that more young people take up the study of such instruments as the viola, bass, oboe, bassoon, etc. An equal amount of time and talent expended upon these instruments will get the student farther along the road to professional success than the usual instruments studied.

The orchestra from Sinai Center is particularly fortunate in having as its director so musicianly and routined a man as Maurice Goldblatt. A playful wind cutting up capers with his music in the first numbers feazed him not at all. He conducted the balance of the program sans music. A violinist of high rank, he is able to infuse into his young people much of his magnetic personality, intense feeling and interpretative power. The immense audience was enthusiastic and heartily applauded every number.

The concert numbers included "Marche Militaire" (Schubert), "Valse des Fleurs" (Tschaikowsky), "American Patrol" (Meacham), Overture to "Le Caid" (Thomas), Three Spanish Dances (Moszkowski) and "Coronation March," from "Le Prophete" (Meyerbeer).

Miss Ruth Kuerth, a well-schooled soprano of beautiful voice, sang "One Fine Day," from "Mme. Butterfly," so effectively that the audience justly insisted upon an encore.

IRVING GINGRICH.

**Langer**—The Ora Padget-Langer Concert Company was one of the successful attractions at the Lincoln, Ill., Chautauqua on Aug. 18, when they appeared both afternoon and evening. The personnel of the company includes Mrs. Ora Padget-Langer, the well known contralto; Charles Mitchell Mixer, a favorite young Chicago violinist, and Clara Campbell Moffett, harpist, with Mrs. Charles Orchard at the piano.

**Mixer**—Charles Mitchell Mixer, Chicago violinist, filled two dates with the Langer Concert Company at Lincoln, Ill., under the management of the Coit-Alber Chautauqua, where, as is invariably the case, he met with great success. Mr. Mixer has been teaching all summer at the American Conservatory, and has had such a demand upon his time that he has been unable to go away for more than one week.

## WHITNEY TEW STUDIOS

At the "at home" of Whitney Tew's pupils on Sunday, Mr. Tew explained to the guests the appogiata, or breath control, used by the old Italian Maestri.

This principle forms the basis of the extraordinary results which are being reached by all of Mr. Tew's pupils.

Mrs. Elsie Melius gave a clear illustration of a developed appogiata by singing Henschel's "Morning Hymn" with a powerful dramatic accent, which she followed by a perfect example of pianissimo singing in Nevin's "O That We Two Were Maying."

Dorothy Wood and Werra Schuette, two of Mr. Tew's advanced pupils, sang as usual with the ease and faultless enunciation which characterize the work of this studio.

Miss Alice Schaffner showed an unusual capacity in sustained phrasing.

Miss Pauline Bernstein was successful in showing this breath support, especially in her last number, which was so effective as to bring enthusiastic applause.

Emma Berg, Winnifred Cline and Hazel Henninger also contributed to the success of the afternoon.

The Misses Wood, Winnifred Cline and Hazel Henninger gave Mr. Tew creditable assistance in bringing the subject of his talk before his audience in different stages of development.

Harriet Cartwright, Lucy Levy and Winnifred Cline proved efficient accompanists.

## FROM THE STURKOW-RYDER STUDIOS

Mme. Sturkow-Ryder is making fifty records for the foreign catalogue of the Q. R. S. Company this Summer.

Mme. Sturkow-Ryder has added a number of new compositions to her repertoire, among them being the A minor Concerto by MacDowell, which she is to play in Lockport September 2 at the Convention of American Musicians.

Mme. Sturkow-Ryder is teaching repertoire in the form of lecture-recitals to many of the most distinguished of Mrs. Dunning's class, some of whom come from distant states.

Mme. Sturkow-Ryder will give a recital in honor of Mrs. Dunning and her class August 25 at her Kenwood studios, the program consisting of the Saint-Saens Concerto in G minor, the Arensky Concerto in F minor, the MacDowell Concerto in A minor, and the Mozart Sonata in F major, with the second piano part by Grieg. Miss Lillian Parks will be the assisting artist.

The big Australian house of Nicholson & Sons has taken up the compositions of Mme. Sturkow-Ryder and is featuring them extensively there. Mme. Sturkow-Ryder is also writing some analytical notes for recent publications which they are presenting.

**Dimond**—Bernadine Dimond, the Chicago cellist, will return to Chicago next month from a twelve-week Chautauqua tour with the Hadley Concert Company.

## THE PROBLEM OF NERVOUSNESS

By DANIEL BONUS, PSYCHOANALYST

It is an open secret that even great artists with years of experience are nervous in public, at least until the program is well under way. Some go so far as to tell us that such a condition "keys" them up to their responsibility. They have become so much accustomed to this feeling of uneasiness that they consider it necessary to success. The student is told that constant experience in public work will gradually reduce the tension until he can do himself justice before an audience.

In the first place, anyone may notice that the nervousness manifests itself through temporary abnormal or unusual actions. Some turn red in the face; others turn pale. We have all witnessed or perhaps experienced trembling, shaking, dizziness and, in extreme cases, hysterical actions.

Those who claim that they are never nervous in public experience a sense of relief, at least, "after it is all over." This sensation of relief indicates a previous psychic strain or nervous state which is merely not recognized by the individual who thinks that he was free from anxiety. It is repressed to such an extent that its existence is emphatically denied.

The only way discovered by science in which the person can be free from such impediments is to understand the actual meaning of such actions. To understand abnormal actions of any kind we must leave our own field of music and convenient philosophy, etc., and enter the field of neurology. It is in this phase of scientific research that we find the solution of so-called psychopathic actions, or those actions that are opposed to normal or average actions.

Each individual has a personal history, different from that of any other individual. Is it not reasonable, therefore, to claim that each unusual action has its source in the particular experiences of the person displaying such action? For this reason the problem cannot be solved by any superficial or general rules. Merely to state that over-anxiety causes the performer to lose control is to describe an effect and not a cause.

Analysis of individual cases reveals first of all the fact that nervousness represents a conflict between two opposing psychic streams or forces. On one side is the conscious desire to make a creditable appearance, based on the preparatory work that has made such appearance possible. There is also a wish to be well thought of, personally, by the people in the audience. This wish strives to exclude or hide everything objectionable in order to display the good qualities conspicuously. On the other side of this "mental tug of war" are numerous unconscious impressions that have been repressed before people since childhood. Here we find all of the habits and impulses that are inhibited because society places its disapproval upon such actions. Yet it is in the very fiber of the human being to have such impulses. These are the pleasurable impulses of childhood which we are compelled to abandon in the face of stern criticism from parents.

I have called them unconscious impressions because they exert their influence upon us without our knowledge. Until we clearly understand these primal impulses of ours, we blissfully think that old habits and desires are buried, never to come to life again. We may succeed in repressing or forgetting them, but they reappear in a substantial form which consciously mystifies and annoys us, for the reason that they interfere with serious work. It is the purpose of the new science of psychoanalysis to trace all unusual actions to their source and interpret them so that the individual may be freed from such impediments to efficiency.

I realize clearly the radical step I am attempting in touching on a subject that is so entirely foreign to the education of a musician, but it is my opinion that such education in the future will include such analysis so that he may overcome the distressing experiences of public performance. It is only by facing the truth as we find it in scientific research that we may build the future of art and life. To make the idea more clear I can cite the following illuminating passage written by Dr. Wm. A. White:

"The path along which mankind has come has been a long one. Like the dusty traveler we have come a long way on the road, and we, too, are dirty, begrimed and travel-stained; the marks of the journey are upon us. To one who has tried to fill in the details of this journey, each individual, everything human, will come to have a new, a vivid interest. He will begin to see in a thousand and one indescribable details the evidences of the nature of each individual conflict and indications of the happenings along the particular path which he has come. Every little quirk of expression, facial mannerism, restless, nervous and apparently unmotivated movement, every slip of the tongue, and posture of the body, every superstition or prejudice, every interest and every opinion will each be an indication fraught with the richest material for illuminating character. As Freud (the discoverer of psychoanalysis) very well puts it, 'He who has eyes to see and ears to hear becomes convinced that mortals can hide no secret. Whoever is silent with the lips, tattles with the finger tips; betrayal oozes out of every pore.'"

This "long road" leads back to childhood, as before stated, and it is here that we discover many impulses of which we have later been ashamed. The very thought of them causes us embarrassment. So it is that we are embarrassed or distressed before an audience because we are unconsciously reminded of our historical past, and part of our energy is taken up in an effort to prevent this past from becoming known publicly. It is analogous to the efforts we made when we first began to know shame. But when does shame begin? Certainly not in the first few years of life. Any close observer may notice that children feel no shame, even when undressed. Shame is a reaction to our customary overestimation of sexual facts, causing the child to assume an evil attitude toward natural physiological functions. Dr. Freud says: "This age of childhood in which the sense of shame is lacking seems to our later recollections a paradise, and paradise itself is nothing but a composite phantasy from the childhood of the individual. It is for this reason, too, that in paradise human beings are naked and are not ashamed until the moment arrives when the senses of shame and of fear are aroused; expulsion follows, and sexual life and cultural development begin. Into this paradise the dream can take us back every night; we have already ventured the conjecture that the impressions from earliest childhood, in themselves and independently of everything else, crave reproduction, perhaps without further reference to their content, and that the repetition of them is the fulfillment of a wish." This wish is both childish and unconscious. And it is through the analysis of our childish wishes that we can arrive at actual accomplishment.

## E. H. SCOTT LECTURES

"Music of the Allies" will be the subject of a lecture by President E. H. Scott of the Western Conservatory tonight at McLeansboro, Ill., in connection with the commencement exercises of the branch at that place. There are six graduates, and the program will consist entirely of selections from English, French, Italian and American composers.

**Lindley**—Florence Caro Lindley, soprano of the Hadley Concert Company, is touring Illinois, Wisconsin and Minnesota, on the Lincoln Chautauqua circuit.

**Irons**—Myrle Tyler Irons, who has spent the past two months visiting in Nebraska, has returned to Chicago and has reopened her studio in Kimball Hall.

**Craven**—Carl Craven, tenor, has been engaged to conduct community sings at South Bend on Monday and Tuesday, Aug. 26 and 27.

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## LEST WE FORGET

The article in last Sunday's Tribune, signed "F. D." (which doubtless stands for Frederick Donaghey), clearly was written on hearsay. The gentleman is comparatively a newcomer to our city; he may have acquaintance with the leading musicians (the soloists) of our great orchestra, but does he know the "rank and file"?

Does he know that for years the orchestra has been known among musicians, the country over, as a "German" orchestra? That since we entered the war many of the German-born musicians, knowing themselves greatly in the majority, have shown an actual delight in making things uncomfortable for those born in the allied countries by addressing them, or talking in their presence, in German? More than a year ago, in a propagandum to "square" the orchestra with the public, the use of German was prohibited—but the practice persists.

As to the truth of the charge that certain leading musicians have spoken as a loyal American could not speak, I do not know, except by hearsay.

But I do know that the chief accuser of perhaps the most prominent musician of them all (the accuser's name is not Julius Furman) said in my hearing, more than a year ago: "This G— d— America!" For this I reported him to the Department of Justice, but nothing came of it!

The management of the orchestra (and I do not include any sub-manager who has lately been talking for publication), I mean the executive committee of the Orchestral Association, has in its power to settle for all time the question of the loyalty or disloyalty, of citizenship or non-citizenship of its musicians, by giving orders that henceforth no one be engaged, whether as director or as a private in the ranks, unless he be American-born, or American by a completed naturalization; and that, while the war lasts, no one of German or Austrian or Hungarian birth shall, under any condition, be engaged.

If the orchestra is to be kept up to its numerical strength of last year, at least seven men will have to be engaged. No trouble to find in Chicago seven men, or seventy men, of American birth, or British, French or Belgian or Italian, fully competent to hold their own in our orchestra, and do full credit to it.

S. F. NEWHALL.

Here follows the F. D. article to which Mr. Newhall refers.—Ed.

It is doubtful if the Chicago Orchestra will be junked, despite the thoughtful efforts made in the name of patriotism. As the best of modern organizations in kind, it could easily survive the loss of one, or three, or five, or seven players, even last desk men; but no orchestra ever developed into a great ensemble, as Chicago has been under Thomas and Stock, could long survive a mischievous campaign such as has been slinkingly carried on for more than a year in the belief that the hue-and-cry might be started against the conductor and the management.

The fantastic notion of dropping Mr. Stock because he is, technically, an enemy alien, is eloquent of the degree of insincerity underlying the vocal fuss of the last ten days. The men and women to whom he is unthinkable as a conductor in war are, man for man and woman for woman, those to whom he was unthinkable in peace. Pin them down to categorical questions and answers, and not one of them even hints at a sound reason why he is not rightfully and logically in his position. Some of these are the same men and women who told me, when I came to Chicago in 1907, that he was a pro-tem man, out of the question as the permanent conductor, and put there just to go through the motions while the directors made a choice as among Paur, Nikisch, Wiengartner and Mottl.

These persons are not interested in the loyalty or the allegiance of a cellist, or a flutist, or a player on the fagotto. The excitement which had its start, no doubt, in a quarrel among the men, simply provided a fresh opportunity in the effort to "get" the conductor. It was, I guess, wellnigh impossible to air the charges against Steindl and his several accused fellows without involving the Orchestra as an institution, but out of the inquest is come a cloud of blah and bushwa which is nauseating to anybody in touch with the facts.

No honest American would make a plea for immunity in behalf of any of the accused simply because of membership in the Orchestra. There is, perhaps, less excuse for any member who voices or practices disloyalty than in the average case of German-born residents of the United States; for from the day we went in the directors and the management have insisted that the spirit of the organization must be the spirit of the nation rightfully bent upon complete victory. If the allegations against the several accused men be proved to the satisfaction of the government, to punish them to the statutory limit would be to do the Chicago Orchestra a great good.

Mr. Stock's has been a fairly hapless ordeal since mid-April of last year. He has carried himself through it with poise, restraint, good judgment and a dignity never at variance with his intelligent consciousness of the circumstances. I know of no man or woman who knows him and doubts his loyalty; and I know many men and women who know him well. Among those who talk against him—always, of course, preluding their disclosures or suspicions with the admonitory "This is confidential!"—are some who know him; but they are not on the level, and can be easily urged to admit that they are not. —F. D., in Chicago Tribune.

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## MORE AMERICAN CONSERVATORY GRADUATES SECURE RESPONSIBLE POSITIONS

Dorothy Edson and Kathryn Crowley, pupils of O. E. Robinson, director of the American Conservatory, have just been elected to responsible positions. Miss Edson will be located at Lincoln, Kan., this year as supervisor of music, and Miss Crowley will serve in a similar capacity in the schools of Mount Sterling, Ill.

###

Johnson—Jennie F. W. Johnson, who has been for six years at Zion Temple, has been engaged at Temple Sholom (Grace Street), as solo contralto.


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## THOMAS REMINGTON

The following press comments were given to Mr. Remington's "Messiah" performances last season:

The singing of Thomas Remington, baritone soloist, pleased the large audience and added much to the rendition of the oratorio. Mr. Remington has a baritone voice which shows operatic qualities of high merit. His tones are full, round and mellow. He sang with a sincerity and originality which delighted his hearers, great breadth and splendid interpretation were shown in the aria "For Behold," as in the other solo parts rendered by Mr. Remington. His singing had that artistic touch and finish which always proves so delightful.—Manhattan (Kan.) Mercury.

The bass, Thomas Remington of Chicago, has a voice of ample range and power and he seems thoroughly at home in the music allotted to him. He has a commanding stage presence, which made him a favorite at once. Especially telling was his delivery of "Why Do the Nations," a number which taxes the average singer in breadth and poise.—Abingdon (Ill.) Kodak.

Thomas Remington, bass, sang with the power and virility that only a man of his stature can command, carrying his audience by sheer force, coupled with exceptional ability. His rendition of "Why Do the Nations" concluded a performance of genuine merit.—Hammond (Ind.) Times.

# Herbert Gould

## BASSO - BARITONE

## Navy Department Song Leader

Mr. Gould, stationed at Great Lakes, will continue there until the end of the war, but has accepted a limited number of concert engagements for the coming season in Chicago.

## FRENCH MILITARY BAND AT THE MUNICIPAL PIER

Among the many weekly attractions at the Municipal Pier the appearance of the French Military Band on Sunday evening, August 11, must not be forgotten, for it was certainly a very memorable occasion. It seemed as though all Chicago must have been there and this writer was at first in great danger of not gaining entrance, together with the hundreds of other people who were turned away. It was a stirring sight to see the large auditorium at the end of the pier lighted up with its red, white and blue lamps and the spacious stage filled with French musicians of the first rank, all in uniform, as all have seen service in the great war. This sight, with the flags of the allies hanging above them and a cosmopolitan audience, full of patriotic enthusiasm, must have inspired everyone present with a feeling of the nearness of the two nations, such as was never felt before, we were so knit together in the brotherhood of our cause.

The band was brought here through the co-operation of the Board of Public Works and the Civic Music Association, two of our most distinguished municipal organizations. This is only one of the many enterprises in which the Civic Music Association has been interested during the past year, and it may not be amiss to say here that the public must not fail to keep itself fully aware of the work and worth of this growing organization and give it the constant support which it needs as one of the most important factors in the community life of our city.

The concert on Sunday evening was contributed through the National War Work Council of the Y. M. C. A., with whose support the band, known as "La Musique Militaire Francaise," has been making a musico-patriotic tour of this country. It was sent to America in May under the direct patronage of the French Government and is composed entirely of men who have been in service. They are all musicians of splendid standing, and the conductor, M. Gabriel Pares, was for many years leader of La Garde Republicaine," the most famous military band of France. The present organization includes some of the survivors of the former band, of which many members have fallen or been crippled.

The program given contained the finest type of band music, including many old favorites, as well as a number of patriotic songs. M. Pares' own "Franco-American Rhapsodie" was in the form of a medley of French and American patriotic airs in variation, closing with a musicianly elaboration of the "Star Spangled Banner," which caused a tumult of enthusiasm among the crowds which thronged in the doorways. The soloists also did distinguished work, although they were somewhat at a disadvantage because of the constant noise of people coming and going and of the officers trying to keep order. Especially impressive, however, was a tenor solo by M. Mager, "Aux Morts pour la Patrie," the words of which were written by Charles Peguy, killed at the Marne in September, 1914. "The Marseillaise" and "The Star Spangled Banner," given in closing and sung with superb feeling by M. Mager, were rousing to the last degree.

MARY CARVER WILLIAMS

## FRANK DUNFORD

When the Paulist Choristers gave, a few weeks ago, in Chicago, the closing concert of their trans-continental tour, there was present a capacity audience and intense enthusiasm.

And at no one point of the program was this enthusiasm more in evidence than when Frank Dunford stepped forward to sing his solo group.

This was not alone because of his great popularity and the fact that his personal friends in Chicago are legion, but also because, through past experience, the music lovers knew that a great musical treat was about to be delivered.

Mr. Dunford has one of the richest and biggest basso-cantante voices ever heard in Chicago, and his acceptance as a musician and a song interpreter has been along lines commensurate with his great voice and his fine intelligence.

As one endorsement of his voice, his personality and his integrity, it can be stated that up to the time he left Chicago to make the long tour with the Paulist Choristers he had been bass soloist in the quartet at the First Congregational Church in Oak Park for ten years.

This is a great recommendation as an isolated fact, for, during that time, there have been several fine directors there and a great many excellent solo singers, which facts, coupled with the further one that he has sung in numerous concerts throughout Oak Park and Chicago, place Mr. Dunford, very definitely, in the front ranks of Chicago's favorite singers.

Mr. Dunford has also been cantor at Temple Israel for five years and sung as soloist with the Paulist Choristers in almost every concert given by them during the past five years or longer, both in Chicago and on the many tours they have made.

And, in the big tour just completed, and which, to the sorrow of a great many people, constituted the farewell to Chicago and the west of Father Finn and his Chicago organization, Mr. Dunford proved himself a veritable tower of strength.

He was the only baritone soloist of the entire trip, and sang solos and concerted parts at every concert throughout the six months.

He thus made his personal appeal to no less than three hundred and fifty thousand people, and it is very safe to say that all of this number will remember his voice and his personality, and that he will be persona grata whenever he again appears in any of the towns covered by this trip.

But not alone did he prove his musicianship and his artistry day after day throughout this memorable six months (which touched both the Atlantic and Pacific in its itinerary), for when it was proven that the chief difficulty of the entire venture lay in the business management of affairs, Mr. Dunford stepped to the front and, entirely without special remuneration for that work, took up all the burdens of the financial end of the matter and managed them so carefully and adroitly that the tour of the Paulist Choristers will go on record, not alone as a wonderful artistic success, but also in the fact that it made great sums of money for the cause which was the reason for making the trip.

Mr. Dunford is now announcing his intention of accepting oratorio and concert engagements for the coming season, and has exceptionally fine gifts and preparation for both, not to mention the fact that his experience has now become so extensive that there are few singers before the public so well fitted to take up exacting musical tasks as is he.

C. E. W.

**Stein**—A postcard from Mr. and Mrs. Karl Buren Stein locates them at Manitou, Colo., where they are having a fine vacation.

**Coleman**—Carl Coleman, pianist and accompanist for the Hadley Concert Company, now en tour, was in Chicago recently, between trains.

**Pierson**—Lela Lowe Pierson, violinist, is playing with great success on an extended Chautauqua tour.


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## Great Lakes Concert Quintet

The latest contribution of Capt. William A. Moffett, commandant of the Great Lakes Naval Training Station, to constructive propaganda in this country is by way of an organization of former symphony orchestra and concert performers, styled "The Great Lakes Concert Quintet." Captain Moffett has given special permission for this quintet to tour the country, playing at the leading educational and musical centers.

Captain Moffett's first use of music was by means of the well known Great Lakes Naval Band, of which Lieut. John Philip Sousa is director. The work of this great bluejacket band during recent Liberty Loan, Red Cross, War Savings and Salvation Army drives is too well known for comment. It was regarded as one of the greatest single elements that contributed to the success of the Third Liberty Loan drive, influencing the sale of bonds variously estimated from five hundred million to a billion dollars.

The Great Lakes Concert Quintet promises to be another great morale builder, carrying the message of undiluted Americanism to music-loving America. It is composed of the following artists:

John Doane, organizer, formerly head of the organ department of the Northwestern University School of Music. Mr. Doane's musical training included work with E. H. Lemare of England and C. M. Widor of Paris. He was graduated from Oberlin College and also from the Oberlin Conservatory of Music, where he was retained on the faculty as instructor of pipe organ and musical theory.

Walter Brauer, cellist, studied harmony, theory and composition with Cyril Graham of the Columbia School of Music, and has toured the country in concert work as soloist, earning a name as a thorough student of music and a cellist of distinct merit.

Hermann Felber, first violinist and musical director of the quintet, received his early training with Ludwig Becker, former concertmaster of the Chicago Symphony Orchestra, latterly studying with Leon Sametini. Mr. Felber's association with the Chicago Symphony Orchestra at the age of 18 and his later work with the Berkshire String Quartet of New York City are well known.

Robert Dolejsi, who plays the viola in the quintet, studied with Sevcik, being admitted to the master class for violinists in the Royal Conservatory of Music, where he was awarded the Royal State diploma, being the second American ever to attain this honor.

Carl Fasshauer, violinist, began the study of the violin at the age of 10 with William Happich; he was also graduated from the violin department of the Temple University. He had been associated, up to the time of his enlistment in the navy, with the Philadelphia Symphony Orchestra. For the past five years he has studied with Dr. Thaddeus Rich, one of the favorite pupils of Joachim, and now concertmaster of the Philadelphia orchestra.

The quintet will present programs, including the best works of modern composers, as well as those of the older masters. Their concerts are arranged with a degree of musical discretion that will make them appeal both to the thorough student of chamber music and those folks who are "just music lovers."

Every man in the organization has had musical training and association of the finest. They bring to the interpretation of their programs a quality of ripe musical understanding only possible for men who have seriously studied their instruments; making up what they lack in years by a vitality and virility that will class their work as the equal of the finest chamber music organizations ever heard in this country.

The entire proceeds of this tour are to be turned directly into the work of the Navy Relief Society, the naval organization that cares for the families of sailors, and for the sailors themselves, should they return from the war incapacitated. This is one of our noblest war charities and, as someone has aptly styled it, "The society that guards the homes of the men who guard the seas."


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# THEATERS

## POWERS THEATER

Powers', long known as "the parlor theater" of Chicago, has, for more years than one can recall, catered to the highest class clientele in the city and has presented during that time countless hundreds of successful stars and plays.

It is doubtful, however, if ever a star has been more popular there than May Robson and, even in so poor a play as "A Little Bit Old Fashioned," she scored during the past ten weeks a constant succession of full houses and nightly ovations.

She is distinctly, in the parlance of the street, "a wonder," and those who did not see her in the engagement just closed will be keen to welcome a return engagement.

Powers' this week is dark, but can be depended upon to announce its usual splendid list of attractions for the coming season.

♭ ♭ ♭

## OLYMPIC THEATER

The Olympic is again fortunate in presenting Fiske O'Hara, who has been the attraction there last week and this in "Marry in Haste."

This is the usual conglomerate of romance and melodrama necessary to a successful Irish play and it affords Mr. O'Hara ample opportunities for his graceful dancing, pleasing singing and altogether good acting.

He has been drawing excellent audiences and has proven himself a staunch favorite with the Olympic clientele.

His support is good and the entire performance moves with celerity and ease, and it is liberally punctured, of course, with song and humor.

"Turn to the Right," which played 319 successful performances during its former long run in Chicago, returns to the Olympic next Monday evening for another engagement with practically the same cast as before.

♭ ♭ ♭

## ORCHESTRA HALL

So marked was the success of "The Great Love" at Orchestra Hall last week, it has been retained for a second seven days.

It is thrilling, indeed, in its war aspects, and the love story part of it is well taken care of by Harron, the Gishes, Walthall and others of the Griffith stars.

Also there is a distinct London society element and, possibly, the curious throng is attracted largely by the chance to see Lady This and Mrs. That in poses in a pictured charity bazaar.

The music at Orchestra Hall steadily improves. The leader of the orchestra is not honored by his name on the program, but is, I believe, George Bass. He is exceptionally good, and his own solo bits are artistic in the extreme.

At one point in the picture there is some solo piano playing depicted on the screen, and this is beautifully illustrated in synchronization by the pianist in the orchestra.

This artist, for such he is, is not programmed either, but he certainly does fine work, and in this he is aided greatly by the fine Baldwin piano at his disposal.

C. E. W.

# MUSIC IN NEW YORK

By JOSEPH DE VALDOR

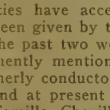
### The Boston Symphony

Within seven weeks the rockets of the musical season will be ablaze, perhaps with greater illuminations than in the past, and this in spite of the war. The Boston Symphony is still in existence, minus a conductor—all the candidates for this post have been approached with no satisfactory results. None of the mentioned probabilities have accepted and no reasons have been given by the respective musicians. In the past two weeks two names were prominently mentioned—Mr. Tulio Serafin, formerly conductor of the Metropolitan Opera and at present leading opera in Italy, and Camille Chevillard, the conductor of the Lamoureux concerts. Of the two, the Frenchman is better qualified—he is known as a great leader of Beethoven and Wagner, and he never conducts without giving the masterpieces of the above composers—even in these troublesome days. It is not known whether the great conductor will leave his beloved Paris to accept the Boston post. Mr. Tulio Serafin, though an operatic conductor, is said to be a capable leader of symphonies, but many musicians doubt his ability. To make comments would be unnecessary; we shall wait until we convince ourselves "de visu." We hope that by next month the problem of conductorship at the Boston Symphony will be solved and that a great leader will be chosen for the post.

♮ ♮ ♮

### Royer-Amsden Married

Announcement of the marriage of Joseph Royer, baritone, and Elisabeth Amsden, soprano, both of the San Carlo Opera Company, reached your correspondent. Congratulations. Both artists have been re-engaged for the next season.

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### John McCormack Sings at Ocean Grove

Since the Irish tenor invaded our shores he has been nicknamed the "Voice of Erin." The ingenious management of John McCormack discovered a new title, which it applied, for the first time, alongside his name, "The Minstrel of Nations." Let there be no confusion about the meaning of the word. A minstrel, in the eyes of the masses, is a negro singer or a singer interpreting negro songs, but to musicians the word minstrel has another significance; it means clearly and purely a national singer, a certain hero, worshiped by the respective nationality for the rendition of the native popular songs. If John McCormack is not a French or Italian minstrel, there is no doubt about his being an American and Irish popular tenor. McCormack's recital flashed brilliantly up and down the New Jersey coast, and up to the date and hour of his appearance the eager admirers were counting time up to Saturday, August 19.

The great Ocean Grove Auditorium was jammed, both off and on the stage, and the same followers from the Hippodrome and Carnegie Hall, as well as from the Metropolitan Opera House, came to enjoy one hour and a half of magnificent singing.

We are going deeper and deeper into the war—some of us may be overseas when John McCormack reappears. Many a man and a woman in the audience gave thought to their beloved son in France when the Irish tenor sang "Keep the Home Fires Burning," for sobbing and weeping were heard all around. He brought home the love of mothers and fathers in such a way that when we left the hall the heart still felt thrills. The maternal love was best depicted in "Little Mother of Mine." "The Long, Long Trail" was again a stimulant for the audience. "The Star Spangled Banner" was magnificent. "Macushla," "Mother Machree," "Ave Maria" (Schubert) and other songs brought the huge attendance to the tenor's feet. The enthusiasm was unbounded and the applause was thunderous. Some 7,000 people attended and more would have been present to hear him if the capacity had been larger.

Lieutenant McBeath of the British Flying Corps, at present on a furlough, was again presented in violin numbers and gave an excellent obligato to the singing of Gounod's "Ave Maria." Edwin Schneider was at the piano.

♯ ♯ ♯

### BALLANTINE BUREAU AT AUDITORIUM HOTEL

At the regular meeting of the Chicago Woman's Patriotic Association, held Aug. 15, the following program was given:

Ave Maria ..... Gounod
Miss Mary Todd of St. Louis
Mr. Levakoff, violin obbligato; Miss Tamminga at the piano.
Pianologue .....
Miss Irma Becklimberg
America, My Country ..... Hesselberg
(New National Hymn, dedicated to President Wilson.)
Miss Ethel Tamminga and Club
Miss Sullivan at the piano.

Miss Hannah G. Sullivan, vocal teacher and opera coach of Boston, gave a most interesting talk on her experiences as the first volunteer worker at the American embassy in Berlin in 1914. Immediately following the declaration of war, Mr. Gerard asked Miss Sullivan and others to make out passports, as the American embassy was crowded with German-Americans and others who were anxious to have the protection of America.


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# THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

## I Want to Know

Now keep your nether garments, also your shirt, where they belong, company promoter. I am asking only for information.

I have traveled about a lot with young women companies recruited and exploited by agencies. I have studiously refrained from trying to find out what they get for their work, but some information was thrust upon me, and I am wondering if it is typical.

I have been told of some agencies that pay their girls $25 per week the first year and jump them by the enormous leaps of $2.50 per week for the next year, etc. Thus a girl starting at $25 per week working forty weeks in the year would make $1,000 the first year. Out of that she pays for eating and wearing and laundry, which cannot amount to less than—well, let's take her road time. It is almost impossible to get along and be decently fed and housed for less than $3 per day. That takes about $21 of her $25, leaving her $4 for clothing and laundry. At this rate she will have about $160 to clothe and launder herself for the entire year. I have omitted anything in the way of reading matter, presents she would like to give somebody, and everything in the universe in the shape of luxuries or pleasures.

Now, what I'd like to know is how much does the manager who throws this company together and peddles it to a bureau man get for that girl's services? I want to know what profit he makes off that girl's career. Does he clear more than she does? She is patient and loyal and does not complain. She doesn't call herself a slave or anything like that. But when I see girls eating dill pickles and sleeping behind the piles whenever they are planning some expenditure that a house servant or a stenographer or a saleslady could make with impunity, I wonder and wonder how much money is really being paid for the services she gets so little for.

I have figured carefully and cannot see where she can clear a red cent at such a wage, and remain respectable. And those of us who have been on the road and associated with the young women in question take off our hats to them in the matter of straight-laced, puritanical good behavior. If the girl's people be well to do and she is doing the road work merely for the experience and the travel, that would be different. But if she is doing the work for a living—that's about all she gets out of it, if that. And she is swapping so many years of her life for it at that.

And I say this: If any manager makes as much as $15 a week off any company that is not paid enough to save that much among them every week, he ought to be dealt with. His immortal soul will be much more greatly benefited by asking a little smaller profit than his bank account is benefited by profiteering in human lives.

Now, maybe, I have the wrong dope. And if anybody who reads this is not sending out girls at $25 a week and railroad. I haven't hit him. If he is, and he has a good defense, I should be tickled stiff to have him correct me. I am unhappy in believing what I am compelled to believe about this situation, in the absence of better or different information. Always, when I have an unfavorable impression of any man or any business, that man or that business can please me no better than by proving me utterly wrong. I want to be wrong when I think unkindly of anybody or anything.—Gillilan in the Lyceum Magazine.

## Steindel's Wife Talks

Bruno Steindel may soon cast his famous cello aside, condemning it to the silence and dust of oblivion. The delicate instrument, the delight of music lovers since it was shaped by the hands of Carlo Bergonzi, the Italian master cello builder, in 1742, is likely soon to be strummed by the symphony star for the last time. For Steindel is at odds with the world.

Neighbors hearkened in vain for the almost human voice of Steindel's cello last evening. But the pretty little cottage on Birchwood avenue, just a few paces from the lake, remained silent.

"Mr. Steindel is so discouraged!" exclaimed Mrs. Steindel today, when seen at the home. "He wouldn't touch his cello last night. And he even said perhaps he would never touch it again." This with a pathetic smile.

"It would have been so much better if Walter Ferner and Mr. Steindel had met at the corner and fought it out with their fists," continued the musician's wife. "Instead, Mr. Ferner made the charges of disloyalty against him.

"And at this time! Mr. Ferner has declared several times that he would bitterly revenge himself upon Mr. Steindel, because he didn't get a position at Ravinia this summer. And this is his revenge!

"Mr. Steindel practices two or three hours a day. And years ago he used to practice five hours daily. It is not as if he came to this country and made a fortune and won fame. He was well known when he was a member of the Berlin Philharmonic Orchestra. But now he's so discouraged."

The famous cello wasn't in sight. But a glistening grand piano, with shining ivory keys, stood in one corner. On the table a few volumes in German lay scattered, including a German edition of Leo Tolstoy's "War and Peace." Over a bookcase hung a picture of Queen Louise, Prussia's "martyr" queen.

"Mr. Steindel has such a fine ear for music," Mrs. Steindel continued. "But—isn't it strange?—he has no ear for languages? And, although he has lived here for twenty-seven years, he hasn't been able to learn English. And it happens so often that his words are misconstrued and that he means something entirely different from what he says."

Outside, on the glass porch, an American flag fluttered languidly in the breeze. It's been there quite a while, neighbors said.—Chicago Daily News.

## Bruno Steindel in U. S. Inquiry

**Cellist, Among Symphony Musicians Accused of Disloyalty, Makes Denial to Borrelli**

Bruno Steindel, leading cellist of the Chicago Symphony Orchestra and rated one of the four greatest cellists in the world, denied to Assistant District Attorney Borrelli yesterday that he had said Americans could "go to hell except for their dollars."

He professed loyalty to the flag and declared he had played the American national anthem a thousand times. The reason, he said, he failed to arise during the playing of the French anthem was that no one told him to stand up.

He also said he did not declare President Wilson was working for England.

On the other hand, Walter Ferner, formerly a pupil of Steindel, declared positively the famous musician had made the statements attributed to him. Ferner was corroborated by Julius Furman, another musician.

Mrs. Steindel admitted telling a phonograph record clerk that she didn't want "such stuff" as "Somewhere in France Is a Lily," because she was a German.

Joseph Zetteluman, kettle drummer, denied he had by gross insults shown contempt for the national anthem.

Denial came, as well, from Richard Kuss that he had declared he would rather kill his son than have him learn the English language. Also from William Hebb, a trumpet player, that he had made disloyal statements or ridiculed the national anthem.

Nearly a dozen witnesses will appear today before Mr. Borrelli to continue the investigation, including three men directly accused of additional disloyal remarks.—Herald-Examiner.

## Oppenheimer Brings Five American Divas

During the coming music season Manager Selby C. Oppenheimer intends to introduce to local music lovers no less than five of America's leading prima donnas. These include Anna Fitziu of the Chicago Opera Company, Lucy Gates, Anna Case, America's great American singer; Mabel Garrison, a member of the Metropolitan forces, and the lovely May Peterson, about whom so much has been written in fulsome praise. It is a big undertaking for Oppenheimer, but he has entered into the propaganda of American artists for the American people with great enthusiasm and is confident of success.—Pacific Coast Musical Review.

## Mme. Hassler-Fox in Milwaukee

Her voice, a contralto of the most pleasing quality, has carrying power and strength, and showed no traces of fatigue in the rather high aria. The songs were especially well done. In Wolf's "Verborgenheit" the singer showed excellent musicianship and deep feeling. Spross' "Awakening" was brilliantly sung and was so enthusiastically received that it had to be followed by two encores.—The Milwaukee Free Press, November 20, 1916.

The voice, contralto, is sweet and golden. The singer has a fine art and a great sympatico which make for appeal and beauty. Her performance elicited great applause.—Milwaukee Sentinel, November 20, 1916.

###

**Johnson** The children of the Municipal Playgrounds of Chicago will give a pageant on Saturday afternoon, at 4, at Humboldt Park, when the music will be under the direction of Jennie E. W. Johnson.

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# THE "ELIJAH" PERFORMANCE AT WINONA LAKE, IND.

REVIEWED BY CHARLES E. WATT

In connection with the Winona Lake Assembly there were two music days last week under the general direction of H. W. Owens of Chicago and Winona.

Following the annual Eisteddfod, which occurred on Tuesday, there was given on Wednesday evening the annual oratorio per-

H. W. OWENS

formance, the bill for this occasion being Mendelssohn's wonderful "Elijah."

One says "wonderful" advisedly, for the music of this great work is such as to be acceptable, alike to professional and lay hearers, and, while it is of great proportions and effectiveness, it is yet within the powers of non-professional singers, provided they are in the hands of a master conductor and have the upholding of good accompaniment and fine soloists.

All these factors were present on last Thursday evening in positive degree.

Mr. Owens, director of several choirs in Chicago and of countless choral societies throughout Ohio, Indiana and Illinois (including the Haydn Choral Society of Chicago), is an "institution" at Winona Lake, and the visitors there always expect something fine at his hands and are never disappointed.

Thomas Remington, who was especially engaged to sing the part of Elijah, is a Chicago singer of note. He is director of music at Warren Avenue Congregational Church and has just been elected head of the voice department at Northwestern College at Naperville, Ill., besides which he has a class at the American Conservatory in Chicago.

Lillian Landwer, soprano, has often been heard as soloist at Winona and also at many choral events in Chicago.

She is an established teacher in Chicago and is soloist at Warren Avenue Congregational Church.

Mildred Wessman, contralto, has had the advantage of study with a number of vocal masters in Chicago, including Mr. Owens, and is rapidly gaining wide recognition.

She was one of the prize winners in the Tuesday contest at Winona and contralto soloist in "Elijah."

Haydn Owens, a splendid pianist, is now in Y. M. C. A. army service, but was able to serve in his old capacity as accompanist at Winona while on leave of absence.

Henry B. Roney, who had just completed his work as pageant director at the assembly, was, fortunately, available for the organ bench and, with Haydn Owens, provided an ensemble accompaniment which was noteworthy.

Mr. Owens provided the steady background of tone and the definite rhythmic flow, while Mr. Roney employed his instrument largely for the production of color. Again and again he introduced cello, flute or violin motifs in the most effective way and the total of accompanying effect was extraordinary.

* * *

This writer has added Winona Lake to the list of musical Meccas to which he makes annual pilgrimage and, for at least five years, has heard the oratorios at that place.

Never has he heard a better one than that of Wednesday, and this is true in spite of the fact that the male sections of the chorus were distinctly small.

They were, nevertheless, very good, and the total of vigor, expressiveness and style displayed by the body as a whole was remarkable.

The personnel included singers from Winona and Warsaw, as well as a large contingent from the Haydn Choral of Chicago, and the mass tone was brilliant as well as distinctly pliable.

Mr. Owens knows "Elijah" intimately, and his chorus has sung it repeatedly, so that the brilliance of "Thanks Be to God" and "Then Shall Your Light" was entirely to have been expected, but there was still an element of surprise in the excellent shading and color, as well as definite mood

THOMAS REMINGTON

values with which the quieter passages and numbers were suffused.

"Elijah," as an oratorio, revolves very definitely around the part of Elijah, the Prophet, which Mendelssohn assigned to the bass score, although a real baritone is absolutely imperative as well.

Mr. Remington, a young singer with fine voice and excellent musicianship, showed at this time also that he is a splendid student and that the dramatic values of "Elijah" were as an open book to him.

And these values are very extended and very great. Again and again must the singer of this part remain in the picture for fifteen or twenty minute stretches, and the part is a vocal and physical strain which can be met only by a like quantity of mental and vocal ability on the part of the singer.

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The strictly dramatic passages were done in a thoroughly telling way. There was good enunciation as a basic virtue, fine accent, strong sense of rhythm valuations, and an accurate sensing of moods. The two big arias were also treated with great intelligence and big vocal effects.

Altogether Mr. Remington may rest assured that this performance was one very much to his credit.

Miss Landwer is a singer of great bril-

MILDRED WESSMAN

liance basically, but she has the finest sort of mentality also, and this prompts her to correct shading, coloring and contrast building.

Her singing of "Hear Ye, Israel," was at a thoroughly fine vocal and interpretative point, and in her long scene with Mr. Remington she worked in admirable ensemble with him.

Miss Wessman has a lovely quality of voice, contralto as to its initial timbre, but easily soaring also to mezzo-soprano class. She disclosed much skill and intelligent appreciation of text in the abounding recitative of the part, and in "O Rest in the Lord" she was of fine charm and effect.

The tenor part was in the safe and artistic hands of Theophilus Lewis Alban, a young singer who has studied extensively with Mr. Owens, but who must now defer his professional entry until his return from war service, he having been called for immediate work.

Mr. Alban has fine personality, good musical intuition, and a voice of such power and quality as to entitle him to the hope of a successful career. His natural quality is brilliance, but through careful study he has developed also a very fine degree of repression, and on last Thursday not only did he do the bigger numbers bravely, but in quieter passages, such, for instance, as "Behold, Now He Sleepeth," he proved conclusively that he has learned repression and purity of tone in a refreshing degree.

Notably good were all the duets and other small ensembles, proving that the rehearsals had been very careful.

The "Angels' Trio" was very deftly and musically done by Marguerite Eckhart, Thelma Fisher and Mrs. L. Chinworth.

"Cast Thy Burden" and O Come, Every One That Thirsteth," were beautifully sung by the regular soloists, and "For He Shall

Give His Angels" was presented with great suavity and good tone by a double quartet consisting of Mrs. L. Dickey, Mrs. E. Funk, Miss Bassinger, Miss Johnson, Mr. Naftzer, Mr. Funk, Mr. Remington and Mr. Bangartner.

### Historical Pageant

The brilliant historical pageant of three

LILLIAN LANDWER

hundred years of American history, given at Winona Lake, Ind., in the presence of immense audiences, under the direction of Henry B. Roney of Chicago, last week, had the following fine program of tableaux and music. Next week Music News will show a picture of the event and contain further information.

WATER PAGEANT—17th Century Episodes, Lake Shore

Pocahontas, Capt. John Smith, Chief Powhatan and Indians

Landing of the Pilgrims; Chief Massasoit and Indians; Miles Standish; Priscilla Mullins; John Alden; Elder Brewster and Puritans

The First Thanksgiving Day

PATRIOTIC SONG FESTIVAL—Auditorium
Henry B. Roney, Pageant Master and Musical Director

Mr. Cleland, organ; Earl Welch, cornet; George Nerlich, drums; Sadie Petocsky, triangle; Mr. Owen, piano; Charles Campbell, trombone; Miss Bugbey, violin.

THE GRAND PROCESSIONAL
Characters in Chronological Order

Indian Chief, Powhatan.....Don S. Cutter
Princess Pocahontas.....Ariane Haymaker
Capt. John Smith.....James Heaton
Indian Chief Massasoit.....Alamo Hawkins
Hiawatha.....Kenneth Coyle
Minnehaha.....Sadie Potocsky
Leewana.....Kathleen Dean
Squanto.....William Collison
Samoset.....Spence Bishop
Opeche.....Eunice Van Dyke
Dewdrop.....Helen Sloan
Waceta.....Dorothy Miller
Weko.....Anna Leffel
Juniata.....Ruth Thayer
Indian Children—Dorothy Weiss, Catherine Patton, Ruth Zimmerman, Eugene Coleman, Robert Haymaker
Pilgrims—
John Alden.....Jack Rodeheaver
Priscilla Mullins.....Margaret Miller
Miles Standish.....Mr. McAdams
Mistress Hopkins.....Alice Woodworth
Mary Allerton.....Helen Wenger
Patience Carver.....Jennie C. Cheney
Mary Chilton.....Madge Eckhart
Mrs. Brewster.....Mrs. E. B. Smith
Anna Bristol, Esther Mackey, Helen Wenger, Helen Smith, Value Valentine, Olive Hall
Elder Brewster.....Rev. O. M. Newlin
Pere Marquette.....Paul Martin
Louis Joliet.....Emily Bethel
Chevalier de La Salle.....Trilby McClave
Henri de Tonti.....Lewellen Border
Witches of Salem.....Clara Snyder, Esther Potocsky

Revolutionary Period

George Washington.....V. M. Hamilton
Martha Washington.....Mrs. Alice Woodworth
Ladies and Gentlemen of Washington's Cabinet—Edward Funk, Maurice Loveday, Robert White, Paul Van Dyke, Miss Bernice Heeter, Miss Elinor Lessig, Miss Jeanne Macauley, Miss Monness Cook (The Minuet)

HAYDN OWENS

Betsy Ross.....Mrs. Elmer Funk
Nathan Hale.....Leroy Selcer
Lafayette.....K. Taft
Dolly Madison.....Dorothy Taylor

Pre-Emancipation Period

Slaves before and after their Freedom—
Cudjo.....Clayton Crafts
Uncle Tom.....Ross Warren
Sambo.....Wallace Bowman
Topsy.....Drucilla Watson
Charlotte Allen, Clayton Crafts, Charles Thayer, Edward Hessel, Ralph Unthank, Marian Watson, Drucilla Watson, Helen Rapp, Rosamunde Hessel

American Farm Life

Farmers and their Families—Harry Potocsky, Fred Widman, William Karnes, Grace Collinson, Jeannette Harrington, Frances Clark, Elcanor Johnson, Dorothy Clase
Wetzel Scout.....David Lewitt

Spanish War Period

Rough Riders and Cowboys—Carl Rowe, Robert Smith, Eugene Raker, Curtis Hinkley, Paul Clark, Harry Nye, Leon Walton

Temperance War Period

The Children's Crusade Against King Alcohol—Charles Perrill, William Johnson, Jesse Beery, Jack Farquahr, Chantilla White, Jr., Leonard Wagner, Edwin Woodward, Charles Montgomery, David Gest, Charles Unthank, Clara Barnes, Mary Beausenshield, Virginia Ullom, Christine Wideman, Bonnie Dean, Evelyn Richer, Elizabeth Lewellen, Marjorie Brookins, Virginia Nichols, Betty Killen, Marian Farquahr, Ruth Langner, Thelma Winebrenner, Marie Willoughley, Jean Widaman
U. S. Soldiers—Lincoln Dickey, Charles Butler, William Smith
U. S. Jackies.....Jack Wilson
Spirit of the Red Cross.....Mrs. Orpha White
Red Cross Nurses—Virginia Dean, Helen Gochenour, Florence Johnson, Elener Nye, Mildred Longfellow, Ruth Roper, Mary Weisert, Ignota Whyte, Helen Headley, Hope Johnson, Louise Whyte


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**Loyal Spirits—America and Her Allies**

Spirit of America.....Mrs. Farquahr
Spirit of Canada.....Miss Grace Collinson
Spirit of England.....Miss Mable Lochner
Spirit of Ireland.....Miss Lorene Hoover
Spirit of Scotland.....Mrs. C. C. Horner
Spirit of France.....Mrs. Lincoln Dickey
Spirit of Belgium.....Miss Geneva Mitchell
Spirit of Italy.....Miss Jessie Austin
Spirit of Japan.....Miss Carol Brown
Spirit of Serbia.....Miss Madge Eckhart
Spirit of Liberty.....Miss Violet Lincoln
Spirit of History.....Miss Irene Van Dyke
Columbia's Guard of Honor—Warsaw Boy Scouts, H. Russell Hoot, Scoutmaster. Scouts, Edwin Beroth, Leolin Moon, Raymond Essig, John Lowe, Joe Woodward, Paul Upson, Clifford Roberts, Marshall Walters, Lawrence Siders, Howard Patton, Robert Frush
Columbia.....Miss Mary Stanton
Flag and Banner Bearers—Elmer Funk and Boys from Chicago Boys' City

MUSICAL PROGRAM

**The Grand Processional**

Processional Hymns—
America, the Beautiful.....Ward
Onward, Christian Soldiers.....Sullivan

**The Pilgrim Period**

Chorale—Now Thank We All Our God, p. 112 .....Rinkart
Chorus—The Breaking Waves Dashed High.....Mrs. Hemans

**The Colonial Period**

Chorus—Yankee Doodle, p. 52.....Dr. Shuckberg
The Minuet—A scene at the White House in the early days of our country's life. Music from "Don Giovanni" (Mozart). Arranged and staged by Miss Irene Van Dyke
Chorus—Hail, Columbia, p. 42.....F. Hopkinson

**The Pre-Emancipation Period**

Slave song—Swing Low, Sweet Chariot.....
Slave song—Massa's in de Cold, Cold Ground, p. 48.....Stephen C. Foster
Solo, Priscilla Matthews
Slave song—Old Folks at Home, p. 56.....Stephen C. Foster
Solo, Mrs. Lincoln Dickey
Darkey songs—Old Uncle Ned, p. 50.....Foster
Slave song—My Old Kentucky Home, p. 60.....Foster
Solo, Miss Lorene Hoover
Darkey walk-around—Polly-Wolly-Doodle.....Foster
Slave hymn—Steal Away to Jesus.....

**The Emancipation Period**

Song of a Thousand Years, p. 68.....Henry C. Work
Solo, Roy Spriggs
Old Black Joe, p. 54.....Foster
Kingdom Comin'.....Work
Old Shady.....
Dixie Land, p. 64.....R. B. Hanby

**The Civil War Period**

Flag of the Free! (Lohengrin, p. 53).....Wagner
Tramp! Tramp! Tramp! p. 46.....George F. Root
Battle Cry of Freedom, p. 45.....Root
When Johnny Comes Marching Home.....Lambert
Solo, Virginia Unthank, Anna Bristol

**The Reconstruction Period**

Speed Our Republic, O Father on High, p. 15 .....M. Kellar
Should Auld Acquaintance Be Forgot, p. 57.....Robert Burns
Cousin Jedediah.....H. S. Thompson
Solo, Miss Mary Van Dyke
Memorial hymn—In the Light of God.....Henry B. Roney
(In memory of America's Heroes)

**Spanish-Cuban War Period**

Song and chorus—Unfurl the Flag.....Henry B. Roney
Solo, Miss Elmer Funk
Chorus—Indiana, Blessed Homeland..Henry B. Roney

**World War Period**

Song and chorus—The Marseillaise.....de Lisle
Prolog, Miss Irene Van Dyke; solo, Mrs. Lincoln Dickey
Song and chorus—Rule, Britannia.....Dr. Arne
Solo, Elmer Funk
Song—Keep the Home Fires Burning.....Novello
Solo, Alamo Hawkins
Quintet and chorus—Recessional.....Kipling-De Koven
Mrs. Dickey, Mrs. Basinger, James Heaton, Roy Spriggs
Temperance Crusader's song—The Walls of Jerico .....Herbert
Solo, Mr. Heaton
Songs of American Home Life—
Now the Day Is Over.....Barnby
Johnny Schmoker.....G. F. Root
Song—When the Boys Come Home....Newlin-Gourley
James Heaton
Battle Hymn of the Republic.....Julia Ward Howe
Prolog, Miss Carol Brown
Song—Land of Mine.....Nesbit-MacDermid
Mrs. Lincoln Dickey
Chorus-Prayer—Largo .....Handel
Violin, Miss Bugbey; cornet, Earl Welch
Quartet and chorus—American Consecration Hymn, upon President Wilson's words, "The Right Is More Precious Than Peace".....Mackaye-McMillen
Quartet, Mrs. Elmer Funk, Mrs. P. W. Keiser, Elmer Funk, Roy Spriggs
Anvil chorus—God of the Nations in Glory Enthroned, p. 12.....Verdi
Anvils, Margaret Barnes, Geneva Mitchel, Charlotte Allen, Hope Johnson, Elenor Nye, Father Potocsky, Herman Bodkin, Kenneth Coyle, Paul Leiter, William Karnes, Lincoln Dickey, Ralph Unthank

**Apotheosis to the American Flag**

My Country, 'Tis of Thee.....
Prolog on the Flag.....
Mrs. Van Osdel

**Pledge to the Flag**

Every person present will rise, salute the flag (military salute) and give the following pledge: "I pledge allegiance to the American flag and to the Republic for which it stands, one Nation indivisible, with liberty and justice for all."

Pledge led by Rev. Sol. C. Dickey, D. D.

Recitation—Old Glory.....
Mrs. Alpha Smith-White
National Anthem—The Star Spangled Banner.....

Note—The electric baton used by Mr. Roney in conducting the last two songs is an invention of his especially for conducting large choruses in outdoor evening performances in pageantry. It is run by a 6-volt storage battery, blue signifying sing softly; red, medium power; and white, full power. It was first used by Mr. Roney in conducting a chorus of about 5,000 singers, largely children, at the Indiana Centennial Celebration at South Bend in October, 1916, at three evening performances in the open air.

### The Contest at Winona

Further credit is due Prof. Owens for the musical contest which delighted Winona audiences Tuesday afternoon and evening. In each competition were from two to four entries, and the adjudicator, Prof. James H. Jones of Van Wert, Ohio, a former pupil of Prof. Owens, had no little difficulty in determining the excellence in several cases, though his decisions were marked by fairness and won the approval of all present. The afternoon contest distributed prizes as follows:

Piano solo—"Polonaise Americaine," by Carpenter; first prize to a young and talented Warsaw girl, Sadie Petocsky.

Second prize; also captured by a Warsaw pianist, Mabel Christ.

Contralto solo—"When the Boys Come Home;" Clara Basinger of Bluffton took first prize and Mildred Wessman of Chicago, second.

Recitation—"The Fleet Goes By"; prizes went to two Chicago girls, Misses Gladys Kern and Esther Fritz.

Tenor solo—"The Trumpeter"; first prize won by T. L. Alban of Chicago, and second prize awarded A. Lehman of Bluffton, Ohio.

Mixed quartettes—"Stand by the Flag"; honors won by Misses Lillian and Ethel Landwer and Messrs. Haydn Owens and T. Remington.

The evening contest gave awards to names below:

Baritone solo—"Flanders Field," by Bergen; first prize, Roy Spriggs of Warsaw; second prize, William Turner, Chicago.

Ladies' duet—"We'll Never Let Our Old Flag Fall," by Kelly; winners, Misses Neff of Elkhart, Ind.

Comic quartet—Any selection; Misses Lillian and Ethel Landwer, Miss Mary Woods and Miss Mildred Wessman carried off the trophy in singing a clever take-off on women.

Soprano solo—"God Be with Our Boys Tonight"; first prize, Miss Mary Woods, Chicago, a young girl with a remarkable voice; second prize, Gertrude Ziesel, Elkhart.

Tenor and baritone duet—"Watchman, What of the Night?" T. Alban of Chicago and Roy Spriggs of Warsaw were winners.

Ladies' quartet—"There's a Long, Long Trail"; winners, Misses Lillian and Ethel Landwer, Miss Mary Wood and Miss Mildred Wessman.

Trio—"God Be Merciful"; prize to Mary Woods, Haydn Owens and Roy Spriggs.

Male quartet—"Land of Mine;" Haydn Owens, T. Alban, Don Cochran and Roy Spriggs again proved the victors.—Warsaw Union.

### MRS. MANN'S STUDIO

Last week there was given in Mrs. Mann's studio another of the worth-while Saturday afternoon musicals which have been taking place under her direction for the last few weeks. The soloists were Miss Westfall, soprano; Mrs. Morse, mezzo-soprano, and Miss Masters, contralto, with Mrs. Beulah Taylor Porter at the piano.

Miss Westfall, whose voice is well trained and well used, as well as lustrous and pervasive in quality, has had a broad experience in lyceum work, having been for four years soprano singer in the Schubert trio, touring the country. She sang five songs, including "Bird of the Wilderness" (Horsman), which she presented with incisive vigor, and the Massenet "Elegie," to which she added a note of pathos peculiarly appealing.

Mrs. Morse, who has had no experience in public work, nevertheless was pleasing in a group of negro songs, "Do Na Ask Me" (Homer) and "Deep River" (Burleigh). She and Miss Westfall also sang a group of Tuscan folksongs in duet form. Here Mrs. Morse lent herself particularly well to the ensemble and sang with great refinement and discrimination of expression.

Miss Masters, whose home is in Toledo, has been taking special summer work with Mrs. Mann. She revealed a rich contralto voice of vibrant character, which she used skillfully. Particularly fortunate was her execution of Manney's "Consecration," which she sang with exceptional fervor.

Mrs. Porter's accompaniments were skillful and discriminating.

MARY CARVER WILLIAMS.

**Stelzl**—In last week's paper there was incorrectly printed the name of Miss Martha Stelzl, who appeared so successfully in the Saturday afternoon recital at Mrs. Mann's studio.

**Pfeiffer**—May Pfeiffer, contralto, is on an extended Chautauqua tour and will return to Chicago about the middle of September. Miss Pfeiffer will tour the south during October.

**York**—Allen York has returned from Duluth, where he fulfilled an engagement with the Mrs. Thomas Whiffen Company in "Where There's a Will There's a Way."

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## PAUL ALTHOUSE, "CREATOR" OF ROLES

The career of Paul Althouse, the young American tenor, whose next season will be his fifth at the Metropolitan Opera House, has been watched with a great deal of interest by many who were under the impression that no singer who had not studied or had operatic experience abroad could be intrusted with a principal role at the greatest opera house in the world.

In the case of Mr. Althouse, however, he has not only been intrusted with such roles, but has been given important ones to create, as well, in practically every new production the Metropolitan has put on since the term of his engagement with them. Thus in "Boris Godounoff" the American tenor was selected to create the role of Dimitri, which he sang with splendid effect in a production which is considered one of the greatest successes of the present management.

His second "creation" was that of the Duke in "Madeleine," Victor Herbert's opera, which had its initial presentation at the Metropolitan. Closely following this came his third, when he was cast for the role of Count Neipperg in Giordano's opera "Mme. Sans Gene," which had its world premiere at the Metropolitan in January of 1916.

By this time Paul Althouse had so successfully established himself as a "creator" that he was among the first selected for the cast of L'Oracolo," Leoni's one-act operatic tragedy of Chinatown, and still further honors were heaped upon him when he created the part of the Squire in "The Canterbury Pilgrims," Reginald De Koven's opera in English, which had its first performance on any stage at the Metropolitan in the season 1916-17.

It was but natural and fitting, after this list of successful creations, that Paul Althouse be chosen for the leading role in Charles Wakefield Cadman's opera "Shanewis," which was given its world premiere at the Metropolitan during the past season. Some have said that it was his well-nigh perfect English diction that contributed to his great success in this premiere, while others maintain that with a voice of such glorious opulence as the Althouse organ everything else would be forgotten. But whatever the contributing factors, it is certain that with his impersonation of this role, in addition to his singing of Turiddu in "Cavalleria Rusticana," Pinkerton in "Mme. Butterfly" and Mario in "Tosca," Paul Althouse has during the past season definitely established himself as one of the most valuable principal tenors of the Metropolitan Opera Company's entire roster.

PAUL ALTHOUSE AT WORK WITH HIS TEACHER, OSCAR SAENGER

\#\#\#

## MARY H. FLAGG

Mary Houts Flagg, public school music teacher in Kansas City, is the author of "Wisht I Was a Soldier" and many other charming verses which have been put into an attractive little book, which is being sold at 25 cents by the school children of Kansas City for the benefit of our French orphans.

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## PABLO CASALS

Pablo Casals writes that he is playing a short tournee in Spain. He did not wish to play in public this summer, as he had intended to devote it entirely to rest and work, but he was urged incessantly by his countrymen and he finally acceded to the general demand for a few concerts. He has been playing with Risler, a very fine French pianist, and together they have given recitals in Lisbon, Madrid, Valencia, Barcelona, and several other large cities in Spain. Casals wrote of Risler: "He is a great artist and plays Beethoven especially well." He said that they had been playing very heavy programs and that he was surprised at the appreciation with which the Spanish people had received the music. He commented on Barcelona, especially, which, he said, "has a very large public for good music," and though it already has two good orchestras, he expects it to have an orchestra which will rank with the finest in the world within a short time. In Barcelona there are many fine choral societies composed of working people. Some years ago they combined and had an enormous auditorium erected, which is called "The Palace of Catalonian Music." All of the members pay a dollar a month for its support, and it is there that many great musical events take place. It is really quite a remarkable and unique thing for the people to found and support such an institution and shows what great lovers of music the Spanish people are.

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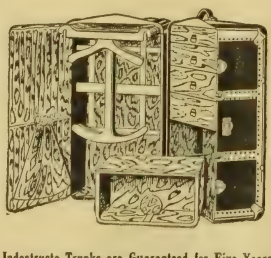

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## THE MUSICIAN DURING THE WAR

Prelude—A Pittsburgh judge recently said to a proposed juryman, a professional musician, "What good is music during the war? It is a non-essential." The mayor of the same city said to the writer during an interview on municipal music, "Say! No high-brow music for me. Winter and summer, me for the Yankee Doodle stuff." The school board of an adjacent borough cut out the position of music supervisor a few days ago as a "war measure." So we live, move and have our more or less musical ways. All of which suggests what the musician should do during the war.

♮ ♮ ♮

I was interested in the following letter to a large Pittsburgh paper some time ago:

"Sir: You say: 'Borglum, who reported on the airship program for the President, is a sculptor. Wonder if we couldn't get a portrait painter to look over the ordnance situation?'

"This isn't really such a subject for joking. There is something about the art school training that makes a naturally practical man exceptionally clear-sighted. It teaches him to eliminate unessential details and to get right down to the basic facts of structure and appearance. It is really one of the most utilitarian forms of education. Through no mischance have so many important inventions and processes been devised by trained artists, beginning with Fulton, who invented the steamboat, and Morse, who invented the telegraph.

"F. OGDON CORNISH."

———♯♯♯———

Ffrench — Florence Ffrench, soprano, sang last Sunday afternoon in a benefit concert at the new Woods Theater, Chicago, one of her numbers being the Sousa setting of "In Flanders Fields."

———♯♯♯———

Dickey—Helen Cutler Dickey gave a successful song recital at Winona Lake Auditorium on last Wednesday evening, having the assistance of Katherine N. Carmichael, pianist.

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Addresses are Chicago unless otherwise stated

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AUGUST 30, 1918

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# Music News

Vol. 10 No. 35

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, AUGUST 30, 1918

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

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# Music News

Vol. 10 Chicago, August 30, 1918 No. 35


# Editorial

### MAY "PURGE" ORCHESTRA

Under this caption the Chicago Daily News of August 20 contained an article which is of a foolishness to make the blood of intelligent students of the American musical situation boil.

The article is as follows:

BORRELLI HINTS AMERICANS WILL FILL PLACES OF SOME MEMBERS

Member of Chicago Symphony Organization Is Quoted

Chicago's famous symphony orchestra will emerge from the present investigation freed of all disloyalty taint and become an all-American organization. It was declared today enough American musicians have been found who can qualify as of orchestra timber to fill the places that will be made vacant if steps now on foot to rid the organization of its alien enemies are carried out.

Francis Borrelli, assistant United States district attorney, declared today that he had been informed by a member of the orchestra that the orchestra will not suffer through the expulsion of its alien enemy members. He said this member, whose name he refused to make public, declared a sufficient number of proficient American musicians had been found to fill all possible vacancies.

Officials of the Federation of Musicians who have been urging the expulsion of all alien enemies from the organization declared they had not heard the report, but hoped it was true. They declared there is no doubt Chicago has many American musicians who can qualify for the positions.

Albert Ulrich, one of the officials of the orchestra, said he had heard nothing of the report.

The special point of objection to this lies in the patronizing way in which it is surmised that Americans "might" be found to take the places of disloyal Germans in the Orchestra.

As a matter of actual fact, there are enough American orchestral players of absolute first class in Chicago today to fill all the places in the Chicago Symphony Orchestra with entire conviction—several times over.

Of course, the wonderful finish which is now in evidence in that body is the result of years of practice together, and to take out any great number of the accustomed players at one time and substitute new ones would make for roughness.

And this would be true no matter what nationality might be drawn upon for the new players.

And it would be no more true if the newcomers were Americans than if they were Germans.

And if there were not to be found in Chicago enough American musicians to fill the places—or, we might perhaps say, American musicians who would be willing to accept them—then in the country at large there could easily be found hundreds of thoroughly capable Americans for each vacancy.

The Chicago Orchestral Association has now gone on record as intending to fully cleanse the Orchestra from every taint of pro-Germanism.

If they will faithfully do this (and they can very easily do it) there will be no need of further comment or criticism.

* * *

*"One thought ever at the fore—*
*That in the Divine Ship, the World,*
*Breasting Time and Space,*
*All Peoples of the globe together*
*Sail, sail the same voyage,*
*Are bound for the same destination."*

—Walt Whitman.

A recent issue of the Herald-Examiner had the following:

SYMPHONY SEEKS TO RETAIN STOCK

Clyne, However, Tells Trustees Director Knew of Disloyalty Talk Among Members

Disloyalty under the guise of artistic temperament will not be tolerated by the government.

United States District Attorney Charles F. Clyne so informed Clyde M. Carr, president, and trustees of the Chicago Symphony Orchestra. The organization must be purged of the taint of pro-Germanism before it would meet his approval, it was understood Mr. Clyne told his visitors.

The trustees called on the district attorney to assure him they did not wish to appear in a position of maintaining an organization in any way disloyal. They assured Mr. Clyne the orchestra, as a whole, was loyal.

He answered by producing reports on certain of its members, notably Bruno Steindel, cellist.

It developed that the trustees were extremely anxious to retain Frederick Stock as director, despite the fact he is an enemy alien and has lived in this country nearly a quarter of a century without becoming a citizen.

Mr. Clyne made it clear to the trustees that, in spite of their protests, Stock had knowledge of disloyal talk in the organization.

A statement presenting their position would be issued today by the trustees, they announced.

* * *

Here is the gist of the matter: Both the Board of Directors and Mr. Stock himself can and must assume a position that is one of such absolute loyalty that there can be no further question, and they must co-operate to throw out bodily every suggestion of disloyalty among the men.

That this will be done promptly is indicated by the following statement, which is copied from the Chicago Tribune and which was printed in practically the same form in every newspaper in Chicago:

TRUSTEES OFFER U. S. AID TO MAKE SYMPHONY LOYAL

Punish the Guilty and Clear Reputation Is the Aim

Trustees of the Orchestral Association yesterday offered their co-operation to the government in making sure that there is 100 per cent loyalty in the ranks of the Chicago Symphony Orchestra. They propose that any disloyalists who may be found shall be dealt with through the law, but at the same time that those members whose loyalty is beyond reproach shall be given a "clean bill."

The Orchestral Association trustees took cognizance of the inquiry being conducted by the office of District Attorney Charles F. Clyne at a meeting held on Monday afternoon. Clyde M. Carr, president of the association, made public yesterday a set of resolutions which were passed. At the same time a committee consisting of Mr. Carr, Charles H. Hamill, Charles L. Hutchinson and Horace S. Oakley was appointed to act in co-operation with Mr. Clyne's office.

The resolutions, after taking official cognizance of the inquiry, read:

"Be it resolved, That the trustees of the Orchestral Association do co-operate in every way in their power to assist the department of justice, or any governmental agency, in securing all possible information which may insure a just and certain determination as to the loyalty of any member of the orchestra under investigation, to the end that those members of the orchestra, if any, who are disloyal or who have been guilty of acts or expressions of disloyalty may be dealt with according to law, and that the orchestra may be purged of disloyal members, and to the end further that there may be put, once for all, an end to idle and malicious gossip concerning those members of the orchestra whose loyalty to the country shall be found to be beyond reproach."

In providing for the appointment of the committee, the resolutions declare that their duty shall be "to co-operate with all appropriate governmental agencies in their efforts to discover and deal appropriately with disloyalty."

In addition to the members of the committee, the trustees signing the resolution are Joseph Adams, Philo A. Otis, William L. Brown, Clarence A. Burley, Edward B. Butler, John J. Glessner, Chauncey Keep, Harold F. McCormick, Seymour Morris, Maj. A. A. Sprague, and Charles H. Swift.

"I am satisfied that the Orchestral Association trustees will go to any length to wipe out any disloyalty which may exist in the orchestra," District At-

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The student paying his fees with a scholarship is considered by the school to have paid the school's regular rates even though he may have purchased the scholarship at one-half its value. In case of a sharp reduction, of as much as one-third or one-half of the regular rate, the student is expected to perform some service in bringing the work of the Society to the attention of his friends and acquaintances. Students who will be able to repay the Society at a definite future time or who can furnish a responsible guarantor can arrange with the Society for a scholarship.

To obtain a scholarship, either call or write, stating the kind of school desired, the location preferred, and you will be informed what rates of discount are obtainable in the school which will most nearly meet your requirements. A copy of our COLLEGE AND PRIVATE SCHOOL DIRECTORY, 480 pages, containing complete lists of all colleges and private schools in the United States with some facts about each and much information about many of them, will be sent to any address upon receipt of 25 cents.

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torney Clyne said upon receipt of a copy of the resolutions. "The trustees are all men whose loyalty to country is held above everything, and they would not countenance any pro-German influence at work in our midst. I am exceedingly gratified to obtain their expression of co-operation."

### SING FOR LIBERTY

The War Camp Community Service of Philadelphia has distributed a card on which is printed the following instructions for co-operation in Community Singing:

1. Every family to write upon a card the names of all the boys in the naval or military service of the United States who are intimately connected with it either by ties of blood or close friendship.

2. Daily, after the evening meal, all members of the family to gather in the living room, read the names and sing a patriotic song to its particular group.

3. Once a week all the families in the block, or immediate neighborhood, to come together at a central point, read aloud the names of the service men from that locality, and for fifteen or twenty minutes sing to them the war songs which the boys on the fighting line are singing.

4. Once a month, or as circumstances dictate, citizens to gather in larger groups, representing a greater area or community, and hold a big Liberty Sing under the direction of experienced leaders.

By this plan we constantly visualize our relatives and friends who are fighting for world democracy, bringing them closer to us and ourselves closer to them. If these boys know that we are singing to them by name every day it will be the biggest contribution we can make to that morale which, according to General Pershing and other high military authorities, constitutes 80 per cent of a soldier's efficiency.

Inasmuch as the government is spending billions upon the other 20 per cent, made up of material and technical training, it is the patriotic duty of every citizen to in this manner help to keep up the spirits of the men who are sacrificing so much to make the world safe for democracy.

We have found by experience in Philadelphia that these block Liberty Sings are wonderful levelers, uniting all races and creeds and kinds of people into one common purpose—win the war, regardless of cost.

### AN INTERESTING LETTER HAVING NOTHING TO DO WITH MUSIC

Music News:

Referring to the article "Bohemia" by me which appeared in Music News some time ago: You probably have been surprised (as well as your readers) how accurately all the statements therein contained have been borne out by recent developments in Siberia, and the activities of the heroic Czecho-Slovak soldiers there.

While this is not strictly a musical matter, it seems to me nevertheless that the attached copy of the oath of the Czecho-Slovak soldiers, which I have translated from "La Nation Tcheque," is of uppermost interest today. In my humble opinion, this remarkable document will go down in history, and the sentiments therein expressed might well be taken to heart by every soldier and civilian of the allied powers. Should you care to publish it, it will make a good sequence to the article "Bohemia" above referred to.

(Signed) JOSEF KONECNY,
On detached service with Overseas Distribution Branch, Depot Division, Q. M. C., U. S. A

### THE OATH OF THE CZECHO-SLOVAK SOLDIERS

[Translation from "La Nation Tcheque" (The Bohemian Nation), April 1, 1918, published at Paris, France.]

(As the public is now aware, the Czecho-Slovak soldiers are making momentous history in Siberia, compared with which the fabled adventures of Homer's Iliad fade into insignificance. There were originally 300,000 of them who deserted from the Austrian army and went over to the Russians when that country was still in the war. These Czecho-Slovak soldiers then immediately took sides with the allies and fought the Austrians and Germans on the eastern front. It was this valiant and heroic body that was responsible for the last successful Russian offensive under Brusiloff, and it was this intrepid body, now reduced to about 100,000 men, who, though betrayed by the Bolsheviki, kept on fighting, and are now regaining Russia for the allies. The heroic character, invincible spirit, magnificent ideal and desperate determination of the Czecho-Slovak soldiers are eloquently expressed in the oath which they have taken, the text of which follows):

"Severing forever the ties that bound us to the Hapsburgs and to the Austro-Hungarian monarchy, remembering the iniquities which for centuries have been committed against us and which are still unavenged—

"We, the Czecho-Slovak soldiers of the first revolutionary army created outside the boundaries of our country, depose our solemn oath, before our beloved Czecho-Slovak country, before the leaders of the revolutionary movement, before the Czecho-Slovak National Council with Professor Masaryk at its head:

"In the name of our national honor, in the name of that which is dearest to us as men, whether Czechs or Slovaks, with a free conscience, we swear to fight at the side of our allies to the last drop of our blood, against all of our enemies, so long as we have not obtained the complete liberation of our Czecho-Slovak nation, so long as the Czechs and Slovaks are not united in a free and independent Czecho-Slovak state, and so long as our country is not absolute mistress of her destinies.

"We bind ourselves solemnly, no matter what the danger, no matter what the conditions may be, without fear and without hesitation, never and in no part to abandon the sacred object of our struggle.

"Fighting faithfully and honorably, carrying within us the heritage of our glorious history, guarding the memory of the heroic acts of our immortal chiefs and martyrs, Jan Hus and Jan Zizka of Trocnov, we promise to remain worthy of them, never to flee from battle, never to evade any danger, to obey the orders of our chiefs, to venerate our flags and insignias, never and under no circumstances to implore the grace of the enemy and never to give up our arms; to love our companions as our brothers and succor them in danger, to have no fear of death, to sacrifice even our life for liberty and country.

"Thus, freely and without any urging, we act and bind ourselves, such being the duty imposed upon us by our honor and our fidelity towards our people and our country."

### AMERICAN CONSERVATORY NOTES

The new school year of 1918-1919 will begin Monday, Sept. 9. Judging from present indications, the attendance will equal if not surpass that of the two previous years.

John J. Hattstaedt, president of the conservatory, has returned to the east, and is very busy with the preparations for the coming season.

The new bulletin of the conservatory gives much interesting information relating to American Conservatory events. Among these are the results of last year's examinations, prize contests, recital programs, given by the principal artists, engagements of graduates for teaching positions and recitals, the names of over ninety students and teachers on the roll of honor, and many other items of interest.

Clarence Loomis, a brilliant young pianist of the conservatory piano faculty, is in Camp Jackson, Columbia, S. C.

**Robinson**—Carol Robinson will resume her piano teaching at 1328 Kimball building on September 10.


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Edward M. Beck again announces a season of English opera in America by the Century English Opera Company, presenting a repertoire of the standard and light operas, all in the English language.

The following data is taken from a very attractive circular which is being distributed:

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### The Orchestra

of 25 specially selected musicians is composed of real artists, each and every one a master of his instrument.

###

**Mann**—Richard Mann, son of Ellen Kinsman Mann, the Chicago teacher of vocal art, has just been commissioned a lieutenant in the United States army.

## CLEVELAND BOHNET

A distinct addition to Chicago's musical forces is Mr. Cleveland Bohnet, who has just been added to the teaching forces of the American Conservatory.

Mr. Bohnet is a pianist of fine ability and the most elaborate training, and is also a teacher who has been amply prepared for his work through many years of favorable study and who, in various localities has proved that he is a great success in that line.

CLEVELAND BOHNET

After extensive study in Chicago and other American cities, Mr. Bohnet lived abroad for several years and was, during the last two years of this period, first assistant to the splendid pedagogue, Alberto Jonas, and taught many advanced pupils in preparation for that master.

Since his return to America, Mr. Bohnet has appeared in many concerts, and everywhere has met with pronounced recognition of his abilities.

His booking of pupils at the American Conservatory is already a large one and he will, undoubtedly, prove to be a distinct acquisition to that institution.

###

**Witmark**—M. Witmark & Sons, New York, are sending out a circular which details the songs being featured by Grant Hadley, baritone. These include "There's a Long, Long Trail" (Elliott), "Dear Little Boy of Mine" (Ball), "Spring's a Lovable Ladye" (Elliott), "Gypsy Love Song" (Herbert), "Freedom for All Forever" (Hilliam), "The Magic of Your Eyes" (Penn), and "I Did Not Know" (Vanderpool).

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**Perfield**—Effa Ellis Perfield sends "greetings" from Asheville, N. C., where she is holding a Normal class in Perfield methods.


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## CHARLES M. COURBOIN

Charles M. Courboin, the famous Belgian organist, is looking forward to a very busy season this fall, according to his managers. Among the important recitals already booked is one at Oberlin College, Oberlin, Ohio, where Mr. Courboin will appear on a course which includes Mischa Levitzki, the pianist, the New York Philharmonic Orchestra and the Philadelphia Symphony Orchestra. This recital comes on Tuesday evening, November 5, and will be followed on the next evening by one in Cincinnati before the southern Ohio chapter of the American Guild of Organists.

On December 10 Mr. Courboin will play in Carleton College Conservatory, Northfield, Minn. Mr. Courboin was booked for a recital here last season, but was unable to make connections so as to arrive in time on account of a blizzard. On December 13 Mr. Courboin will play a return engagement before the St. Cecilia Club in Grand Rapids, Mich., where he won a great success last season.

During the summer Mr. Courboin's Sunday evening recitals in the First Baptist Church of Syracuse have been devoted to the works of one composer each evening. In this series Handel, Widor, Mailly, Guilmant, Mendelssohn, Saint-Saens, Callaerts and Cesar Franck have thus far been presented. The recitals have provoked much favorable comment from the musical people of the city and have been largely attended in spite of the very hot weather.

Plans are now on foot whereby Mr. Courboin will give occasional recitals for the soldiers stationed at Camp Syracuse, where from seventeen to twenty thousand troops are being drilled. Other artists will assist and the proposed series will doubtless be well attended by the soldiers.

# Music in Chicago

## ETHEL M. RICE ANNOUNCEMENTS

Ethel M. Rice, manager, makes the following announcement of engagements for her artists:

Jane English is singing in vaudeville (Songs of Yesterday) at the Empress Theater on South Halsted street, August 29, 30, 31 and September 1.

Grace Carlita, coloratura soprano, opens in vaudeville in Milwaukee on August 29 for a four days' stay to be followed by an extensive tour.

Carl Craven conducted a community sing at Michigan City on August 26 and 27.

Carl Craven, tenor, and Ruth Mills, soprano, will appear in duets in vaudeville on September 1, 2 and 3 at Michigan City.

Elsie Viewger will be soloist at the Howard Theater the week of September 1.

The Fashion Show, which was so successful in another theater recently, was repeated with great effect at the Rainbow Gardens on August 24, 25, 26 and 27. This was a brilliant spectacle, invented by Mrs. Rice, largely patriotic in character.

On October 8 the United Continental Daughters will give a concert in place of their usual early Fall bazaar when the artists will include Amelia Conti, harpist of the Chicago Opera Association; Edward Hesselberg, pianist, and others.

On Tuesday of each week Genevieve Fitzgerald conducts classes in aesthetic dancing at the Rice Studios in Kimball hall.

## FREDERICK GUNSTER IN WAR SERVICE

Frederick Gunster, the American tenor, announces that he will not be available for engagements in concerts and recitals until after March 1.

Mr. Gunster has entered the war service work under the Y. M. C. A. for a period of six months, and is associate secretary of the Music Committee of the Y. M. C. A. War Work Council, at International headquarters, 347 Madison avenue, New York City.

For the present Mr. Gunster's activities will be mainly connected with the development of army and navy music.

**Miller**—Reed Miller is one of the few concert artists of prominence who took part in the Spanish-American war. At the outbreak of the trouble with Spain, the tenor enlisted as a cornet player in the band of the First South Carolina regiment of volunteers, and served with that organization at Chickamauga and at Jacksonville. On a recent visit to his home in South Carolina, Mr. Miller experienced all the sensations of a war veteran by donning his old uniform, hat and canteen, and making a desperate effort to extract some music from his weather-beaten cornet. To his surprise, the notes refused to come.

"Singing must have given a new kink to my lips," explains Mr. Miller, "for they stuck, and the fool cornet wouldn't work. So I put it back in the trunk, along with my other fighting paraphernalia."

## BALLANTINE BUREAU

The Ballantine Bureau in Kimball Hall announces the following bookings:

Louis LaValle and Florence Warren have been fulfilling a vaudeville engagement at the Central Park Theater.

Miss Montgomery, contralto, opened at the Rialto this week and will fulfill a season of thirty-five weeks.

The Artist Quartet is singing this week at the Hippodrome, the personnel being Ethel Tamminga, Ruth Simmons, Stuart Dykema and John Rankl.

Next week at the Hippodrome the Artist String Trio will appear, the personnel including Mme. Amelia Conti, harp; M. Verney, cello, and M. Lavatelli, violin.

## WALTER SPRY

Walter Spry will celebrate, during the season September, 1918—June, 1919, the twenty-fifth anniversary of his first appearance in Chicago as a concert pianist. During this quarter of a century he has been very active as a pianist and teacher, and has been identified with many of the most beneficial movements of this country musically.

As a pianist Mr. Spry has appeared in every part of the United States and with distinguished success. As a teacher he has developed some of the most brilliant American pianists before the public, and some of our leading teachers owe their training to this eminent master.

**Jacobson**—In July, Mrs. C. T. Jacobson gave a successful pupils' recital at Mozart Park, introducing the following: Mildred Klinenberg, Clarence Spicer, Anna Ciboch, Helga Nielsen, Della Nelson, Lilly Klinenberg, Lillian Steiners, Anna Calla, Arnold Holstrom, Evelyn Chaloupke, Edward Sattler, Lillian Smid, Mabelle Williams, Marie Nielsen, Carl Holstrom, Paul Miller, Alvina Martin, Camilla Slack, Magna Slack, Erma Polacek, Leonard Sattler, Miss Johnson, Alice Sheehan, Harriet Smid, Harry Juul, Miss Frey Nelson, Erma Klinenberg, Victoria Johnson and Mildred Klinenberg.

**Caruso**—Enrico Caruso was married in New York City last Wednesday.

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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

### Cleveland Bohnet

Cleveland Bohnet, pianist, appeared on the artist course at Findlay College last evening, giving a lecture recital for a large audience that listened with deep interest and appreciation to one of the best purely educational programs given at Findlay for a long time. Mr. Bohnet has a remarkable technique and a masterly musical intelligence, and his performance touched on the marvelous in some of the more brilliant compositions given, the "Staccato Etude" going with terrific speed. He played each of the numbers appearing on the program, and by request supplemented it with two groups of four modern atmospheric things that were keenly appreciated. The first was by the Russian, Juon; the second by the Finnish composer, Palmgren. The other two were a comparative study of the two compositions known as "Moonlight," the one by Debussy and the other by MacDowell. The second part of the program was a lecture recital on Tannhauser. He gave a synopsis of the opera, went through the composition, playing the different leid-motifs, and various passages, especially characteristic.

It was a long program, but the interest did not flag for one minute; and the number was one of the peculiarly successful ones given under the auspices of the Conservatory.

—Findlay (O.) Morning Republican.

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Cleveland Bohnet, pianist, brought the enthusiasm to a climax with his performance of the Liszt "Hungarian Fantasia." An absence of affectation was a characteristic of Mr. Bohnet's playing.

—Milwaukee Sentinel.

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The Liszt "Hungarian Fantasia," with Cleveland Bohnet at the piano, also was received with an encore number. This is really the "Fourteenth Hungarian Rhapsodie" in the form of a fantasia for the pianoforte and orchestra, and is not easy of proper presentation, the more credit attaching to the work of Mr. Bohnet and the orchestra.

—Evening Wisconsin.

### Schumann-Heink in San Francisco

At the Auditorium Rally Madame Schumann-Heink, "one of the greatest mothers of them all," charmed the tremendous audience. Appearing before her audience with a four-starred service badge pinned on her breast, she awakened the greatest enthusiasm, and when she sang "When the Boys Come Home," a tumult of cheering swept the auditorium.

The audience, familiar with her singing, but for the first time hearing her make a speech, warmed to her words, and as she finished with the declaration that there is no sacrifice in giving for the government or the Red Cross, and that if she had a thousand lives she would gladly give them all for the United States, ten thousand persons stood and yelled.

—San Francisco Bulletin.

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Presented to a cheering audience as "one of the greatest mothers of them all," Madame Schumann-Heink sang three songs and then voiced a brief but stirring appeal for the Red Cross. She had traveled across the continent to be present, and the audience showed its appreciation. As a parent she spoke in heart-to-heart fashion to the fathers and mothers of the boys already over there and to those whose boys and loved ones are yet to go. Her appeal had its effect, for soon after she concluded the clang of coin falling into the collection boxes could be heard from every part of the crowded auditorium.

—San Francisco Call.

### Saba Doak at Peoria

Despite the weather, with its lowering skies, a large and smart assemblage gathered for the recital of Miss Saba Doak, soprano. It must be a truth that not one of the audience regretted having braved the weather to hear such a splendid artist. A piquantly charming little figure was Miss Doak, and her crystal clear voice was a delight to listen to. A perfect enunciation, a purity and sweetness of tone and a fine interpretative power mark her singing.—Transcript, Peoria, Ill.

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Miss Doak proved herself a charming singer, having a voice of such rich sweetness throughout its wide range as is seldom heard. Her English songs stirred her audience to great enthusiasm. This was one of the most delightful concerts in our history.

—Star, Peoria, Ill.

### Wessels' American Ancestry

(From an Editorial in Musical Leader)

Except at rehearsal, neither Mr. Stock nor Mr. Wessels came in personal contact with the members of the orchestra and would not be in a position to know of treachery. None of the members would be likely to air their views before Mr. Stock or Mr. Wessels, who traces his lineage to the American revolution, his great-great-grandfather, Thomas Montgomery, having fought all the way through the Revolutionary War with Washington Mr. Wessels is so much an American that in a recent interview he declared "there should be no papers published in this country except in English, which is the language of Americans, for," said he, "if the Russians, Poles, Frenchmen, Germans, Swedes and other nationalities read the news in their own language, they continue to think in their language, and never learn ours. I am in favor of abolishing papers in foreign languages. We have to make this country all American. People come here to earn a livelihood—they expect to live here and to die here. How can they have allegiance to any other country but America? So far as the orchestra is concerned, it is true we have to depend largely on foreign players. The American boys do not learn to play the horn, nor the woodwinds, nor double bass. If they study any instrument at all it is the violin, piano or (very infrequently) cello."

### Orchestra Always Pro-Hun

(A letter written to and printed in The Chicago Journal)

The Chicago Symphony Orchestra has suddenly become "100 per cent loyal." This is a ghastly joke to most members of the music profession. It is a notorious fact, known to musicians for years, that this orchestra is a hot-bed of the rankest and most insulting brand of sedition, notwithstanding the outbreak of one "F. D." in the Tribune of August 18. I am not a professional musician, and have no ax to grind, but I am well acquainted with many of the members of the orchestra, and I know whereof I speak.

Ask Joseph Schreuers, the Belgian clarinetist, how unpleasant the "pros" have made it for him since the war began. Inquire from some of the members if Manager Ulrich has not warned them (Furman is a notable instance) to "keep their mouths shut, as this is a German orchestra." Find out from non-German members how many cellists Steindel has run out of the orchestra.

"Talent is scarce," says Czar Ulrich. Bosh! "F. D.," in his pro-Stock propaganda in Sunday's Tribune, is worried about the "first desk" men. The first oboe is a Frenchman; the first clarinet a Belgian; the first horn a Hollander; the first trumpet an American of Welsh descent, and the "konzert meister" is a Hebrew. There is little doubt that some of the remaining "first desks" would be improved by


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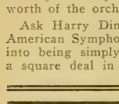
the substitution of artists whose jobs are not dependent upon conversing in the language of "the fatherland."

The plain truth of the matter is that the orchestra is and has always been a source of the most insidious sort of German propaganda. It is an open secret to the members, to the delight of about 70 per cent of them, and to the disgust of the remainder. "F. D." and his followers are considerably exercised over the horrible thought of "sacrificing the orchestra." Why sacrifice the orchestra? Why not simply sacrifice the alien enemies in the orchestra, and thereby not only improve the morale, but the artistic worth of the orchestra?

Ask Harry Dimond, who originally organized the American Symphony Orchestra, if it was not brought into being simply because Americans could not get a square deal in the Chicago Symphony Orchestra.

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Ask any non-Teutonic member of the orchestra if his life has not been made miserable by the Huns, until things got so hot that it became dangerous to keep up the petty persecution.

I have written to The Journal before, and my letters have always borne my signature heretofore, but in this instance I must ask that my name be withheld and I have to admit that this fear of publicity is caused by my knowledge of the pro-German strength of the Chicago Symphony Orchestra.

AN AMERICAN
(By birth, ancestry and habit).

\# \# \#

**Orchard**—The Orchard School of Music will begin its fifth year Tuesday, September 3. The school provides for full courses in piano, voice, violin, harmony, sight-reading, dancing, expression, all stringed instruments (mandolin, guitar, etc.), by very competent teachers.

## LOS ANGELES

The opening of August brought all summer school sessions to a close. It may be said they were all very successful in membership, in elaborate outlines of work, with large and able faculties of instructors and lecturers covering the entire curriculum of education in music and art. No climate could be more satisfactory for summer special courses than Los Angeles. The entire year is so delightful that it is hard to say which is the more preferable, summer or winter.

Many good popular concerts, with star attractions, have been given, largely as benefit entertainments and for the purpose of sustaining musical interest. The community singing of several clubs with chorus selection, solo attractions, and a good list of war and folk songs by the audiences participating in the ensemble, is enjoyed.

Special mention is due Arthur Farwell's Liberty Chorus Concert of over 100 voices, which rehearsed twice a week while he was delivering lectures in the State University Summer School, this being their first year in southern California. This concert was held in the First M. E. Church, where they had a pipe organ and a small orchestra supporting an unbalanced chorus, with Dean Skeele at the organ and Mr. Louis Curtis at the piano, and Mrs. Gloria Mayne, soprano; Mme. Mariska Aldrich, dramatic soprano; Chester Rand, tenor. Mme. Rose Dione gave an effective reading of "The Marseillaise" in French. Mme. Isabelle Whittingham, in Grieg's "Solvejg's Song," obligato, was most effective. The best choruses were "Unfold, Ye Portals," and "Sanctus," by Gounod, and the "Inflammatus" (Rossini), with Mme. Mayne as soloist. Mr. Farwell gave the premiere of his chorus, "O, Captain! My Captain" (words by Whitman) and his "March! March!" The first is quite a work for mixed voices and orchestra, and with balance of voice parts would be quite effective.

Salter's "Cry of Rachel" was intensely dramatic as presented by Mme. Aldrich. The large audience was spirited in the familiar folk and patriotic selections.

Hollywood Community Chorus, under the enthusiastic drill by Hugo Kirchoffer, seems to be in popular favor. Miss Florence Woodley, pupil of Mme. Groff-Bryant, sang a group of songs in good voice and style at this week's general sing.

\# \# \#

Vernon Spencer, pianist-teacher, presented Miss Florence G. Davis in thirteen classic, technical works of master composers—MacDowell, Foote, Bollinger, Dohnanyi, Poldini, Schloezer, Spencer, Campbell-Tipton and Liebling. Her playing is promising in artistry and freedom of expression.

The alternate groups in the program were given by Miss Gifella W. Eichert, a lyric soprano and pupil of Mr. Menotti. She sang arias from "Carmen" and "Madame Butterfly" and a group of English songs, displaying good voice and ambitious endeavor in vocalism.

Miss Veroni Schikora was accompanist in the vocal selections, ably sustaining the piano support.

\# \# \#

The monthly banquet of the Gamut Club was not as large as usual, being an off month, but the star guests were ample to hold it up with the usual good interest in artistry and national and world caste. Father Cherniavsky and his son, Gregor, and two daughters, Elsa and Marion, were present, and all will make their home in Los Angeles, the family having arrived from Russia this month. Two other members are renowned players. Miss Marion is a fine cellist and is skillful to the highest degree in quality of tone and dexterity. Hans Linne, of pianistic and operatic directing fame, was with us. Director Guerieri, of operatic fame, was another guest. Theodore Steere, another famous conductor and concert artist, gave an interesting reminiscence of his world concerting, and our own Henry Schoenfeldt, conductor, made a quartet of batonists whom the music world can rely upon as authority. Mr. Schoenfeldt presented his new music setting to our hymn, "America." It is most effective, characteristic, dignified and impressive, melodic and harmonic voicing, but can we desert the old tune?

In the absence of President Behymer, Program Manager Charles Draa introduced Mrs. Jason Frankel and Mrs. Josephine Brown McClure, both interested in community and war music. Dorsey Cain, baritone from New York, late arrival and resident, sang well in a group of songs. Mrs. Lila Baird, contralto, gave a group. "O, Red Is the English Rose" and "Joan of Arc" were delightfully rendered.

Sig. Serafin Cla, a Spanish tenor-baritone, was much enjoyed, giving a double encore, with Miss Alice Harrison at the piano.

Miss Hilda Nolte, late from Lhevinne's tutorage, shows fine technique and pianistic mastery.

\# \# \#

Musical clubs and the concert courses are forming for a big year of musical endeavor. The past season exceeded all expectation, with the world conflict that is agitating every class of work. Above all the trials and troubles the music should not be dropped—the world needs its ameliorating influences.

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## HERBERT WITHERSPOON

Herbert Witherspoon, who completed in August a six weeks' term of special teaching at the Chicago Musical College, during which he worked at capacity of hours throughout, expressed himself in a final interview as pleased to the fullest extent with his reception in Chicago and the musical conditions he found, stating also that he was looking forward with great pleasure to his return next summer for the same kind of work.

He thinks that the business management of the Chicago Musical College under Mr. Carl Kinsey is ideal, and he feels also that in Felix Borowski the institution has a president of the finest personal and musical possibilities.

Mr. Witherspoon found an ideal class of pupils waiting for him in Chicago, and this condition he maintained in every detail of the ten lessons to which each was limited.

He began by giving an honest opinion as to the possibilities in each case, and thus he eliminated at the outset all voices which were not of a calibre to warrant the expenditure of time and money.

Mr. Witherspoon lays great emphasis on this, and follows the plan always, as he deems it basically dishonest to encourage anyone to take lessons unless he can clearly see that it is well worth their while. He thinks that the reverse course, practiced by many teachers for gain only, is distinctly dishonest.

Mr. Witherspoon, possessed of one of the most beautiful voices ever heard in America, and whose concert and operatic career is a fine part of the musical annals of America, gave up those fields five years ago for teaching, and has already arrived at a place at the very top of that profession.

After leaving Chicago, Mr. and Mrs. Witherspoon went to Connecticut for a few weeks' vacation, following which they return to New York and will there inaugurate their fine new studios.

Mr. Witherspoon's plans for the coming season are of great dimensions. He has taken a house at 44 West Eighty-sixth street, which is large enough to accommodate his five assistants and permit them to be at all times associated with him. Situated between Central Park West and Columbus avenue, the new studios are easily accessible to transportation. These are to be the quarters for several years, but in three years or so Mr. Witherspoon expects to buy a large house in New York in which he can build a theater to seat four hundred, where operas and private recitals can be given.

The Witherspoon assistants are: Graham Reed, chief assistant in voice, a pupil of Mr. Witherspoon, and thoroughly prepared in every branch by the teacher himself; Jacques Coini, of the Paris Opera Comique, and one of the two or three great stage managers and teachers of acting in the world, as instructor in dramatics; Victor Padula, teacher of Italian, probably at the head of his profession in this country; Edith W. Griffing and Marion Sims, assistant in voice and accompanist for practicing students, and practice accompanist for repertoire, respectively. These young women have been with Mr. Witherspoon for five years and are carefully trained in their work. Mlle. Marzel and Mlle. De Ginsheim will teach the French department; George Wedge will instruct in theory and sight reading. Five studios will be in use at all times, and in addition there will be a lecture course under the supervision of Mr. Witherspoon, in which Dr. Arthur Mees will participate, together with another lecturer to be named later in the season. This course will number twenty lectures and recitals free to the students, including talks and demonstrations on diction, singing, style, phrasing, repertoire and program making, as well as the art of singing with orchestra.

For those interested in ensemble, viz., duets, trios, quartets, oratorio and opera, a class will be maintained under the supervision of Mr. Witherspoon.

The new studios will open Monday, Sept. 30, and the season extends to the middle of June, 1919. Last year the New York pupils numbered one hundred and twenty-five, with an average lecture attendance of one hundred.

During the comparatively short period in which he has been occupied in teaching, Mr. Witherspoon has produced from his classes for the concert and opera field a remarkable list of artists. Included among them are Florence Hinkle, Mabel Garrison, Lucy Gates, Merle Alcock, Lambert Murphy, Sue Harvard, Carl Formes, Amy Ellerman, Calvin Cox, Bechtel Alcock, Marie Zendt, Walter Green, John Quino, Marie Van Essen, Isabel Richardson, Tom McGranaham, Ruth Ecton, Dicie Howell, Vernon Williams, son of the late Evan Williams, Louise Homer, daughter of Madame Homer, Ruth Harris, Clifford Cairns, James Price. Miss Garrison sang at Ravinia during the opera season and had great success in "Lucia," "Tales of Hoffman" and "Rigoletto," and Miss Gates followed her for a number of performances.

Of the artists above named, Miss Florence Hinkle has already been engaged for several of the leading societies in the country; Miss Garrison has been re-engaged at the Metropolitan Opera House; Lucy Gates, who has acquired considerable fame in replacing Madame Galli-Curci several times on short notice, has been booked by her manager, Miss Catherine Bamman, for an unusually heavy season. Mr. Carl Formes has been singing with the opera in Pittsburgh; Miss Van Essen Miss Garrison, Miss Lucy Gates, Carl Formes, John Quino and Walter Green have been engaged for the season of opera to be given by the Society of American Singers at the Park Theater in New York, beginning Sept. 30. Walter Green sang at the Norfolk, Conn., Festival in June with very marked success, and has been engaged by Daniel Mayer as his leading baritone for next season. Of the artists engaged at the recent Cincinnati Festival, five came from the Witherspoon studios, namely, Miss Hinkle, Miss Garrison, Mrs. Alcock, Mr. Formes and Mr. Murphy. Of the artists engaged for the great performance of the Bach "St. Matthew's Passion" in Boston for the Boston Symphony Orchestra, four out of the five artists were from the Witherspoon studios, including Miss Hinkle, Mrs. Alcock, Mr. Murphy, as well as Mr. Witherspoon himself. Helen Newit will be with Kingsbury Foster next season and will take part in the performances of the "Secret of Susanne" which Mr. Foster will present the coming season, both in New York and on the road. Sue Harvard is under the management of Haensel & Jones, and has already been booked for an extensive season. Mrs. Marie Zendt is one of the leading church singers of Chicago and is rapidly forging to the front in concert. Lambert Murphy has attained an enviable position in the musical world and is recognized today as a leading concert tenor. Miss Dicie Howell has had a fine season and will be heard in recital next fall in New York. Miss Harvard also will give the first New York recital and is now preparing her program with Mr. Witherspoon. James Price will probably appear with the opera comique given by the Society of American Singers.

———zzz———

**Bingham-Porter**—Mary Bingham-Porter, well known to Chicagoans and a teacher of violin at Joplin, Mo., for several years, is spending the month in Petersburg, Va.


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## VARIOUS VOCAL VAGARIES

The general belief that a singer may be in good voice today and not tomorrow, is a logical outgrowth of the reversed law of breath-emission now universally employed.

In the renascence of the art of singing about to come there is an awakening, either through objective observation or subjective perception, the new adjustment of spiritual values. This aroused desire will not rest in a disquieted aloofness from the true nature of art, but will probe to the depths of principles and reach that source of beauty within us where "broods a radiance vast, to be elicited ray by ray."

The three essential attributes to success in art processes may be named, Wisdom, Courage and Loyalty.

Wisdom to see the inevitable fruit of a true law; courage to maintain its truth, though the whole world to a man should arise to oppose it, and loyalty to the law which knows neither modification nor change.

An absolute law of nature, call it what you will; the act of God, a spiritual and immutable activity, an impartation from the source of the dynamic irradiation of order, a process of the first great cause, a mode of truth's manifestation; by whatsoever name we choose to call a principle of being, we exercise it well or otherwise, exactly in proportion to the obedience and loyalty we yield to it.

The perennial decree of wisdom in the cohesion of universal forces is co-ordination; no machine, be it mental or material, can successfully function unless all parts co-ordinate or work in unity and harmony.

The modern processes of tone-emission are, without exception, the antithesis to this all-essential central domination. Years of study with the most eminent of the world's vocal teachers, and long experience before the public in the practice of the theories advanced by them enable me to state, with indisputable authority, that the entire vocal training of today is an advocacy of a studied conflict of mechanisms.

The whole imbroglio of error, resulting in a perpetual struggle, results from the loss of the Voice di Mista or one position scale. How to produce this scale, no one knows; many are seeking it; they are balked at the outset by the deep-seated mistake as to what appogiata is, and how the breath is controlled.

This loss has resulted in the usual processes attendant upon decay. The art of singing being, as Francesco Lamperti said, "in a terrible state of decadence," the body of the idea exudes the excrescences which have fastened upon it to glut in their work of destruction. The spirit of co-ordination departed—art withdrawn—and behind the grinning mask a mental, protoplasmic pulp alone writhes and recoils in its sickening famine of the heart, the hope of beauty dead, the star extinct.

But even in the rotting leaf there still remains the germ or instinct of life; otherwise it could not rot; Co-ordination Is:

Co-ordination lives! Neither physical decay nor mental dissolution can interfere with or alter this eternal fact. The accumulated vagaries, theories, speculations, and experiments of the complacent highbrow, simmering in his own juice, cannot long barnacle the true idea which is stirring and awakening to life. Why? Because the dyed-in-the-wool Zoilus, the critic in his Attic fur ("asinus portat mysteria"), a Midas, even though Apollo was constrained to confer upon him the accolade of the ears of an ass, the wayfaring man, the child of the Ghetto, all thrill instinctively at "the touch of nature which makes the whole world akin." The striking on the cords of the heart by the harmonies of music takes him out of the realm of the grinding daylife, and "arches over this existence with Another and a diviner."

HERBERT WHITNEY TEW

To say that the singing of today does this would be a flagrant effrontery to the true facts. The tears which fall unbidden from the eye, impelled by the exquisite grace and soft beauty of the tone of Patti, is that tribute of joy and responsive gratitude with which the soul embraces its beloved fellows.

Can we recall an instance when we have been moved thus by the singing of, for example, a Melba or a Caruso?

Tears can only spring at the call of some emotion inspired by truth. St. Lawrence wept that others had not the same spirit to suffer for truth's sake as did he.

Co-ordination of the mechanisms results in a use of the vocal instrument by which it emits "simulacra" of the purest emotions

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of the soul; without this nice adjustment these may not be uttered. All modern processes defeat this adjustment at the attack; for this reason the heart remains untouched. The jugglery and practiced trickery of some of our highly-paid operatic acrobats sometimes excites a species of admiration, but this is so tinctured with sadness at the wasted time and energy, and the crippling of a fearfully and wonderfully fashioned instrument, that one who thinks leaves the theater dejected and cast down. The deft and normal adjustment of the instrument through appogiata places it in a position in which a scale of three or four octaves naturally and spontaneously flows.

It is impossible to have one beautiful tone above the E first line treble clef without the command of this scale; that is to say, without the position of the instrument which is the counterfoil to this breath mastery.

The bacilli which have corroded and eaten away the flesh of the old art may be summed under the modern vagaries known as "head voice," "chest voice," "open," "closed" or "covered" tones; "registers," "breaks," "nasal resonance," "up over," "forward," "in the masque," "clavicular," "lateral," "abdominal," or "diaphragmatic" breathing, etc., etc., etc.

All terms utterly meaningless, and without the faintest excuse for being.

Not one of these could exist without completely upsetting the normal position and right activity of the vocal instrument.

What these clogs in the vocal mental gearing of today have sprung from, I shall endeavor shortly to explain; space now prevents.

That one who possesses, or, to those who understand, is possessed by an art, could be in good voice today and not tomorrow, is sublimated inanity. The mastery of an art is in itself a perpetually normal state of the vocal mechanism.

Until these facts become recognized, modern singing must remain a pitiable thing, lacking in every element of power, beauty or conviction.

## AT THE MACBURNEY STUDIOS

At the MacBurney Studios on Monday night a fine attendance of the Summer Class pupils listened with delight to the singing of a well-chosen program by Fred Huntley, baritone (accompanied by Alma Putman), and some delightful reading by Mrs. F. J. Sucher.

Mrs. Sucher, earnest and sincere as well as completely artistic, gave some trench sketches most appealingly and proved her possession of brains as well as of reading technic.

Mr. Huntley, personable to the last degree and possessed of a remarkable voice, which lately has grown to big proportions, sang a Handel aria with rare discernment and execllent tone, and finished up his first group with "The Happy Lover" (Lane Wilson), which lacked a little in animation, and the Prologue from "Pagliacci," which he infused with much dramatic spirit.

In his second group, which began with "Deep River," the second number, "Swing Low, Sweet Chariot," was particularly beautiful and disclosed resonant low tones. Pierce's "The Little Town," a story of Belgium, has nice text but is musically uninteresting, while Fay Foster's "A Nipponese Sword Song" (to conclude), besides again proving itself a vital and very attractive song, provided Mr. Huntley a thoroughly grateful opportunity to express himself.

His closing group, not heard by this writer, included numbers by Linn Seiler, Coates, O'Hara and Clark—i. e., "Six Full Fathoms of Men," "Dinder Courtship," "Give a Man a Horse He Can Ride" and "Tally-Ho." A popular list. C. E. W.

## CAVE THOMPSON

Cave Thompson, blind pianist, left with his wife and daughter on June 18, as usual, to spend the summer at their country cottage among the wilds of northern Michigan on the western shore of beautiful Bass Lake, Lebanon county, about twenty-five miles northwest of Traverse City.

He will return to reopen his studio on September 3. Mr. Thompson anticipates a busy season of teaching and recital work throughout the middle west for the coming winter.

## AMERICAN MUSICAL FESTIVAL

The Festival of American Artists, Composers and Musicians, which will open at Lockport, N. Y., next Monday morning and is to continue for one full week, bids fair to become the greatest convention in the history of music in the United States.

Many Chicago artists will appear. Music News will be in attendance and will give a complete account of the event.

## CHICAGO PIANO COLLEGE

The Chicago Piano College, located in the new Kimball Hall, announces the formal opening of its twenty-fourth school year on Thursday, September 5. Advance bookings now in progress, Tuesday, September 3, and Wednesday, September 4, constituting special registration days.

**St. Patrick's**—Mrs. T. W. Townsend, a leading soprano of Atlanta, Ga., sang Randegger's "Save Me, O God," in St. Patrick's Church on Sunday last. Voice of warm quality added to real musicianship is certainly in evidence whenever Mrs. Townsend sings.


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ALMA CECELIA COLGAN

Alma Cecelia Colgan has been recognized as a brilliant concert pianist since her early childhood, when she first appeared in concert at the age of five, displaying a thorough musical understanding.

She received her first training in Little Rock from Professor P. E. Pfeifer.

After having completed both a graduate and post-graduate course with Professor F. D. Baars of the Baars Studios, being the only pupil to take the latter degree, she continued her studies with Laurent Chaveaux, having been presented by him in concert during the season of 1915. Later in the same year she attended Chautauqua, N. Y., studying interpretation with Ernest Hutcheson, the widely known concert pianist, and normal with Eliza McWoods of the same institution.

Miss Colgan then made a short concert tour in Arkansas, meeting with much success. She then pursued her studies in New York City, with Leopold Godowsky, Sina Lichtmann, Antoinette Ward and special harmony courses with Effa Ellis Perfield, all predicting a successful career for her.

Miss Colgan has played with much success both in the East and South.

## MRS. MANN'S STUDIO

The musical given in Mrs. Mann's studio last Saturday afternoon was the most interesting of the series of which it was the last. A large number of students have appeared in these recitals, many of whom have recently had Lyceum experience, or have just been engaged for the coming season. This is a good proof of the superior character of Mrs. Mann's teaching, and of her successful results in preparing singers for this kind of work.

The program was opened on Saturday by Miss Biong, a lyric soprano, who sang "May Morning" (Denza). It was the first appearance of this singer in public, and though some nervousness was evident in strain in the upper register, she disclosed a voice of sweet quality and potential power, singing this much-used and popular number with spirit.

Following Miss Biong, appeared Miss La Verne McCrum, who is a summer student of Mrs. Mann, from Boise, Idaho. Through the efforts of Mrs. Mann, she has just been engaged for Lyceum work for the coming winter, and if her singing on Saturday may be considered the criterion of her ability, her success is assured. She sang Massenet's "Il est doux, il est bon," and kept the interest in this long and difficult solo perfectly sustained, as well as proving herself the possessor of a well-managed and resonant singing organ.

The next soloist was Mr. Laskowski, tenor, in two songs, "Eternal Love" (Woodman), and "The Bitterness of Love" (Dunn). His voice is poignant and fresh, and his singing unaffected and sincere, and with more study he will undoubtedly develop further commendable qualities.

Miss Sweetson then sang "The Open Secret" (Woodman). To this writer her voice appealed as one of the most pleasing in natural quality of any heard in Mrs. Mann's studio, although the period of her training has probably been more brief.

Miss Blanche Snider, soprano, gave two songs, "Should He Upbraid" (Bishop), and "No Candle Was There, No Fire" (Lehmann). Miss Snider had not come prepared to sing, but kindly consented to appear in the absence of some of the artists of the day. Her songs were distinctly not showy numbers, but of the type requiring an advanced degree of scholarship. Miss Snider did them admirably, especially the latter's very beautiful Christmas Hymn.

The last group on the program included two patriotic songs, "Laddie in Khaki" and "Freedom for All," given by a quintet of young ladies coaching with Mrs. Mann preparatory to a Lyceum tour. Though the work is still in process, the quintet did good, promising singing, with the enthusiasm and vigor essential to the type of their numbers.

Mrs. Beulah Taylor Porter, again at the piano, played accompaniments with the same never-failing sense of assurance and appreciation.

This completed a series of most enjoyable afternoons, and Mrs. Mann is certainly to be congratulated upon the fine results of her work, representing a long period of faithful and intelligent teaching experience.

MARY CARVER WILLIAMS

* * *

**Congdon**—Ethel Congdon, formerly of Chicago, now lives at Eagle Rock, Cal. Her former Chicago pupil, Thyra Edbers, is spending a month's vacation with her there.

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Photo by R. G. Hinkley, Winona Lake. PAGEANT OF THREE HUNDRED YEARS OF AMERICAN HISTORY. PRESENTED AT WINONA LAKE, IND. (Less than Half of the Costumed

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## A NATIONAL PAGEANT AT WINONA LAKE, IND.

August 6 and 10 witnessed at Winona Lake, Ind., Chautauqua the crowning historical and spectacular event of its quarter century existence. This was Henry B. Roney's Historical Pageant of Three Hundred Years of American History, Characters and Song, in Costume, and Patriotic Song Festival. It is Mr. Roney's own plan and conception, stupendous in its scope and fascinatingly interesting in its appeal to every student of American history and red-blooded patriot.

The pageant began with the episode of Pocahontas saving the life of Capt. John Smith in 1607, the preceding 115 years of our history following the discovery of America by Columbus not being covered for want of time. The 17th century Indian scenes and incidents, the landing of the Pilgrims, and the first Thanksgiving Day were enacted on the lake as a water pageant and on the shore under a clump of giant willows. The participants then repaired to Raikes Hall to form the big processional, while the audience went to the great auditorium, whose nearly 4,000 seats were soon filled. The great organ, played by Prof. H. D. Cleland of St. Louis, accompanied by brass instruments and drums, struck up the processional hymns, "America the Beautiful" and "Onward, Christian Soldiers." Mr. Roney conducted throughout the evening.

The processional was headed by the Indian chief, Powhatan (Don Cutter), a figure of giant stature (6 feet 4½ inches), in a magnificent Indian costume belonging to Mr. Roney, the equal of which in barbaric richness and elaborate beading can scarcely be found in this country. Next followed Capt. John Smith (James Heaton), Pocahontas (Ariane Haymaker), Chief Massasoit (Alamo Hawkins) and a host of savage red men, squaws and children. Miles Standish (Rev. Domer), John Alden (Jack Rhodeheaver), Priscilla Mullins (Margaret Miller), Elder Brewster ((Rev. O. M. Newlin) and a long train of Pilgrims in Puritan dress next followed, the immense number of participants precluding the possibility of further mention of names.

Then came, all in costumes historically correct, Pere Marquette, Louis Joliet, La-Salle, Tonti, the Witches of Salem, George and Martha Washington, the Cabinet and ladies, Betsy Ross, Nathan Hale, Dolly Madison, etc., in Colonial costume; then Lafayette; a large troop of negro slaves before their emancipation, led by Uncle Tom, Little Eva and Old Shady; a crowd of farmers, their wives and children, of the reconstruction period; cowboys and rough riders; Children Crusaders, an army of little tots in white, with plumed hats resembling Knight Templar chapeaus and a large blood red cross on their breasts, typifying their crusade against King Alcohol; U. S. soldiers, Jackies and Scotch soldiers in Highland costume. The Spirit of the Red Cross followed by two or three dozen girls in Red Cross uniform came next; then the Chinese Ambassador at Washington, his suite and family in gorgeous array; the Loyal Spirits of America and her allies, each carrying her flag, shield with emblem,, and baldric—England, Scotland, Ireland, France, Belgium, Italy, Japan, Greece, Serbia, Portugal; Liberty, History; President Wilson, by J. C. Shade, a striking resemblance; Columbia's Guard of Honor, and last of all Miss Columbia herself (Mary Stanton), a beautiful child of 9 years, supporting a silk flag and borne high upon a draped platform by four Continental soldiers, preceded by a khaki clad soldier (Elmer Funk) bearing a magnificent silk flag.

The great procession, whose long march was greeted with one continuous round of applause, all singing with patriotic fervor, more than filled the five long aisles of the big auditorium as they marched and countermarched to their seats on the stage. It was shot through and through with gorgeous tasseled banners with gold leaf and silver spangles, and rich with the sheen of silk and satin and gold bullion-fringed silk flags, which gave a spectacle of brilliancy and picturesque feudal splendor never before seen in this section of the country. Billy Sunday gave the use of several of his finest flags and banners, gifts from admiring friends and converts, and Mr. Roney contributed his rich and wondrously beautiful Knight Templar banners, souvenirs of various Triennial Conclaves.

I, UNDER THE AUSPICES OF THE CHAUTAUQUA ASSEMBLY. HENRY B. RONEY, PAGEANT MASTER
ants are Shown in This Picture)

As might be expected, "Old Glory" outdid all the rest.

The noted characters in history appeared in the procession chronologically, and the patriotic songs of our country, from the "Landing of the Pilgrims" down to "Keep the Home Fires Burning," of the present world's war, came also in chronological order, with descriptive prologues by Miss Carol Brown of Joliet, Mrs: Van Osdel and Miss Van Dyke preceding many of them. A Colonial Minuet, staged by Miss Irene Van Dyke of Chicago gave a realistic scene in the White House during Washington's administration. The songs brought out the best singers of Winona, Warsaw and other places, including Mrs. Lincoln Dickey and James Heaton of Winona, Mr. and Mrs. Elmer Funk, Mrs. P. W. Kreiser, Mrs. Basinger, Priscilla Matthews, and Roy Spriggs of Warsaw, Mrs. H. D. Cleland of St. Louis, Mrs. C. C. Horner of Indianapolis, Miss Lorene Hoover of Orleans, Miss Virginia Unthank of Hagerstown, Md.; Miss Alamo Hawkins of Lexington, Ky.; Miss Anna Bristol and Mr. L. O. Davis of Chicago, not forgetting tiny 8-year-old Lincoln Dickey, who became a veritable "Roney Boy" in four weeks and won an ovation with his song, "When I'm Big I'll Be a Soldier."

Besides the slave songs and others in historical interest, some of the very effective choruses were: Handel's "Largo," with Miss Bugby, violin, and Mr. Welch, cornet, in the solos; the Kipling-DeKoven "Recessional," "American Consecration Hymn," by Mackaye and MacMillan, and the "Anvil Chorus," from "Trovatore," with patriotic words, the anvils being played by twelve children upon six anvils with great eclat. At the "Apotheosis to the American Flag," the entire audience and chorus rose, remained at salute, and gave in unison the Pledge of Allegiance to the American Flag, led by the Rev. Sol. C. Dickey, D. D., General Secretary of the Assembly. Mrs. Orpha Smith-White of Indianapolis then recited Riley's "Old Glory."

Mr. Roney conducted "America" and "The Star Spangled Banner" with the famous electric baton of his invention, which is connected by cable to a 6-volt storage battery, and by pressing buttons gives the national colors at will—in the chorus work blue signifying soft; red, medium power, and white, full power. And so, with the electric baton indicating expression and dynamics with the changing of its flashing colors, and concealed fans unfurling and fluttering silk flags around the stage, the thrilling Historical Pageant closed in a frenzy of patriotic fervor. Mr. Roney, as Pageant Master, succeeded in uniting and welding together the hundreds of participants from Winona Lake, Warsaw and a score of cities all over the country in a wonderful manner.

Different characters were taken by well-known clergymen, railroad officials, bankers, business men, professionals and society women. Owing to the scarcity of men in Winona, every man of military age having gone to war, many men's parts were taken by young ladies, who donned the trousers of courtiers and wore feathers and war paint of Indian chiefs with consuming grace. The costumes, some of them costing $150 to $200, were the richest and most elegant ever seen at Winona. Many were privately owned, Chicago costumers were drawn upon for many others, and "make-up" artists were secured from the Chicago Grand Opera Co.

The Kewatin School for Boys, the Red Cross School, the Medical School, the Biological School, the Chicago Boy City Club, the Summer Bible School and Winona College, all grown up under Supt. Sol C. Dickey's administration, furnished their respective quotas, and a legion of boys and girls, intensely loyal to Mr. Roney, helped to make the pageant the wonderful success it was. Mr. Roney has negotiations pending for putting on his pageant in other cities.

\# \# \#

**Doak**—Miss Saba Doak, soprano, has returned to her home at the Plaza Hotel in Chicago after having fulfilled a great number of summer engagements, including many appearances in camps. Miss Doak will be active in the concert field this season.

\# \# \#

**Horsman**—Edward I. Horsman, Brooklyn organist and well-known composer, his most popular song being "The Bird of the Wilderness," died at his New Jersey summer home on July 27.


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# *Music at RAVINIA PARK*

### Tuesday Evening

Montemezzi's tragic opera, "L'Amour de Tre Re," impresses one more deeply as time goes on, especially when in each case parts of the cast have been improved, until in Tuesday night's program one felt an ideal had been reached.

Claudio Muzio seemed even lovelier than last year at the Metropolitan. Always a beautiful temperamental actress, her voice seems more opulent and full of intensity. Exactly the same could be said of Kingston, and their work together was simply stunning. One never marvels at Muzio's position today, and Kingston has surely reached the front rank of tenors. Graham Marr, whose Manfredo, since its first hearing, has left nothing to be desired in this role, increases one's admiration for his baritone voice, than which there is surely none better in America today, and with it he combines intelligence and ease of acting that is among the rarities of the singing actor.

Rothier was vocally and histrionically more than satisfying, and even blurs the memory of what we considered an almost ideal characterization of the stern, savage old Archibald which Jose Mardones gave us in earlier presentations of the opera. Rothier, like Marr, has the combination of desired qualities which remove anxiety from mind and nerves of the auditor.

Papi conducted the orchestra in his masterful and satisfying manner through the mazes of this lovely score, and that he lets his brasses sweep everthing aside in some climaxes can be cheerfully forgiven for the sake of the colorful climax he obtains. Costuming is up to Metropolitan standards; the mise-en scene time will doubtless improve, and at that it is not so bad as some the Chicago Opera Company has used on tour.

The passionate purple falling of twilight in the second act startled one's eyes from the passionate love scene of Fiora and Avito, but it gradually cooled down to a favorable pastel effect for Fiora's strangulation, which was admirably done by Rothier, and his subsequent scene with Marr was tremendous.

If the writer can always hear this opera with as good a cast there will never be any cause for carping.

F. VAN K.

* * *

### Friday Afternoon

Two young artists of great talent appeared at Ravinia last Friday and made the performance one of the most successful of the year. They were Florence M. Grandland, pianiste, and Bertha Kribben, violinist, with Katharine Kittilsby at the piano.

BERTHA KRIBBEN

Miss Kribben came to Chicago in 1915, intending to enter Chicago University, but through the influence of Alexander Raab, who heard her play, she was persuaded to drop her scholastic study and devote herself entirely to music. She studied for six months with Hugo Kortschak, and has since been working with Leon Sametini. Her home is in St. Louis, Mo., where she began the study of music at the age of 14, receiving her early instruction from Franz Bausemer of that city. Since coming to Chicago, Miss Kribben has made remarkable strides in her work, and has appeared a number of times in public. She has played this summer on several occasions at the Great Lakes Naval Station, and also recently at the Majestic theater. This coming season she is engaged for a tour in which she will do considerable vaudeville work and make a number of appearances with clubs, among which will be the Renaissance Club on Nov. 25. On Friday afternoon she played two numbers—the prelude to "The Deluge" (Saint-Saens), and "Ballade and Polonaise" (Vieuxtemps). In "The Deluge" she displayed beautiful tone and deep feeling, in the high degree in which it is called for in this rare composition. In the Vieuxtemps number her temperament proved equally adaptable to the

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Muzio, Sharlow, Matzenauer, Roberts, Martinelli, Althouse, Lazzaro, De Luca, Middleton, Ferguson, Ganz and Bonnet were the out-of-town soloists.

Organist; Dorothy Wines, Pianist, and Florence B. Potter, who trained the Children's Chorus, are all associated with the School, either as faculty members or as professional students.

Ada Grace Johnson and Lois Marjory Johnston, Sopranos; Nora Crane Hunt, Contralto; James Hamilton and Odra Patton, Tenors; Robert Dieterle and David Nash, Baritones; Earl V. Moore,

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whimsical vigor of its movement. In this her technique was admirably demonstrated in difficult runs and clear double-stopping. Miss Kribben is lacking neither in musicianship nor personality, for her stage presence

KATHARINE KITTILSBY

is instantly winning and her enthusiasm convincing.

Miss Kribben was accompanied by Miss Katharine Kittilsby of Rogers Park, who has played for soloists at Ravinia twice before this season, accompanying last week for Miss Bernice Seabury, and two weeks previously for Miss Loder. Although Miss Kittilsby's specialty is accompanying for the voice, she is no less able as an instrumental accompanist, which is proof of her thorough and diversified musicianship. Miss Kittilsby is to teach this year in a new music school to be opened at Rogers Park early in September. She has already booked a very large class and there are splendid prospects ahead. The school will no doubt become a prominent factor in the city during the coming season. In the meantime it is to be hoped that Miss Kittilsby's teaching will not interfere with her career as an accompanist, in which art she reveals remarkable insight.

The second soloist was Miss Florence M. Grandland, who played the Liszt C Major Concerto, with Mrs. Helen Woesiwick Ross at the second piano. She gave this difficult composition a most distinguished reading, for several reasons, in that her technique was unfailingly perfect, and that her tone was rich and exquisite, but especially in that the quality of refinement pervading her whole interpretation was thoroughly artistic, not effeminate or lacking in the virility required in a Liszt composition. Particularly masterful was her rendition of the closing movement, Allegro Animato. Miss Grandland is a native of Maywood, Ill. She studied during her early years with Dr. Francis Hemington of Oak Park. Her musical education has been broad and thorough, for she began the study of harmony, counterpoint and organ at an early age. She has always been particularly talented as accompanist and sight-reader, and is making a specialty at present of accompanying and coaching, as well as solo piano work. It is very rarely that this combination of gifts is found developed to so great a degree in the same person, as the two arts require such distinctly different faculties of musical perception. Miss Grandland entered the Northwestern University School of Music three years ago, since which time she has studied piano with Professor Oldberg, and theory and composition with Dr. Lutkin. She graduated in June with highest honors, having completed the four-year course in less than three years.

The orchestra, with Papi at the baton, completed the program in a most enjoyable way, playing the Delibes Ballet Suite "La Source" and the Bacchanale from "Samson and Delilah" (Saint-Saens). There is something increasingly interesting about Mr. Papi's conducting. He does his work with such ease, with one hand in his pocket (his accustomed attitude), that at first sight he might give the impression of nonchalance; but with each successive appearance there grows upon the listener a realization of the splendid precision and accurate vigor with which he controls the movement of his conducting arm. Mr. Papi's has been a constantly elevating and pleasing factor in Ravinia's successful season.

MARY CARVER WILLIAMS.

♮ ♮ ♮

### Friday Evening

On Friday evening the program, with Hageman conducting, was interesting and varied. In opening, the "William Tell" overture was given with the delicate finish and quaint vim pertinent to this old favorite. This was followed by a queer, piquant Rhapsodie, No. 1, Opus 17 (Hallen). The Grieg "Norwegian Melodies" were effectively repeated.

The most varied and interesting feature of the program was the Cesar Franck Sonata for violin and piano, played by Messrs. Weisbach and Hageman. It was unusual and decidedly refreshing to have an insertion of a chamber music number in an orchestral program. The simplicity and restfulness of it had the same effect upon the mind of the listener as do some of the humorous scenes in Shakespeare's plays. Not that the music was light in character, but that, without lowering the standard of the program, it so varied it as to afford a pleasing departure from the conventional vein of the program arrangement. It is really needless to say what joy the playing of this Sonata afforded at the hands of two such superb artists as Mr. Weisbach and Mr. Hagemann, for any reader of Music News would expect no less from its accustomed reports of these two soloists.

Sibelius' tone poem "Finlandia" followed the intermission and was given vigorously, though the brasses seemed a little too vigorous, and the slow movement was not slow enough to make the usual pathetic appeal.

Ruth Miller was the other distinguished soloist of the evening. She succeeded in outstripping her splendid solo of a week ago in the "Bird Song" from Pagliacci, which she sang with less restraint and a


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great deal of insight. However, again, as last week, she excelled in her encore, "My Love is a Muleteer," the song which Rosa Raisa made so popular the past season. It is interesting to know that the Spanish version of the words was made by Paul Vincent Miller, a brother of the Metropolitan soloist.

The charming MacDowell Suite, Opus 42, concluded the program.

MARY CARVER WILLIAMS.

♮ ♮ ♮

### Saturday Night

That Sophie Braslau will sing "Carmen" at the Metropolitan some time, and also very likely, at the Auditorium, is a foregone conclusion, for her debut in that fas-

SOPHIE BRASLAU

cinating if exacting role was accomplished at Ravinia Park last Saturday night in such an altogether satisfactory way as to leave no doubt whatever as to the impression she created, and, if the many thousands at Ravinia last Saturday were moved to show such enthusiasm as was the case, then, it follows, of course, other audiences in other places will also recognize the Braslau adaptability to the Bizet role and her artistry, as well as originality in presenting it.

Her voice was beautiful and this applies not alone to the big arias, but also, and equally, to all the recitative, the small ensembles, and very particularly to the second act quintet, in which she was superb, being backed up also very effectively by Miller, Latham, D'Angelo and Daddi.

The ovation tendered her at the close of the second act has never been duplicated, to my knowledge, at Ravinia, and was more like an opening-of-the-season night at the Auditorium than anything else that can be mentioned.

And, although he was not in the prime of vocal condition, Morgan Kingston as Don Jose was a splendid collaborator with Miss Braslau, and together they sang and presented all the vis-a-vis scenes admirably.

Mr. Kingston grows in histrionic finish week by week and is today one of the most polished Don Joses in mind.

In fact, there are a few points in which he excels so signally as to be notable.

For instance, in the second act scene with Carmen, where he first hears the sound of the bugle called "the retreat," he expresses his conflicting emotions facially and in action better than this writer remembers to have seen any one else do it.

This may, perhaps, be only a small matter, but it is a composite of small matters which makes the great artists, and Morgan Kingston, besides having a noble voice, has learned to be careful of action in the smallest detail, with the result that his every interpretation has become a joy.

Rothier as Escamillo sang the "Toreador Song" so pleasingly that a repetition was deemed necessary (though it should have been omitted).

He is a fine picture as the Bull Fighter and always very much the polished artist.

Edith Mason sang the Micaela aria so well as to reap a whirlwind of applause, while Ruth Miller was lovely as Frasquita, and Cordelia Latham essayed the role of Mercedes as best she could.

Miss Miller, who sang her part at short notice to oblige the management, again proved herself a charming girl and a delightful artist. Her voice is clear as a bell and soars upward with utmost facility. Her action, too, is sprightly, as well as properly dramatic, and she again created an intense desire on the part of the audience that she could be heard in one of her bigger parts.

Graham Marr as Zuniga was in his element (he loves to pose), while Daddi gave a stercotyped reading of the role of Remendado.

Louis D'Angelo, always adequate to every demand, was both original and forceful as Doncairo and invested the role with better vocal art than is the usual case.

It is astonishing that so small a stage as that at Ravinia could be employed so effectively in a scenic way as was true of this "Carmen" production, and altogether the performance was a very great improvement on any other of the opera that has been heard at Ravinia.

The Orchestra played accurately in so far as all accompaniments were concerned, and very thrillingly in the Prelude and Intermezzi.

Richard Hageman at the baton held all the forces carefully in hand and gave frequent eloquent touches to the remarkable Bizet score. C. E. W.

♮ ♮ ♮

### Other Bills

On Sunday night a part of "The Jewels of the Madonna" was repeated, thus affording Miss Muzio one of her most grateful moments and disclosing Morgan Kingston still further as a sterling artist; for, as Gennaro, he has thought out one of the most logical lines of action yet seen in that part.

On Monday night there was a splendid concert under direction of Mr. Hageman.

FLORENCE GRANDLAND

"Pagliacci" was repeated on Thursday night, and "Trovatore" will be given on Saturday.

On Wednesday "Rigoletto" was given, and on Monday night, September 2, the closing day, the bill will be the most popular of the season, "Butterfly," with Muzio, Braslau and Kingston at their best.

This afternoon the closing Student-Artist program will introduce Winifred Case Vail, vocalist, and Blanche Bonn, pianist.

♯ ♯ ♯

**Kobbe**—Gustav Kobbe, well-known New York writer and critic, died in that city on July 27. He was the victim of an unusual accident, being struck by the wings of a naval hydroaeroplane while sailing in his boat off Brightwaters, L. I.

♯ ♯ ♯

**Fearis**—J. S. Fearis, the Chicago composer, who spent the month of August at his Summer home in Michigan, has returned to the city.

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# Music in New York

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### The German Administration at the Metropolitan

No official announcement has been issued by the directorship of the Metropolitan Opera Company concerning the plans of opera for the coming season of 1918-19, but a word should be said beforehand regarding the administration of the Metropolitan. No need of being a linguist in order to disclose the nationality of some of the members of the administration. Their place in various occupations is a puzzle to all good Americans. Backed by American financiers, the Metropolitan ought to be completely purified of that contingent. Since the roster of German artists has been eliminated, why are the gentlemen of the administration being retained? They are German (though perhaps American citizens), and on many occasions thy have uttered opinions not entirely flattering to our country and Allies. They use their diplomacy to convince the neighbors that they are as good citizens as the 100 per cent Americans, but it is only a mockery. We have thousands of Americans eligible for the posts occupied by these Germans. They (Americans) deserve encouragement in their own country, and their ability cannot be disputed. The guarantors of the Metropolitan and the directorship are responsible for the retention of this contingent. It is their duty to purify this branch of the institution.

♮ ♮ ♮

### Miniature Philharmonic Severs Connection With Emil Reich

Owing to misunderstandings with Emil Reich, the New York musical agent, formerly with the Philharmonic Musical Bureau, Jacques Grunberg, the conductor of the Miniature Philharmonic Orchestra, has severed connection with his former representative and will in due time announce the new management.

♮ ♮ ♮

### Enrico Caruso Marries

Announcement is made of the tenor's marriage to Miss Dorothy Benjamin Franklin, a New York girl and a Summer resident of Spring Lake, a well-known colony of artists. We wish both all the happiness they deserve. Enrico Caruso was previously married to Miss Giavini, a sister of the well-known tenor; has two children, both boys, who are in the Italian service. He divorced his first wife some five years ago.

♮ ♮ ♮

### Giulio Crimi, Charles Hackett and Baritone Monte Santo at the Metropolitan—Dolci, Italian Tenor, with the Chicago Opera

Though no official announcement has emanated from the Metropolitan Opera Company, it is known that Charles Hackett, a brother of Arthur, the well-known tenor, has been engaged to sing lyric and bel canto operas. Charles Hackett is a reputable tenor and made himself famous throughout South America and Italy. He is known to be a protege of Titta Ruffo, who was first to appreciate the American's voice. He was born at Worcester, Mass., and his debut is awaited with great interest.

Signor Monte Santo, another Latin, will sing baritone roles at the Metropolitan.

Giulio Crimi, who is now fairly well restored from his recent operation in Chicago, will alternate with the other leading tenors.

Nothing is known here of Mr. Dolci's career as a tenor, but Mr. Campanini has engaged him for next season.

♮ ♮ ♮

### The San Carlo Opera

The opening of the San Carlo Opera Company will take place at the Shubert Theater on Labor Day with a performance of "Aida," interpreted by Elisabeth Amsden, formerly of the Chicago Opera Company. Radames will be sung by Manuel Salazar; Joseph Royer will sing Amonasro, and Stella Demette will take the part of Amneris.

♮ ♮ ♮

### Leone Zinovieff to Sing Eleazar with the San Carlo Opera

Among the interesting novelties which Fortune Gallo will offer for the three weeks' opera season at the Shubert Theater will be "La Juive," by Ludovic Halevy. The role of Eleazar will be sung by the Russian tenor, Leone Zinovieff, in which part it is said he is unique. The balance of the cast is not announced.

♮ ♮ ♮

### Other Appearances at the San Carlo

More information reaching your correspondent is being conveyed to the readers. The artists known as the positive factors of the coming season are: Marcella Craft, who will repeat her last year's success as Marguerite in "Faust"; Esther Ferrabini, who will reappear in her famous interpretation of Carmen, which stirred New Yorkers last Fall. Among the artists we note a soprano, Queena Mario, said to be a protege of Mme. Melba.

♮ ♮ ♮

### The Rivoli and Rialto

Both movie houses are beginning to see increased audiences with the abatement of warm weather. The musical program of the Rivoli for the week ending August 25 consisted of Jean Sibelius' Overture "Finlandia," conducted by Erno Rapee; Alberto Bachmann, concertmaster of the orchestra, played Meditation on Bach's First Prelude, organ obligato by Professor Swinnen and harp accompaniment by Sepp Morscher; Josephine Garavelli, coloratura soprano, rendered the Waltz Song from "Mireille" (Gounod). The popular musical selection was Sir Arthur Sullivan's "The Mikado," and Organist Swinnen played the Fantasie by Pierre Benoit.

The Rialto for the same week offered the Overture "If I Were King," by Adolphe Adam, Mr. Finston conducting; Greek Evans, baritone, sang Leo Croke's "Waiting"; Mlle. D'Espinoy rendered the Berceuse from "Jocelyn" (Benjamin Godard), with violin obligato by Sascha Fidelman, concertmaster of the orchestra. The popular selections consisted of Victor Herbert's "The Red Mill." George Crook was at the organ.

♮ ♮ ♮

### Fernando Carpi, Max Gegna and Cecil Arden Appear at West End, N. J.

Following my policy of not commenting professionally on artists appearing for charitable performances, I will content myself with making a record of this event. On August 23 at West End, Hollywood, N. J., under the auspices of the Jewish Relief Society, a musical program was given before a large gathering of Summer colonists at the fashionable Hotel Hollywood. Signor Fernando Carpi, assisted by his daughter at the piano, rendered several operatic airs; Max Gegna, cellist, assisted by Mr. Falk at the piano, gave several numbers, and Miss Cecil Arden, mezzo-soprano, sang various songs. The only discomforting feature was the out-of-tune piano, which made the artists and the accompaniments much trouble. As fashionable a hotel as the Hollywood should not economize in this way, especially when musical entertainments are part of the colonists' pleasure.

♮ ♮ ♮

### At Spring Lake, N. J.

For the benefit of the Red Cross, and at the same hour at West End, N. J., several artists appeared on the program. Max Gegna, cellist, made his second appearance of the evening, and Vera Barstow, violinist, and Mme. Viafora, soprano, were also on the program. The concert was given under the auspices of a committee of prominent Spring Lake colonists.

♮♮♮

**Fox**—A concert was recently given at Garfield Park Pavilion when J. Virgil Huffman was presented in a program of piano music by Albert E. Fox, assisted by Esther H. Anderson, soprano, and A. Alfred Holmes, accompanist.

♮♮♮

**Craven**—Mrs. E. M. Kooke, soprano, of Oklahoma City, is spending the Summer in Chicago studying with Carl E. Craven.

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# THEATERS

## KATCHA-KOO

Under the auspices of the Third Congressional District (Illinois) Federation of Woman's Clubs a great Oriental-American Fantaštique, entitled "Katcha-Koo," was given under the direction of the John B. Rogers Producing Company at the Marlowe Theater, on Sixty-third street, two evenings last week to splendid attendance.

The Marlowe is a beautiful place, and to provide for the enormous crowds of people who took part in the pageantry of this play the Reo Hotel, next door, was also put into commission, and the whole neighborhood was alive with excitement and color.

The performance was largely in the nature of pageantry, tableaux and dancing, and hundreds of young people and children took part, providing a perfect riot of spectacle and impressionism.

The music was plentiful in quantity but rather slight in texture, and very much reminiscent of other times and places.

It was all well handled, however, and a very specially noteworthy feature was the playing of accompaniments and incidental numbers by the Armour Orchestra, which was donated for the occasion by the Armour Company.

This is a more than usually creditable amateur body, under the direction of F. W. Andrews, and did some excellent playing.

Harry L. Fellowes played Katcha-Koo, a Svengalistic sort of person, with some conviction, and Francis J. Finn made a convincing Maharajah.

Constance Folger and Julia Keith, as the two daughters of the foolish American widow, had the most of the solo singing to do, and they accomplished their tasks very attractively.

The stage was a perfect riot of color and movement, and the action of the piece was carried forward with vim and spirit.

The speaking of most of the players needed more attention than had been given, for a great deal of the text was lost through poor enunciation.

Enough of value was to be found in the whole production, however, to warrant great enthusiasm on the part of the audiences and to mark the venture a fine success.

C. E. W.

———♯♯♯———

## AT ORCHESTRA HALL

The bill at Orchestra Hall this week is made notable not only because of the fine orchestral playing under Mr. Bass' direction—playing which is both intelligent and artistic—but also through the introduction of "Ave Maria" (Bach-Gounod) and "Sing, Smile, Slumber" (Gounod), played on harp, violin, cello and organ by Mme. Amelia Conti, George Bass, Walter Ferner and Miss E. Bester.

Mme. Conti is a splendid artist and she is associated in this ensemble with thoroughly worthy co-workers, with the result that at no time in the Summer Night Cinema Concerts at Orchestra Hall has there been such beautiful and altogether charming numbers.

One of the films used this week shows Cantonment Singing and Marching Singing and various other musical demonstrations in the East. It is wonderfully indicative of the value of music in the camps and the

spirit and understanding with which it is administered. You ought to go to Orchestra Hall just to hear Mme. Conti and the others of the quartet and to see these remarkable pictures of "the boys," even though the "big picture" of the bill is scarcely worth the time it takes to see it. C. E. W.

♯♯♯

### MME. STURKOW-RYDER

Mrs. Carrie Dunning and about thirty of her teachers' class from all over the United States attended the recital given at the Sturkow-Ryder Studios August 25 by Mme. Sturkow-Ryder and Lillian Parks.

In addition to the numbers on the program Mme. Sturkow-Ryder played her sparkling "Imps" and Gigue in G major (Scarlatti).

Among the guests of the afternoon were Edward Lang of Pekin, China, connected with the English Mission, and Charles Lagourgue, the popular French clarinetist.

Program:

Sonata in F major.....Mozart
(Second piano part by Grieg)
Allegro; allegretto
Mme. Sturkow-Ryder
Miss Lillian Parks, second piano

Concerto, G minor.....Saint-Saens
Andante; scherzo
Miss Lillian Parks
Mme. Sturkow-Ryder, second piano

Concerto, F minor.....Arensky
Allegro moderato
Mme. Sturkow-Ryder
Miss Lillian Parks, second piano

Concerto, A minor.....MacDowell
Maestro; allegro con fuoco
Mme. Sturkow-Ryder
Miss Lillian Parks, second piano

♯♯♯

**Gannon**—Rose Lutiger Gannon, contralto, sends greetings from Bayview, Mich., where she has just made a pronounced success in the festival and has been re-engaged for next season.

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that occurs to us to do for the summer is to invite the sending to us of names and addresses of teachers of music who are interested in modern educational works.

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### RUSSIAN SYMPHONY ORCHESTRA HAS NEW PRESIDENT

With the belief that a better understanding of Russia and its people could be reached by a more general appreciation of its artistic resources, Colonel William Boyce Thompson has accepted the presidency of the Russian Symphony Orchestra. He will succeed Mr. Frank S. Hastings, who served in that capacity since its inception and who will remain as one of its officers in the reorganization which will follow.

It was Colonel Thompson's generosity that enabled the Russian Symphony Society to give its subscription concerts in New York last winter. While some contributions had been received there was still lacking $10,000 and this he contributed when the matter was brought to his attention. He took the ground that in every way the bonds between this country and struggling Russia should be strengthened and that Russian music should be encouraged in view of this object.

As head of the Red Cross mission to Russia, Colonel Thompson spent nearly a year in that country and gained a knowledge of Russian character and of Russian political affairs that should be an asset to American diplomacy in dealing with that bewildered nation. He obtained an insight into the psychology underlying the Russian revolution, and with it came a comprehension of the difficulties encountered by those remote from the scene, in understanding a social upheaval not only political, but economic in its character.

Colonel Thompson has been a director of the Federal Reserve Bank of New York since its organization in 1914. He is also a director of the Metropolitan Life Insurance Company and president of the Magma Arizona Railroad Company. This, in addition to his directorship in both the Utah and the Nevada Consolidated Copper Companies, and his presidency of the Inspiration Copper Company. It is due to his efforts as chairman of the Westchester County Commission of Safety that United States Senator William M. Calder introduced the Daylight Saving Bill, which became a law early in the year.

Colonel Thompson is vice president of the Rocky Mountain Club. He is also a member of the Union League, Metropolitan, Columbia University, Hudson River County, Sleepy Hollow, Republican and Ardsley Clubs, and a Fellow of the American Geographical Society.

His latest war work has been the institution of the "Home Paper" Service. At his personal expense he is now sending 6,000 copies of the Westchester county papers to the soldiers and sailors who came from that county. So appreciative have been the letters received from the men at the front over the receipt of these papers regularly, which has kept them in touch with their communities, that Colonel Thompson has been urged to bring the results of this work to the attention of the country generally. In order to do this a national organization has been formed, and one in the state of New York is now being perfected under the auspices of the New York Press Association.

The active interest of Colonel Thompson in the Russian Symphony Orchestra will serve to enlarge the scope of the activities of that organization, which will be placed on a more stable basis. A committee of prominent women is now being organized

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with this end in view. The Russian Symphony Society was founded by Modest Altschuler, its present conductor, fifteen years ago, to introduce and to give the right interpretation to the music of the Russian School of Composers. Colonel Thompson, through the medium of the Russian Symphony Orchestra, hopes to weld together more closely the sympathies of the two great countries through the universal medium of music.

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## SAN CARLO OPENS SEASON IN NEW YORK

Announcement of a splendid array of leading singers directs attention of music-lovers upon the approaching three weeks' engagement of the San Carlo Grand Opera Company at the Shubert Theater, opening one week from Monday. Tickets for the first week will be ready next Monday, and in this respect the immense throng that besieged the box office upon the opening night of the San Carlo engagement at the Forty-fourth Street Theater last season is recalled.

The first singers of the San Carlo forces are as follows:

Soprani—Mmes. Elizabeth Amsden, Marcella Craft (in three special performances), Estelle Wentworth, Ester Ferrabini, Queena Mario and Edvige Vaccari, the last two named being coloraturas.

Mezzo-soprani—Mmes. Stella DeMette, Marta Melis, Frances Morosini, Alice Homer.

Tenori — Messrs. Manuel Salazar, the Spanish artist; Leone Zinovieff, Russian singer; Giuseppe Agostini, Romeo Boscacci, Luciano Rossini.

Baritoni—Messrs. Joseph Royer, Angelo Antola, Roberto Viglione, Luigi Dellemolle.

Bassi—Messrs. Pietro DeBiasi, Natale Cervi.

Prima Ballerina—Mlle. Clara Tosca.

Musical director—Sig. Gaetano Merola.

Assistant Musical Director—Signor Amedeo Barbieri.

The second and third weeks of the engagement, announces the San Carlo management, will see a number of new and splendid artists added to even this formidable array of talent, forming a roster of leading singers quite beyond anything ever heard here in grand opera at regular theater costs. The first week operas are: Monday, "Aida"; Tuesday, "Rigoletto"; Wednesday matinee, "Tales of Hoffmann"; Wednesday evening, "Cavalleria Rusticana"; Thursday, "Carmen"; Friday, "Faust"; Saturday matinee, "Romeo and Juliet"; Saturday evening, "Il Trovatore."

♯♯♯

**Yung**—Mme. Marie Yung, director of the European Ballet School, will resume classes in dancing Tuesday, September 3, the formal opening of the Fall Term. Larger and more beautiful studios have been engaged for the coming season on the fourth floor of the Fine Arts Building. Hours may now be reserved for the coming term upon application at office.

♯♯♯

**Stead**—Franklin Stead, President of the Peoria Musical College, and Mrs. Stead are spending the Summer at their fine place at Miltona Lake, Minnesota. They have in their fine cottage there a fine music room, and Mrs. Stead is spending each morning in ardent preparation for her concert work of next season.

GRAY-LHEVINNE FOR THE NAVY

Out upon the Pacific Coast the Gray-Lhevinnes are finding themselves as popular with the boys in blue as they were up and down the Atlantic.

Mr. Lhevinne is now giving a series of original recitals for the Marines and Navy men. So well liked is this picturesque pianist that the mere announcement that he is coming back packs the auditoriums and halls.

Lhevinne gave a recital in San Francisco on August 11 and the 8th also.

During September there will be several important Gray-Lhevinne recitals in Washington state.

The accompanying cut shows the Gray-Lhevinnes dressed for the beach, standing outside their studio, which is practically on the shore of the Pacific.

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She has charge of the teachers' work and manages the school when Mrs. Perfield is away. Miss Turner has individuality back of her pleasing personality, and her work with teachers has developed a confidence which makes for efficiency along all lines. Her pupils' tests at the Summer School demonstrated that her work had been constantly scrutinized by Mrs. Perfield until there is no criticism that can be made.

Special mention must be made of one little 11-year-old girl, Martha Atwood, who started her music lessons July 3 and went through a "test" July 27, at the closing Perfield Summer School session.

It hardly seems proper to relate the work this child did, because only those who heard her will believe that she read notes as rapidly as Miss Turner placed them on the board; she wrote three chords containing any note placed on treble or bass staff; she took rhythmic dictation on quarter notes, eighth notes, sixteenths, triplets, half, whole

MARTHA ATWOOD
Photo by Steffens

and dotted half notes. She improvised to rhythm patterns. She sang major and minor chords. She spelled, sang, played and wrote any major chord called for by the audience. One small boy who is a pupil of another Perfield teacher asked Martha to spell the B twenty-four flat chord; this did not bother Martha, but it was puzzling to


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the audience, whereupon Miss Turner explained that because the Perfield System based everything on principle, it was no more different to spell chords on any number of sharps or flats than to walk so many blocks east, when the principle of east is

GORDON LOONEY

understood. Rapid definite reasoning is one of the strong points in the Perfield work.

Miss Turner also demonstrated advanced work with Gordon Looney, 12 years old.

He played chord sentences and created modulations from any key into any key called for. First he used one chord, then two, and finally three, four, five, six and seven chords. He spelled and played dominant 7th and diminished 7th with all resolutions. He spelled and took dictation on German, Italian, French and American 6th chords. He spelled 144 chords in three and one-half minutes. He demonstrated musical memory, intellectual memory, and showed how these applied to the memorizing of music.

###

## HADLEY CONCERT CO.

Music News is in receipt of a letter from the Hadley Concert Co., in which they report a very pleasant and successful summer. The company is touring Wisconsin, Illinois and Minnesota. Their list of bookings includes more than eighty towns.

The following well-known Chicago musicians make up the personnel: Florence Caro Lindley, soprano; May Pfeiffer, contralto; Thomas Fannell, tenor; Grant Hadley baritone; Lela Lowe-Pierson, violinist; Bernadine Dimond, cellist, and Carl Coleman, pianist.

###

**Rydstrom**—Jean O. Rydstrom, director of music at Olivet Institute, Chicago, writes from Glenview Park, Ill., where he is spending his vacation, that he has there 8,000 square feet of land under cultivation and that he is raising vegetables enough so that (canned) they will furnish entire provision for his family the coming winter. That is surely a fine, patriotic way for a musician to spend his vacation period.

###

**Correction**—It has been called to the attention of Music News that Charles Gilbert Spross was the accompanist for Anna Case in her recent successful Ocean Grove, N. J., engagement, and not the pianist mentioned in this paper.

###

**Dunford**—Frank Dunford sang in five theaters on last Thursday evening in aid of the Pershing Drive of Oak Park.

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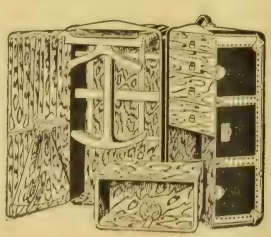

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Vol. 10 No. 36

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, SEPTEMBER 6, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

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Music News

Vol. 10 Chicago, September 6, 1918 No. 36

# What the Music of the Coming Season Should Stand For, What It May Include, and What It Should Not Include

Music News has spoken in no uncertain terms again and again in reference to its beliefs and policies as regards German music and its influence in America.

The time is ripe, however, to make a restatement and to say even more emphatically than before what we stand for during the coming season.

First of all, the definite plan of every program given in this country this season should be to include as much as possible of Americanism, both as regards artists and in the matter of compositions.

The make-up of all programs should be American, French, Italian, English and Russian, in the same order of preponderance, and if any of the older German works are permissible at all, they must come in secondary places and be used merely to emphasize the fact of their waning importance.

No program should be preponderantly German (Old School German, we mean), and none should be exclusively German under any circumstances.

German text songs, oratorios or operas have become, of course, unthinkable.

The former Chicago Symphony Orchestra opening programs, with their iteration of Bach, Beethoven and Wagner (and nothing else), are now intolerable, and the inclusion of any Richard Strauss at any time (or of any other modern German) has become an impossibility.

A movement is now on foot in New York to absolutely intern all German music during the continuance of the war, and we take pleasure in reproducing on the following page an article by Mrs. Jay on this subject, which appeared very recently in The Chronicle, although we do this without comment, allowing each reader to draw his own deductions and conclusions.

Music News does not, at present, endorse this article without reserve, but we do repeat that if the German classics be not absolutely tabooed during the coming season, they must be put secondary to American music and the music of Our Allies.

Music News has lost many subscribers and advertisers (if you will look through our Directory Columns you may discover some of them through their absence) because of our outspokenness in these matters of loyalty, but we are proud of the distinction, even as we are proud also of that other splendid list which includes the names of those who have gone into war service.

We would be untrue to the latter did we not glory also in the fact that the names of the former list are no longer in our advertising columns.

Charles E. Watt

# Editorial

## INTERN ALL GERMAN MUSIC!!!

*By* Mrs. William Jay *in the Chronicle (New York)*

*No American woman has done more, individually, than Mrs. William Jay in exposing German propaganda in this country. German opera, German theaters, Irish-German plots, and the German tongue, have all been shown up by Mrs. Jay as the intellectual and political weapons of the German militarists. Her most eminent campaign was directed against Doktor Karl Muck, former conductor of the Boston Symphony Orchestra, who is now a prisoner at Fort Oglethorpe—a "dangerous enemy alien." One can predict confidently that German music will go the way of other German influences under the guidance of Mrs. Jay's logic*

Long ago—it was in the last November issue of The Chronicle—there was published an article by me on the subject of German Opera, and I advocated strongly the elimination of the operas of Wagner, Strauss and Mozart from the repertoires of the Opera Houses of the United States at that time. It was my claim that the sound of the German language was especially unwelcome. However, I then stated that I saw no reason why the music of German composers should not be played in our concert halls and parks and lyceums. I was actuated throughout by a desire to be utterly fair and to keep all prejudice against the enemy in its proper place. I intended to go to all concerts in New York and to accept the compositions of Beethoven and Bach as if there were no such thing as the world war.

It became impossible.

Since that time so much has developed and so many treacherous and malignant plots on the part of enemy sympathizers have come to my knowledge that an explanation an apology—is necessary, in justice to whomever may have been so kind as to have read my article.

My mind is completely changed because I know that which I did not know then.

The very interesting and exciting developments leading up to the arrest of Doktor Karl Muck brought into bright light the fact that the agents of the Kaiser had arranged through music and through musicians the most stupendous propaganda, aimed to become a scourge to this country, as well as a paramount achievement for the cause of German Kultur.

Undoubtedly, before von Bernstorff left the United States he had given his instructions and had outlined his campaign along what he perhaps thought very clever, as well as safe lines. That arch-conspirator no doubt mused, "Was not Muck backed by a very rich and powerful gentleman to say nothing of his adoring Boston and New York public? Hadn't German music become as much a part of American routine as our own native breakfast foods? Could anything break the spell of German music and German artists? Would anyone suspect that behind the beautiful music of the classic composers there lurked the malevolence of German intrigue?" But this band of spies did not realize that there were men and women in America with loyal hearts, who would fight for their beloved country at home, although they could not do so in the trenches.

The existence of German musical propaganda has been established not only through the material imprisonment of countless enemy musicians but through the emotional influence which music, in itself, exerts over the hearts and the minds of the listeners. In view of this situation, it is purely selfishness on the part of anyone who places his own pleasure before the clearly definite duty of having done with everything German and his willingness to disregard a real danger in order to gratify his personal desire is an act of cowardice or culpable ignorance. When one thinks of the millions of American men who are making the supreme sacrifice, how little it seems to the stay-at-home American to give up Beethoven and Brahms during these terrific times! It is my contention that all German music must be interned for the duration of the war. A few still argue—but their patriotic spirit is lacking—that music is without nationality and that, being a very high form of artistic expression, it can be readily disassociated from war. Why have national anthems to express the soul of a people if music and the national life are separate and apart? Music is perhaps most conspicuously the national expression of Germany because it has penetrated so far beyond the German frontiers and has been received in the past with so much more welcome than the discordant painting, the hideous brutalizing literature of the people with whom we are at war. Every music lover who is a true American will take upon himself a great responsibility if he encourages German music, if for no other reason than the subjecting of Americans of German extraction to a severe test. It is very much the task of all of us to do what we can to attract our neighbors of German antecedents to a citizenship, bereft of the hateful hyphen, and to this end it is wrong to provide for them German music, which by the very nature of its subtle fabric would most certainly recall memories of the fatherland and shake them in their allegiance to the country opposed to everything for which Germany stands. Winning over this element to democracy is almost like curing a person of an unfortunate love affair, and how well we know that deep suggestion of a fragment of melody and how it awakens thoughts and yearnings. German music can only stir in the brains of the listeners who know Germany, the recollection of the Prussian seaports whence U-boats issue, the Bavarian barracks teeming with bloodthirsty ruffians, and the Saxon villages now dotted with aerodromes from which fly instruments of death. It has been said that German music is played both in France and England. This is true, but it does not alter the fact that owing to our large population of German origin we are confronted by a situation which in justice to these citizens must be handled with caution and wisdom. The French and English people may listen dispassionately to the music of Teutonic composers without running the great danger of alienating the loyalty of many who are fighting against earlier associations. Contrary to this musical condition in France and England, I can set forth the statement of an Italian officer in this country who says that since Italy declared war on the Teutonic Allies none but Italy's music has been played in his country. Italy's part in the war is so profoundly significant that this evidence of her understanding of musical propaganda should be given the utmost consideration.

It is also noteworthy that suppliants for the retention of German music are usually of that type of mind which condoned the Lusitania sinking, and saw no outrage in the occupation of Belgium.

Another argument set forth is, that by putting an end, even temporarily, to the playing of the German classics, the American people would lose artistically more than they would lose were the works of art by all German masters to be supressed. This cannot be true. Great music is immortal, but all music must cease to be art when it is degraded and utilized for economic and political advantages, as we know that all German music has been used. Just as we of the Allies use poisonous gases to meet our savage foe, so must we regretfully retaliate and suppress the works of her composers. Each day as the news from France becomes more vital and more terrible, I find myself with the strengthened belief in my heart that to listen to one note of music by any German composer, dead or living, is a traitorous act against everything for which our government, our navy, our army, and our people are fighting. Therefore, I do ask the Hoffmans and the Heifetzes, and all who aspire to their consummate level, to intern all music of Teutonic origin until America and her Allies have accomplished their task—winning the war.

(Signed) LUCIE JAY.

*Don't be late anywhere. If your engagement is at 4, be there or telephone you are not coming. Don't keep a dozen busy men waiting a half hour on your convenience. A half hour lost by a dozen busy men or women is six hours wasted. Who are you that you should consume six hours of efficiency to save yourself half an hour? Remember, the other fellow's business is just as important as your own.—Dr. White in Chicago Journal.*

### TWO LETTERS

#### The First

France, July 12, 1918.

To Mrs. Archibald Freer.

My Dear Friend: No news has come from you for some time, and life has been so agitated here the past few months that I have not had a moment in which to write to you.

Since 1914 I have been sent all over the country by the Minister of Fine Arts to play to the soldiers at the front and the wounded in the hospitals. I have been at least twenty times near the battle front and once was not more than ten miles from the German lines. We have been at times so showered with shells that our concerts had to be given underground. These are unforgettable souvenirs for us, and we have seen the war before our eyes. My hatred for the Germans has steadily

increased—if that is possible. Seeing all the useless destruction and these ruins shows their actions to be a return to primitive barbarism. This people of bandits have proved themselves unfit to count among nations of honest and intellectual people. Everything that is ignoble, cruel, underhanded and disgusting they have done. One can never know of all the atrocities they have committed in these devastated regions. There are things which I can neither write nor talk about.

But glorious America has come to help us chastise this race, and we now have hopes that the moment of victory is not far distant. They must be made to atone for all they have done and all they are doing. The bombardment of Paris is another act of stupidity on their part. What does it prove? The Parisians complain of nothing and endure everything. We have continued our usual pursuits as far as possible. We artists do suffer—our pupils not forced to remain in Paris have gone, and those remaining are artist-students as badly off as the teachers. But there is no complaint. We merely help one another as best we can. I returned to Paris to see the 4th of July celebration. What wild enthusiasm over your compatriots, my dear friend! They must have been gratified with their reception. Then, I came back to the country for a short but much-needed rest. In September I shall return to Paris. We are anticipating a new enemy offensive, because the Germans are anxious for victory before the arrival of your vast army. Defeat awaits them. If my brother, Benjamin, had lived, he would surely have found some means of serving this great cause, because he took part in the war of 1870 and thoroughly detested the Germans and everything that came from their country. One great service this war will have accomplished is the reuniting of America and France. How happy I should be to go to your country and play my brother's works for your people. You must be very busy with all your present war duties. When in Paris I rarely find a moment my own. Let me hear from you soon, dear colleague and friend, and believe always in my lasting friendship.

(Signed) MAGDELEINE GODARD,
(Violinist, and sister of the distinguished French composer.)

♮ ♮ ♮

The Second
WAR CAMP COMMUNITY SERVICE
of the
WAR DEPT. AND NAVY DEPT.
National Headquarters: New York City
August 23, 1918.

Mr. Daniel Mayer,
Aeolian Hall, New York.
My Dear Mr. Mayer:

Referring to your co-operation with the War Camp Community Service, I wish to express the great appreciation of this organization, as well as my own personal gratitude, and beg to assure you that as Secretary of the Music and Entertainment Division, I accept your generous assistance with the greatest pleasure.

Your previous hearty co-operation when I was with the Mayor's Committee of National Defense must have made you realize what a vital force music is in maintaining the morale, not only of the men in the camps, but of the civilian population, which is so quickly reflected by men in the service. You will be interested to know that a British officer recently in this country made the statement that the morale and hygienic condition of the American troops in France had never been equaled by any armed force in the history of the world, and that he attributed this largely to the influence of music and other agencies affecting the environment of training camps.

I assure you that it will give me great pleasure to call upon you whenever the occasion arises and that I thoroughly appreciate your patriotic service.

Sincerely yours,
(Signed) KENDALL K. MUSSEY,
Music and Entertainment Division,
War Camp Community Service.

## OFFICERS OF THE N. A. O.

At the meeting of the N. A. O. at Portland, Me., in August the following officers were elected:

President—Frederick Schlieder, New York.

Vice Presidents—Hamilton C. Macdougall, Wellesley, Mass.; Charles Heinroth, Pittsburgh; J. J. McClellan, Salt Lake City; Charles A. Sheldon, Jr., Atlanta, Ga.; Will C. Macfarlane, Portland, Maine.

Secretary—W. N. Waters, New Jersey.

Treasurer—Albert Reeves Norton, Brooklyn, N. Y.

♯ ♯ ♯

**La Chorale Francaise de Chicago**—The last hearing of voices for La Chorale Francaise de Chicago will take place September 4 from 8 to 10 p. m. at Charles Lagourgue's Studios, 616 South Michigan avenue. Applicants should bring one song. La Chorale Francaise de Chicago will give its programs partly in French, and special training in French pronunciation will be given to the members.


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### VERA BRADY SHIPMAN

Vera Brady Shipman has booked her Shipman Concert Series of four numbers at Bloomington, Ill., with the Amateur Musical Club. The course consists of Warren Proctor–Sturkow-Ryder, October 19; Helen Abbott Byfield–Charles Lagourgue, November 16; Permelia Gale–Vera Poppe, in December, and Amy Neill–Edouard Dufresne, in March.

Mrs. Shipman has booked Proctor–Ryder at the University of Illinois for October 18.

A tour through Kansas will be made by each group in the month named, with a solid week's bookings.

———♯♯♯———

**Hemingway**—Clara Edmunds-Hemingway gave a song recital at her home studio in Gary, Ind., on August 25, with her daughter, Florence Hemingway, at the piano. Mrs. Hemingway has just returned to Gary after a month's vacation in Michigan, and was soloist at the Presbyterian Church last Sunday.


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# Music in Chicago

### HELEN LEVY ENTERTAINS

Helen L. Levy, the Chicago manager, who is spending some time in New York, entertained several celebrities and managers at a dinner party Thursday evening. Those present were: Florence Macbeth, Constance Balfour, Ida May Odelin, Mischa Levitzki, Captain Whitwell of the British Ministry of Munitions, Dr. Louis Levine, professor of economics, University of Missoula, Montana; Carlo Liten, Modest Altschuler, L. E. Behymer, Lawrence Lambert and Daniel Mayer. A delightful evening was spent, and the artists discussed pro and con the topics of the day.

The inimitable Carlo Liten read "Le Drapeau Belge" and several other poems by Belgian authors. Daniel Mayer entertained the party with his memoirs of the many noted artists that came under his management during the twenty-eight years of experience in the managerial field of London, England. Then Levitzki played. He was asked to play one of his own compositions, and after a little persuasion accommodated his listeners. Mr. Behymer was very attentive, and after Mr. Levitzki had finished he said: "Levitzki, can you tell me if, along in that middle part of the piece where that murderous spasm took place, it had anything to do with the end of a perfect day of a mosquito? I could hear you walloping someone or something." His humor ignited immediately with Levitzki's, who replied: "You have spoiled an ideal I had formed. While I knew it wasn't an original theme, I was undecided whether it was Wagner or Sousa; but since it is a spasm, you make me feel it must be something of Stravinsky or Schoenberg."

That closed the end of a perfect night.

———♯♯♯———

### MME. AMELIA CONTI

Mme. Conti, harp virtuoso, who appeared so successfully at Orchestra Hall last week and who has won much fame for her splendid playing as a member of the Chicago Grand Opera Orchestra, was formerly a member of the Boston Opera Orchestra and a very great concert favorite throughout the East.

She is a distinguished artist and has appeared as soloist with scores of the great orchestras of the world, playing under the direction of Toscanini, Weingartner, Mascagni and Perosi, as well as many others.

In ensemble and in solo playing she is equally fine and has won renown throughout Europe in both branches of the art.

In Chicago Mme. Conti, besides fulfilling many fine concert and orchestra engagements, has established herself as a teacher of the harp with no superiors.

She understands the orchestral aspects of the instrument equally as well as solo requirements, and she insists not alone upon breadth and beauty of tone, but also upon the attainment of a fine musicianship.

This is an outlook upon the harp which is shared by very few teachers and it is one that makes Mme. Conti invaluable.

———♯♯♯———

**Levitzki**—Mischa Levitzki, pianist, played for the Red Cross benefit at Avon-by-the-Sea on Sunday, September 1.

### LYCEUM ARTS CONSERVATORY

The Lyceum Arts Conservatory, a school the motto of which is, "Definite Preparation for Definite Work," and which is under the directorship of Elias Day, with Edward Clarke as associate and Frank W. Morgan as manager, will open its new season in the handsome rooms in the Lyon & Healy building on Monday, September 9.

A remarkably fine faculty has been secured for the season, the personnel of which is as follows:

Piano—Frederick Morley, Katharine Howard-Ward, Louise Cozad, Jeanne Boyd, Marguerite Kelpsch.
Vocal—Sibyl Sammis-MacDermid, Louis Kreidler, Edward Clarke, Lemuel W. Kilby, Tor Van Pyk, Ora Padget-Langer, Thirza Mosher, Katherine Sperry, Mary R. Fitch.
Violin—Frederik Frederiksen, Rachel Steinman Clarke.
Harmony and Composition—Jeanne Boyd.
Organ—Katharine Howard-Ward.
Voice-Study Accompanist — Kathleen Lightford-Radford.
French, German, Italian—Helen Grahame Wait.
Dramatic—Elias Day, Emily A. Waterman, Oranne Truitt Day.
Cornet, Trombone—Will H. Bickett.
Clarinet—Franz Schoepp.
Cello—Carl Klamsteiner.
Flute, Saxophone, Piccolo—Frank H. Borstadt, Jr.
Drums—M. A. Wintrich.
Mandolin, Guitar and Banjo—Willis A. Behrens.
Gymnastic and Folk Dancing—Irma Montgomery Gibson.

———♯♯♯———

**Witmark**—Witmark & Sons, whose catalog contains so many fine successes, have just sent out a song which is sure to take like wildfire. This is entitled "Freedom for All Forever," with words and music by B. C. Hilliam. A little circular which is being sent out gives interesting details.

———♯♯♯———

**Yung**—Mme. Marie Yung announces the opening of her European Ballet School in the Fine Arts Building for the season on Tuesday, September 3. Delbert Chute is announced as musical director.


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# LUCY J. HARTMAN

A handsome little brochure which fell into my hands recently was so indicative of the successes of Miss Lucy J. Hartman, Chicago contralto, and so corroborative of the opinion formed in my mind long ago and very often expressed in print, that it was read with unusual eagerness. Miss Hartman proved to my satisfaction long ago that she has one of the best contralto voices ever developed in Chicago, and anyone would not need to have heard her half so many times as has been my fortune to be thoroughly convinced that not alone has she personality, presence and poise, but also a choice intelligence and skill in interpretation.

The little book about Miss Hartman is interesting in the detail of facts about her public work. She has gone quietly about her singing with but little blare of trumpets and the long list of successfully filled engagements of the past few seasons comes as a surprise. Probably no young singer in Chicago has had a longer list of appearances with orchestra. One that comes most readily to mind is that of last winter, when, in conjunction with three other sterling young Chicago artists, Miss Hartman was soloist in Houseley's difficult "Omar Khayyam" when it was given its Chicago premiere and at the same time a rousing good performance by Butler Brothers' Choral Society, under the direction of George L. Tenney at Orchestra Hall. Reference to the Press at Large in this issue reveals the fact that she received the endorsement of the Chicago critics. Another successful appearance of the last season was with the Edison Symphony Orchestra. Others of recent seasons were: Minneapolis Symphony Orchestra, Chicago Concert Ensemble Orchestra, Elgin Choral Society, Ripon (Wis.) School of Music, Angola Choral Society, Irving Park Woman's Club, Birchwood Country Club, Bay View Chautauqua Assembly, Millard Avenue Woman's Club and many church concerts, oratorios and cantatas, besides a long list of miscellaneous concerts.

A notable thing about Miss Hartman's record is the unusual number of engagements she has had for the contralto solos in "The Messiah." Having heard her personally in a number of these, it is a surprise to the writer that she has not appeared as "Messiah" soloist with the Apollo Club. It is easy to predict that she will yet do so.

The "Messiah" appearances listed on Miss Hartman's booklet include Minnesota College Oratorio Society and Minneapolis Symphony Orchestra, Handel Choral Society (Chicago), Haydn Choral Society (Chicago), Topeka Choral Society (Washburn College), Cornell Oratorio Society (Cornell College), Angola Choral Society (Angola, Ind.), Church of the Covenant (Chicago) and Buena Memorial Presbyterian Church (Chicago).

She has sung "Elijah" also a gratifying number of times, and the many special festival services at New First Congregational Church, Chicago, in which she has taken part are further proof of her predilection for religious works and her aptness in oratorio. Return engagements in these oratorios testify the satisfaction given.

Miss Hartman does not confine her art entirely to religious works. Many appearances have been marked by proofs in plenty of her ability to compass the best musical literature, ranging from grave to gay. She knows how to color the different songs and to invest each with its correct mood values.

Miss Hartman is singing this week at the great American Festival in Lockport, where she will, during that time, make six appearances. Unquestionably she will there repeat the successes she has achieved in Chicago and elsewhere, again proving herself one of that worthy list of young American singers who are able to meet public requirements and whose presence in this country makes it immaterial whether we have further visitations of foreign artists or not.

C. E. W.

## COSMOPOLITAN SCHOOL OF MUSIC

The Cosmopolitan School of Music, under the presidency of Dr. William Carver Williams, and with Edwin L. Stephen as manager, will open its new year at the beautiful and commodious rooms in the Kimball Building on September 9.

The faculty list for this year is as follows:

Piano—Henry Purmort Eames, Carolyn Willard, Mrs. Rossetter G. Cole, Clarence Eidam, George G. Lewis, Mabel Webster Osmer, Daisy Waller Stephen, Mrs. John Fuller Sweeney, Gordon Campbell, Evelyn M. Chase, Oscar Wagner, Agnes Bodholdt, Lillian Magnuson, Helen West Thomas and Mary Carver Williams.

Voice—L. A. Torrens, Mrs. W. S. Bracken, Shirley M. K. Gandell, Lucille Stevenson, William Carver Williams, Rubee De Lamarter, William H. Knapp, William Phillips, Mrs. L. A. Torrens, Jennie Thatcher Beach, Mrs. Gordon Campbell, Charles F. Sindlinger, Maude Lewis, Agnes C. Schuette, Elizabeth Dicks, Violet F. Gahlbeck, Arthur C. Merz, Helen Foote Mueller, E. Bernice Ruggles, Flora Waalkes and Katherine Wilhelm.

Violin—Rudolf Kafka, Lewis R. Blackman and Melvin Martinson.

Cello—Day Williams.

Organ—Palmer Christian.

Public School Music—J. Beach Cragun.

Theory—Rossetter G. Cole, Mrs. Rossetter G. Cole.

Also classes in musical history, musical aesthetics, psychology, sight singing and ear training, ensemble, church choir singing, song literature, analysis and interpretation, oratorio, languages, normal training and keyboard harmony, the latter under the direction of E. M. Upton.

The dramatic department includes in its faculty Sadie Lucille Frazee, Ellen Gwendolyn Hill and Mrs. Carolyn Irwin Mehring.

## PUEBLO, COLO.

The following organ program was recently given at the First Baptist Church by Edwin Stanley Seder:

Jubilee Overture ..... Weber
Adagio (A Minor Sonata) ..... Andrews
Toccata (Fifth Symphony) ..... Widor
Air—Rolling in Foaming Billows ..... Thomas A. Christian
Finlandia ..... Sibelius
Intermezzo ..... Callaerts
Melodie in E flat ..... Tschaikowsky
Marche Slave ..... Tschaikowsky
Freedom for All Forever ..... Thomas A. Christian
Pilgrims' Chorus (Tannhauser) ..... Wagner
Largo (New World Symphony) ..... Dvorak
Fantasy on National Airs of the Allies ..... Seder


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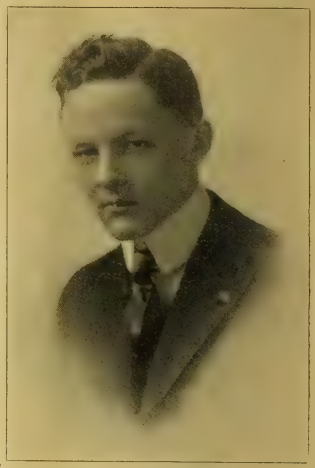


### RICHARD N. MANN

Mr. and Mrs. Gilbert Mann (Ellen Kinsman Mann) are receiving congratulations on the commission of their son, Richard N. Mann, as Second Lieutenant in the United States Army.

Mr. Mann graduated from the Engineer Officers' class at Armour Technical Institute last June and was the first of three going to Camp Lee to receive a commission, which came to him on the very day that he was 21 years of age.

Mr. Mann has inherited musical talents and a good voice, and has sung baritone in the Male Quartet at Armour for four years, being also for two years the leader of the Glee Club, and further, during the same time, has been a member of the Sunday Evening Club Chorus, under direction of Gordon Erickson, and of the choir of the University Congregational Church.

♯♯♯

### FRANCES PAPERT

Frances Papert, the popular Chicago mezzo-contralto, has returned from New York, where she spent a large part of the Summer and where she had a number of fine appearances.

She had many flattering offers to make her home in the Eastern city.

At present she has been engaged in Chicago for special services each month at the Ravenswood Congregational Church and has a number of club engagements to fulfill.

Miss Papert will resume teaching at her home studio, 223 Fifty-fifth place.

♯♯♯

### RENE S. LUND

Rene S. Lund, baritone soloist of Grace Episcopal Church, has been engaged to appear as soloist with the Apollo Musical Club in its part-song concert September 30. Mr. Lund will sing two groups of songs by American composers. This will be Mr. Lund's second appearance as soloist with the Apollo Club.

♯♯♯

**Clippinger**—The Musical Monitor is to be heartily congratulated on the fact that D. A. Clippinger of Chicago has just accepted the position of associate editor on that paper.

## LOUIS KREIDLER

Louis Kreidler, the well known baritone of the Chicago Grand Opera Company, has discontinued his private studio in the Fine Arts building and joined the faculty of the Lyceum Arts Conservatory in the Lyon &

LOUIS KREIDLER

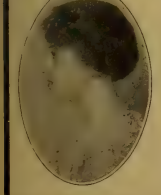
Healy building, beginning his teaching with the opening session, September 9.

Mr. Kreidler will teach voice and coach advanced students in grand opera roles. In announcing Mr. Kreidler the catalogue calls attention to the fact that he is the product of all-American training, thus demonstrating that European study is not necessary in order to reach the topmost rung of musical success.

Mr. Kreidler has a repertoire of more than forty operas, many of which he has sung in two languages.

♯ ♯ ♯

**Miranda**—Max Miranda, formerly of South Bend Conservatory, is now located at Beloit, Wis., where he has been elected associate professor of music and assistant professor of biology in Beloit College. He will there be college organist and head of the piano and organ departments. Mrs. Miranda (Erma Hoag Miranda) is to be head of the voice department and director of the college vested choir of about forty voices.

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## BUREAU OF FINE ARTS ACTIVITIES FOR AUGUST

**Jessie B. Hall, Manager**

Aug. 4 and 11—Lillian Barr Johnson, soprano; soloist, Woodlawn Park Presbyterian Church.

Aug. 4 and 11—Marie Bergman, organist; substitute, Lake View Presbyterian Church.

Week of Aug. 11—Ruth Thorne, coloratura soprano; soloist, Circle Theater, Indianapolis, Ind.

Aug. 18—Elton Calkins, tenor; New England Congregational Church.

Aug. 11—Lester Hugo Castle, bass; soloist, Kenwood Evangelical Church.

Aug. 18—Marie Bergman, organist; substitute, South Congregational Church.

Month of August—Marie Wolter, soprano; New England Congregational Church.

Month of August—Annabelle Dickey, contralto; New England Congregational Church.

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**Vaudeville**

Mildred Chadwick, contralto.

Burrell Lumbeck, baritone.

♮ ♮ ♮

Miss Hall will continue the management of the Young American Artists' Series of Concerts, and many independent recitals are booked under her management. She will be associated with the American Symphony Orchestra again this season and will be the Chicago representative of the Ellison-White Musical Bureau, of which Lawrence Lambert is general manager.

♮ ♮ ♮

Star No. 29 added to Bureau of Fine Arts service flag—Leroy B. Shield, pianist; Hospital Service, Army.

En route to France—Star No. 12, Arthur Oglesbee, pianist; Trench Mortar Battery.

Star No. 15—Sergt. William Griffith Hill, pianist; transferred to Yale for special chemistry training.

Of the twenty-nine stars on the service flag twelve are commissioned officers.

♯ ♯ ♯

**Brownell**—Edna L. Brownell, Chicago, teacher of piano, spent the month of August at Fennville, Mich.

♯ ♯ ♯

**Kober**—Georgia Kober of the Sherwood Music School spent her vacation at French Lick Springs.

## FRANK VAN DUSEN ENJOYS VACATION IN THE COUNTRY

Mr. and Mrs. Frank Van Dusen have been spending a part of July and August at Edgemere Park, Mich., near South Haven, where they have enjoyed to the full the rest and quiet of the country. Mr. Van Dusen also visited at the home of his mother in Lancaster, Wis.

Mr. Van Dusen is now back in his studio at the American Conservatory ready for work, which begins September 9. He is one of our most successful teachers, having a large enrollment of pupils each year from various parts of the country, as well as a large Chicago following.

♯ ♯ ♯

**Frederiksen**—Mr. and Mrs. Frederik Frederiksen spent their vacation at Channel Lake, Antioch, Ill. Mr. Frederiksen resumes his work as head of the violin department of the Lyceum Arts Conservatory and also the teaching of his private class in Chicago this week.

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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

## Lucy J. Hartman

Miss Lucy J. Hartman, contralto, found instant appreciation for her rich, beautiful voice and her remarkably fine diction.—Herman Devries, Chicago Evening American.

Of the soloists Miss Hartman deserves special mention. . . . Possessed of good vocal material . . . made much of part.—Maurice Rosenfeld, Chicago Daily News.

Lucy J. Hartman sang the fragments for solo and sang them well.—Frederick Donaghey, Chicago Tribune.

. . . Gave great delight.—Henriette Weber, Chicago Herald and Examiner.

. . . Solo parts were in the capable hands of four of Chicago's most reliable singers, one of whom was Lucy J. Hartman, contralto.—Chicago Examiner.

. . . Sang well and read words with understanding.—Karleton Hackett, Chicago Evening Post.

Brought about good results. . . . Evidently paid the composer the compliment of giving adequate rehearsal to his work.—Felix Borowski, Chicago Herald.

## Something About the New Concert Tax

Twenty per cent tax on musical entertainments is considered as rather exorbitant by the general public which finds pleasure in music, and by musicians who delight in pleasing the public. Prominent musicians are of the opinion that this big tax will practically kill many forms of musical entertainment that have been popular, and especially in small cities and towns, where grand opera has generally been a losing venture, and where special guarantee of the sale of seats for big concerts has formerly been asked in advance. People who are interested in music, which has been found to be a great comforter to the country, and without which the nation would lose much, are protesting against what they consider an unjust tax.

In response to an urgent request, Mrs. Minnie C. Hubbard of this city sent the following telegram to Senator Knute Nelson at Washington, D. C.:

"This is an appeal for you to protest against the twenty per cent tax on musical entertainments. Unselfishly, I speak for the public, which, in its craving for sympathy, craves for music in its sorrow and lonesomeness. I beg you to give this matter your serious consideration."

Senator Nelson immediately responded by telegraph, promising to do what he could. That he took action on the matter is seen from the following clipping, taken from the New York Sun:

"Even in these days of constructive recess Congress responds to calls for the consideration of subjects of great importance, although it is supposed to meet only to adjourn. On one of last week's meeting days Senator Nelson, who never bothers with matters of minor consequence, presented a petition by Mrs. Minnie C. Hubbard of Mankato, remonstrating against the tax on musical entertainments. The remonstrant—and mark well the words, the lady does not even pray, as do male petitioners—started something, the end of which no Congress may ever see. Senator Blankhead, presiding, deftly gave the first sidetrack impetus to the petition by referring it to the committee on finance. Futile! Suffrage and prohibition may boast their tons of petitions, but will carload lots be able to carry to Washington the petitions against this poorly concealed conspiracy to use the taxing power to kill music? If the musical instruments survive they will know they have been in a 'fight.'"—Mankato (Minn.) Daily Free Press.

## Oak Park Organ Opening September 20

An event of great interest in Chicago organ circles will be the opening of the large organ in the First Congregational Church of Oak Park, which has been set for September 20. William E. Zeuch of Boston, formerly of Chicago, will give the dedicatory recital.

This magnificent organ is the product of the factory of the Ernest M. Skinner Company and the forces of Mr. Skinner have been in Oak Park a good part of the summer installing it. It is the largest church instrument in or near Chicago. The complete specification was published in The Diapason at the time the contract was let. Mr. Zeuch when he left Chicago was the organist of this church. The edifice in Oak Park was destroyed by fire, with the large new Cassavant organ it contained. The new church is one of the most beautiful and costly in the United States—The Diapason.

We extend hearty congratulations to the Gray-Lhevinne Company. We just have a new daughter ourselves. Both mother and father are doing well.—The Platform.

In New York now at our concerts one can see by searching at least five or six of the greatest of the musical exponents of our time scattered through our audiences. No city in Europe can boast of audiences as intelligent and as intellectually appreciative of music as ours are, permeated as they are by an atmosphere of real knowledge and expert criticism.

The spell has at last been broken which hypnotized all Americans for so long, the belief that a musical education could not be obtained at home. It has been forced on us by a great calamity, but the good results for students will be far-reaching.—Elinor Comstock in Musical Monitor.

## Mme. Hanna Butler in Michigan

Mme. Hanna Butler of the Mary Wood Chase School closed her fourth successful season at Epworth with a recital given by her pupils, Monday afternoon. The recital hall of the conservatory was filled to capacity with a most appreciative audience, who received each number with generous applause.

Each pupil sang with pleasing tone quality, and the distinct enunciation which always gives so much pleasure in Mme. Butler's own singing and is always remarked in her pupils.

Great credit is to be given teacher and pupils for the fine work done in the short session of five weeks. Every year the presence of Mme. Butler at Epworth draws many families from distant states who come for some member to have the benefit of her fine training. Also many of her Chicago class follow her here, who wish to continue their work through the summer.

The following program was given:

Hear Ye, Israel.....Mendelssonn
Miss Fay Hanshett, Sioux City, Iowa
Great Peace Have They that Love Thy Laws..Rogers
Mrs. Rathje, Chicago
Aria from Louise.....Charpentier
Spring.....Clark
Mrs. Garett, El Dorado, Tex.
Perhaps.....Forester
Her Rose.....Coombs
Dawning.....Cadman
Curtis Crellen, Pittsburg, Pa.
By the Waters of Minnetonka.....Lieurance
Brother Sunshine.....Lehman
Daddy's Sweetheart.....Lehman
Serenata.....Tosti
Mabel Smith, Little Rock, Ark.
I Hear a Thrush at Eve.....Cadman
Sky Blue Water.....Cadman
Rosalie.....De Koven
Florian's Song.....Godard
Ouvre Tes Yeux Bleu.....Massenet
Mary Lee Strader

At the conclusion of this program Mme. Butler sang in response to many requests a group of English songs which were enthusiastically received.—Ludington Press.

"I am thinking, before I pay that fine, of letting the musicians' union whistle, and going to work in a munitions factory," quoth Frank Kryl, in lofty dudgeon last night. Mr. Kryl was fined $50 by the trial board of the Chicago Federation of Musicians yesterday because he called Albin Steindel, another member, a pro-German, and poked him while they were in the alley back of the Garrick Theater.

"Yes, sir, I took him by the hair on the top of his head and poked him on the snoot," said Mr. Kryl, who is a Bohemian and plays the French horn in the Garrick orchestra. "My son Frank is in France with Pershing, and he wrote me the other day he had won the war cross.

"He carried a message across a place under fire and filled with gas, running and crawling on all fours, with his gas mask on. And my brother, Lieut. Bohumir Kryl, is to the army what Sousa is to the navy of the United States.

"I called this Albin Steindel, who is a nephew of Bruno Steindel of the Symphony Orchestra, a pro-German, and I hit him in the alley, and the trial board fined me, not for hitting him, but for calling him a pro-German, which I think he is.

"Mr. Steindel didn't have to come out when I invited him to, but he did. And then he goes to the trial board with a lawyer. Well, I went to Mr. Clabaugh."

## Alma Colgan

Miss Colgan is a popular member in local musical circles and has been heard on many programs in Little Rock. Her last number, a Beethoven Concerto in C minor, with orchestral accompaniment, was an attractive closing number. It was played last Sunday in New York by Joseph Hoffman, with the Damrosch Symphony Orchestra.—Arkansas Democrat.

A large and cultured audience greeted the young artist and much applause was acceded her. In introducing Miss Colgan, Professor Baars spoke beautifully of her past work in Little Rock, and predicted for her a successful career as a concert artist. Perhaps the best, technically speaking, were the Bach and Liszt numbers, etc.—Little Rock Daily News.

###

**Andersen**—A composition for string orchestra, "Sea Pictures" by name, written by Miss Helen Dallam of the American Conservatory of Music, was given a reading by the Chicago Symphony Orchestra at Ravinia Park on August 29. Miss Dallam is a pupil of Arthur Olaf Andersen, whom she assists in theory work at the above named school.

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WILLIAM PHILLIPS

William Phillips, baritone, will resume his teaching at the Cosmopolitan School of Music and Dramatic Art in the Kimball building, early in September. Mr. Phillips has had the advantage of study under Oscar Seagle, the eminent American baritone, in Paris, London and New York; with Allen Gill, London, one of the foremost English authorities on oratorio, as well as such American instructors as William Beard, Chicago, and Frank Waller, assistant conductor of the Chicago Opera Association.

Mr. Phillips specializes on the development of vocal power and control through bodily posture and action, using natural calisthenics which promote absolute freedom of throat and tone, give placement and control, and stimulate physical and mental vitality.

He is prepared to offer thorough instruction in the diction of the "singing languages," in which he has made an intensive study of the vowel and consonant values. His wide experience as a concert and recital artist enables him to gain tangible results in coaching and to give to his pupils eminently practical instruction for public appearances.

———♯♯♯———

**Craven**—Carl E. Craven, the tenor, had a four days' engagement in Michigan City, Ind. On Saturday evening he sang for a benefit for Belgium babies, under the management of Mrs. Shaver, and on Sunday, Monday and Tuesday sang duets with Ruth Mills, soprano, and directed community sings under the management of Harriet Oming at the Starland Theater.

EASTLAKE-KEIRNAN

Eleanor Eastlake and Kathryn Keirnan will be heard this season in a most varied group of programs. This summer has been one of arduous work on their part, but the result has been a most gratifying one, as these young artists are able to offer concerts of duets that run the gamut of old period songs, the best of the modern and delightful excerpts from "Butterfly," "Aida" and "Hansel and Gretel." They have spent much thought on the costuming of their operatic scenes and period songs, working out every detail so as to please both eye and ear. The period songs—Irish, French chansons, Old English and American songs of the past—were collected only after much research; some of them dating back to the seventeenth century. They form a program of much individuality, manners, style, customs and expression entering into the well-thought-out detail. Undoubtedly the French group will be one of their best, both Miss Eastlake and Miss Keirnan speaking French fluently and being members of the exclusive Le Cercle Francais.

Working with them all summer has been Helen Campbell, chosen by the duettists from a large group of possible accompanists because of her very sympathetic playing and dependable pianistic support. Many hours of work have accomplished an ensemble of great smoothness—a quality absolutely necessary in concerted work.

Their voices blend beautifully, both having been carefully trained by Mme. Ragna Linne. Backing their musicianly qualities is mentality, broad education afforded by the best of American private schools and world-wide travel. When one has seen the sun rise in nearly every land, speaks the language of several of them, has made an exhaustive study of native music in its own country, one can but expect, with such a backing, only programs of the highest order.

———♯♯♯———

HAZEL EDEN

The career of Hazel Eden reads like one of the Grimm fairy tales. It is the story of a gifted artist who refused to be spoiled by the flattery of friends and to whom success only served as an inspiration for harder work and greater achievement.

Hazel Eden first came into public prominence with the Chicago Opera Company, where, although handicapped by the fact of being an American, she, by dint of sheer merit, forced recognition from Campanini and was freely accorded the credit of being one of his most valued artists. But being "one of," however, was not part of the "Eden creed," so she left the Chicago company to accept the post of leading soprano with the Boston English Opera Company, and it was here her real opportunity came. On the famous forty weeks' tour with that organization she time and again demonstated, by her brilliant voice, by her beauty and by her unusual dramatic sense, that here was an artist such as looms but once in a decade. Offer after offer came to her from the big companies, but Hazel Eden remembered that opera in English gave her her first chance, that it was in this field the world first acknowledged her, and when she was tendered the position of prima donna with the Century English Opera Company she accepted it.

In this organization she has found her big opportunity and Hazel Eden stands today acknowledged a truly fine lyric soprano.


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## THE ANNA BALATKA ACADEMY OF MUSIC AND DRAMATIC ART

This school, which was founded by the late Hans Balatka, for many years a musical power in Chicago, will resume classes in its rooms in the Lyon & Healy Building on September 16.

The faculty list is as follows:

Piano—Anna H. Balatka, Adolph Bartky, Adele Geisce Scheffer, George J. Hochleutner, Agnes Ryan, Albert C. Koeppler, Jean Gordon, Ada E. Brant, H. J. Jacoby, Josephine Hall Schneider, Anna Schneider, Julia Laesser Koeppler, Ida Rentzel, Mildredth J. Dougherty.

Voice—Kurt Donath, Max Bing, Nils Anthony, Jean Wilson, George J. Hochleutner, Anna Parker Saylor, Adele Braudon, Louise Christopher, Marcia Oehler, Adolph Werner.

Violin—Carl B. Hecker, Winifred Townsend, Albert Cook.

Viola—Carl B. Hecker.

Violoncello—Henry Lippel.

Cornet, Trombone, Horn—Albert Cook.

Flute—Fortunato Covone.

Clarinet—Domenico De Caprio.

All other orchestral instruments—Teachers from the Chicago Orchestra.

Mandolin, Guitar, Banjo, Ukulele, Hawaiian Guitar—Katherine Maginn, A. E. Anderson.

Pipe Organ—George J. Hochleutner, Agnes Ryan.

Harp—Louis Franco.

Musical Literature (History of Music)—Anna H. Balatka, Carl B. Hecker.

School of Opera—Kurt Donath.

Harmony, Theory and Orchestration—Carl B. Hecker, George J. Hochleutner, Henry Lippel.

Rhythmical Articulation—Carl B. Hecker, Anna Schneider.

Normal Courses—Anna H. Balatka, Kurt Donath, Carl B. Hecker, Albert Cook.

Public School Music—Albert Cook.

Orchestra, Ensemble Playing—Carl B. Hecker.

Choral Training—Kurt Donath.

Public Speaking, Dramatic Art, Delsarte, Physical Culture—Anna Parker Saylor, Mrs. W. W. Carnes, Anna Rosenthal, Portia Carnes Lane.

Moving Picture Acting—Anna Parker Saylor.

Stage and Ballroom Dancing—Louis Kretlow, Helen Sherwood Johnson, Gertrude Kretlow.

Languages—French, Anna Bachman; Italian, Signor Vetti; English, M. C. Ladd.

## SHERWOOD MUSIC SCHOOL

Miss Anna Tomlinson, who has had full charge of the summer normal classes for the Sherwood Music School in Chicago for the past two seasons, is conducting a normal class this week and next in Minneapolis for the benefit of the teachers doing branch work there.

Miss Tomlinson will supplement the Sherwood Music School work with her own course in hand development, tone and technic with teaching material. She has had very successful classes, both in July and August, at the main school, teaching all day and every day except one. The teachers who attended are unusually enthusiastic about Miss Tomlinson's normal work and eager to begin imparting their new ideas among their own classes.

## MARRIAGE OF HELEN EDITH PETERSON

Announcement is made of the marriage of Miss Helen Edith Peterson, well known contralto, to Mr. R. Summerville Barth of Rochester, N. Y., on August 17. Music News extends heartiest congratulations.

## MARGARETE MATZENAUER IN WAR SERVICE

Mme. Margarete Matzenauer, prima donna contralto for the Metropolitan Opera Company, has added to her already long list of war gifts, both of money and of service, in the following letter:

August 18, 1918.

Mr. Kendall K. Mussey,
War Camp Community Service.

Dear Sir:

I wish to place my services at the disposal of the United States Government through the offices of the War Camp Community Service and shall be happy to assist in any patriotic concerts whenever it may be possible.

Mr. Frank La Forge will be associated with me and I enclose our itinerary so that the proper bookings can be made.

Yours with patriotic greetings,
MARGARETE MATZENAUER.

Ever since the United States entered the war Mme. Matzenauer has been lavish in her work for the enlisted men. She has presented the entire proceeds of her Boston and New York recitals to war charities and has sung many times for the men in service.

The War Camp Community Service has already booked many appearances for Mme. Matzenauer in New England and other sections of the country, and her generous offer will result in at least twenty concerts, with a total of at least 50,000 persons.

That the War Camp Community Service is able to present such a great artistic opportunity to the men in the service, many of whom have never heard great artists from the East, is a striking example of the diversity and value of the work of the service.

Frank La Forge, besides his part in the musical program, has enlisted in the W. C. C. S. speakers' bureau and will tell the public and the uniformed men what the service is doing for their welfare.

Mme. Matzenauer's itinerary is as follows:

October 3—Denver.
October 13—Chicago.
October 21—Rochester.
October 22—Syracuse.
October 24—Philadelphia.
October 28—Utica.
October 29—Detroit.
October 31—Hamilton, Ohio.
November 4—Springfield, Ohio.
November 6—Rockford, Ill.
November 8—Washington, D. C.
November 10—Boston, Mass.
November 19—New York.
November 22—Cleveland, Ohio.
November 25—Chattanooga, Tenn.
November 27—Houston, Tex.
December 3 and 7—Los Angeles.
December 8 and 15—San Francisco.

## WARREN PROCTOR ENGAGED BY CHICAGO OPERA COMPANY

Warren Proctor, the well-known tenor, has been re-engaged for special guest performances by Cleofonte Campanini, general director of the Chicago Opera Company, for next season, and will appear as Don Ottavio in "Don Giovanni," Cassio in "Otello," and also assume the leading tenor role in Massenet's "Griselidis" and in "The Barber of Seville."

This popular young tenor was unable to accept an engagement for the entire season, owing to his numerous concert and recital dates.

**Heymar**—Miss Wally Heymar sends greeting to Music News. She is enjoying hugely a long Chautauqua tour through Illinois, Wisconsin and Minnesota. She will return the middle of September.

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## PUZZLING QUESTIONS REGARDING MUSIC ANSWERED

[Letters addressed to this department will be answered by Mary Bower, B. M., who has made an exhaustive study not only of piano playing but also of music, and both the psychology of music and the psychology of teaching.]

♮ ♮ ♮

Question. I am a commercial artist; I do my work in a studio, where a part of the time each day I can hear an orchestra playing. I have thought that what they play greatly influences my work. Is this due to my imagination, or can you tell me of similar incidents?—B. W. S.

Answer. In the Chicago Public Library I found on record a scientific experiment tried by scientific men, as follows:

"With the thumb and finger grip, the greatest pressure I can exert during silence is eight pounds; when someone plays the giant's motive from the 'Rheingold' my grip shows eight and three-fourths pounds. The slumber motive from the 'Walkure' reduces the power to seven and one-half pounds."

Pitch, it has been proven, has an effect on the greatest strength of grip. The effect of martial music is well known. The "Marseillaise" was a force in the French Revolution. In the Ravenswood Citizen recently I found the following lines: "Singing makes the daily work easier of accomplishment. Sailors were among the first to recognize this, and they sang as they stored away their cargo, keeping time with the music as they pulled on rope or windlass, changing to presto when the work demanded it."

♮ ♮ ♮

Q. Could the study of music have a prenatal influence on the disposition of a child?—L. M. B.

A. Among my own pupils was a lady who took piano lessons and practiced them until three days before her little girl was born. She called the little girl Mary, but she is of such an unusually happy disposition that the name has been changed to Sunshine. She is now four years old, and within the last few months has sung little songs in public a number of times. Thought was given as to the nature of the music given little Sunshine's mother to practice.

♮ ♮ ♮

Q. I have taken lessons and I have practiced faithfully, and every time I play for anyone I realize the listeners think my practicing and taking of lessons have been in vain. Would it, do you think, be more sensible to give it up?—L. F.

A. There never was a cause worth struggling for that was not purified and developed by every rebuff it got.

Find out why you cannot play in an interesting manner; what it is that your music lacks, and take up the technical points later. I one time heard two pupils play at an examination given by several teachers; one was a boy about sixteen, who had studied at least two years with the same teacher. He did not like the composition he was playing and had been taught by a narrow-minded teacher, who was pleased to say she "had never studied outside of one certain institution." She had made a terrible exertion to teach the boy to play notes, notes, and then notes, correctly, and it was torture to listen to him. The other pupil was a girl about the same age, who played the same composition. It was terrible indeed, the number of technical mistakes she made and the interpretation she gave this composition, but she thoroughly enjoyed playing it and no one could help listening. Any thoughtful teacher could see great possibilities in this girl. She had been a pupil of the teacher present at this examination only a very few months and she had not been discouraged by her. Three months later I heard her play this composition again, and the improvement was very marked. But the boy was just where he was three months before. No one wants to hear him play.

### RALPH MICHAELIS

Mr. Ralph Michaelis, artist and teacher of violin, will after September 1 be found in the Jennette Loudon studios at 614 Fine Arts building.

Mr. Michaelis is also opening a studio on the South Side at 2638 East 75th street, where he has a large following of devoted and interesting students.

**Schumann-Heink**—Mme. Schumann-Heink is shortly to sing for "the boys" at the Great Lakes Naval Training Station.

**Burton**—Arthur Burton, Baritone, has returned to the city and will this week resume his studies at 618 Fine Arts building.

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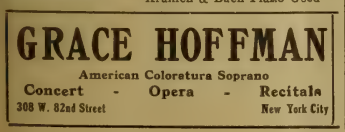

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## CARRIE LOUISE DUNNING

Unobtrusively, each August, Carrie Louise Dunning slips into Chicago and, in some out-of-the-way, but always comfortable and quiet place, she meets those who have arranged to study her method at first hand, and for five weeks devotes herself unreservedly to their interest.

And, in spite of the fact that there is no blare of trumpets and no sensational announcements, Mrs. Dunning, year after year, draws large classes of the most serious-minded musicians in the country, and each member of each class goes away to extol the virtues of the system and to advise every acquaintance to take the course the "next summer."

CARRIE LOUISE DUNNING

Mrs. Dunning lives in New York and does some winter class teaching there, and in the early summer of each year goes to Portland, Ore., where she owns a beautiful place and where her prestige is something remarkable.

Every college and university on the Pacific Coast demands a teacher of the Dunning System, and it has become impossible to supply as many as are asked for.

This year Mrs. Dunning has had her hands and her heart full of personal matters, for she has twin sons who are twenty-eight years of age and at the moment they are both in the war in France, one being major of a motor truck division and the other captain of a tank brigade.

Nevertheless, Mrs. Dunning came to Chicago as usual and has just finished a very successful term of five weeks at the Christ Church in Woodlawn.

There were pupils from Chicago, Virginia, Ohio, Tennessee, Oklahoma and other points.

On last Thursday morning it was my good fortune to be present at a session where one of the young women of the class was acting as a practice teacher and, assuming that all the other young ladies were little girls, gave them the lesson of the Key Circle as it has been developed and perfected by Mrs. Dunning.

This brainy teacher never allows any idea of "pouring into pupils" to develop among her teachers, but always insists that true pedagogy consists of the art of "drawing out" of the pupils their innate possibilities.

Thus she allows each pupil to "discover" for himself all truth and, giving merely basic principles, she insists upon and encourages the pupils to build all around these principles.

The Key Circle as taught by the practice teacher on Thursday morning proved to be the most logical thing this writer has ever seen and, unquestionably, in a class of children it would result in the fact that after a very few lessons each would know every major and minor key and scale perfectly, and that any one of them would become as easy and familiar as any other, simply because each pupil would have the basic principle in his mind, whence all were evolved.

The Dunning apparatus is simplicity itself, but it is absolutely convincing in its usage and in the results obtained.

Mrs. Dunning believes that all pupils should handle the facts—feel them, as it were—and therefore she gives them articles to hold in their hands and to work with in the developing and proving of all principles. Then, she believes equally in visualizing everything and,

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*To Our Readers:—*

Maud Powell will be in the very territory covered by this magazine. That she is an American whose position is unquestioned is known to the world and need not be retold here. What is more to the point is the fact that her terms are set with reason, insuring a profit to any local manager or music club. Her advertising equipment is unsurpassed.

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therefore, every fact is presented and proven on the blackboard.

And then, as a natural sequence, everything is taken right to the piano, with the result that each fact is thus driven home through the senses of feeling, seeing and hearing, and thus become a part of the child himself.

Class work is the only proper teaching, according to Mrs. Dunning, and she believes that everyone, young and old, is stimulated and invigorated by contact with fellow students who are doing the identical work that he is.

Few women have ever made so exhaustive a study of piano playing as has this bright-eyed and rapid-spoken Mrs. Dunning, and she is a firm believer in the Leschetizky method of piano techinc.

Not, however, the usual stunts which are called "Leschetizky" by the rank and file of teachers, but the real development of a piano playing apparatus as shown and developed by Leschetizky himself in many years of study with that great master.

And every class lesson given by Mrs. Dunning or any of her assistants includes a liberal amount of time spent upon actual development of piano playing.

Thus, not alone do the Dunning pupils gain real musicianship, including the most intimate understanding of scales, modulations, melodies, transpositions, ear training and a hundred other details of musical development, but also, they emerge from the Dunning classes with a thoroughly developed piano hand.

It is fascinating to watch Mrs. Dunning supervise a teachers' class such as that of last Thursday, for she is so logical, so clear-cut and so altogether (but pleasantly) insistent upon thoroughness and scholarliness.

But it is much more fascinating to talk to her afterwards and to get her more intimate ideas of music in general and her thought and feeling about the work with children in particular.

An absolute believer in the value and the influence of music and an enthusiast in the thought that the greatest possibilities in the world lie in the child brain, she has evolved a system which she knows to be correct and logical, and she is enthusiastic to the full in promulgating her theories.

One of the notable things about her work is the fact that she has been able to draw about her such a wonderfully fine class of associate teachers, and the fidelity of this class is something for further remark.

A notable example of this is Mrs. Harriet Bacon MacDonald, the Chicago representative of the system, who is a fine musician and a great accompanist per se, but who also is a Dunning enthusiast and whose demonstrations of that method have several times been spoken of in Music News as events of transcendent interest.

C. E. W.

\#\#\#

## WHITNEY TEW

On page 8 of the last issue of Music News there appeared a very remarkable article on "Various Vocal Vagaries," which was not properly accredited to its author.

The picture of Herbert Whitney Tew accompanying the article was, perhaps, sufficient index to most readers to show that he was the author of it, but his name should also have been added specifically at the end.

\#\#\#

**Bollman**—Maude Fenlon Bollman, soprano, announces the opening of her new studio at the Nelson Hotel in Rockford, Ill., early this month.

## HAZEL DELL NEFF

Hazel Dell Neff, soprano, holding one of the finest church positions in Pittsburgh,

HAZEL DELL NEFF

sang at Kenwood Evangelical Church in Chicago last Sunday.

Miss Neff also appeared while here at the Great Lakes Naval Training Station and scored a great success in Mendelssohn's "Hear Ye, Israel."

# *Music at RAVINIA PARK*

**Friday Afternoon**

Friday afternoon closed one of the most brilliant seasons of Student-Artist concerts ever given at Ravinia.

Through the conscientious efforts of the Committee who selected the various soloists, the results have been entirely satisfying from beginning to end. All of the young artists have been admirably fitted and well prepared for the appearance.

Just here it is no more than fitting to tender a word of gratitude to Mrs. J. H. Bullen of Glencoe (a niece of Dr. George T. Root), whose untiring enthusiasm and work have made these concerts possible. For besides notifying and holding communication with dozens of applicants, she has heard each of them on trial, and together with the other members of her committee has in every case attempted to make the most just decision possible. She says this has often been very difficult as so many of the applicants proved equally worthy of choice. Besides this she has made all the arrangements with each soloist in connection with the actual date of appearance and the information to appear each week in the printed circulars with the regular programs. It is a summer's work of which Mrs. Bullen may well be proud, and this is the second season in which she has served in this capacity.

The soloists on Friday afternoon were Mrs. Winifred Cass Vail, soprano, and Miss Blanche Bonn, pianiste. Mrs. Vail was a pupil of Marion Mason Peter until 1916, since which time she has been studying at the Chicago Musical College. She sang a group of three songs, "Il est doux, il est bon" (Massenet), and two songs of Cadman, "Thou Radiant Ocean" and "The Fount of Bimini." Mrs. Vail's voice appeared to best advantage in the Cadman songs, the first seeming a trifle too ambitious for her. On the whole, however, her voice was pleasing and possessed dramatic quality. She was accompanied admirably by Miss Priscilla Carver.

Miss Bonn, who presents an extraordinarily youthful appearance on the stage in view of her wide experience, is an American Conservatory product. She holds an organ position in the city, is an admirable accompanist, and has a large teaching class on the South side. Her performance of the Grieg A minor Concerto was noteworthy. In it she disclosed a dash and vigor which was remarkable and her whole interpretation was thoroughly fearless, as if she knew what she was about from beginning to end.

The orchestra concluded the program with the overture to "The Secret of Susanne," two Borowski trifles for string orchestra and "Slavonic Dance" (Dvorak).

MARY CARVER WILLIAMS.

# The Elderly Person

Somebody has written a group of verses about "passing on" to others any particular pleasure or benefits that you have enjoyed; that, instead of saying "thank you" too often to the donor of the pleasure, you add to the goodness of the deed itself and make it press down and run over, if you repeat it, in some measure, for the pleasure of others. One of the best things to so pass on are the good stories, or what you think are good stories. Stories are so much in their telling that no one can be sure his yarn is "good" until he hears the laugh come. And there is always a danger that from out the hilarity, if it ensues, will sound the dry comment, "That always was a good story." But, braving such dangers, the Elderly Person opens his pack herewith. They rather run to the musical:

At a church, on Lincoln's birthday, the service list revealed that either the parson or the printer was determined to be up to date. This church has several choirs, and on those occasions when all of these sing they are spoken of and set down as "The United Choirs." But this is what stared up from the page:

"Anthem, 'From Egypt's Bondage Came the United States.'"

As Elihu Root has just been telling the country that the problem of our bondsmen from Africa was far from solved, there might be something prophetic in the statement.

♮ ♮ ♮

In a recent choir experience a young chap was admitted to a chorus. His voice was not his largest asset. He was always so slicked up that one wanted to quote the song about being all dressed up and no place to go. One Sunday morning he presented himself, immaculate, but the director met him, whispered to him, and he did not participate in the singing. Asked why he was not in place, he replied:

"The director said that that was a difficult anthem and I wouldn't be needed!"

♮ ♮ ♮

At a concert a youth who was new on the job (it goes without saying) undertook to raise the lid of the grand piano. He tried it in front and then at the rear, and then one of the orchestra men told him to try the side. When he got the lid up he tried to persuade it to stand alone—which it wouldn't. With another suggestion he found the supporting rod, hesitatingly placed it and then cautiously let loose of the lid to test the efficiency. It wobbled some, and so he supported the lid until he got to the rear of the piano, where he searched hard for another supporter until relieved by the friendly orchestra player. He came then to the front, carefully raised the music rack upright, turned the chair sideways so that the pianist could face the audience instead of the piano, and retired—successfully!

♮ ♮ ♮

One man behind the counter of a music store has a sense of humor to lubricate the daily grind. Of course he is taken into the confidence of some of those who do not know this. Therefore a woman was rather startled one day at a reply she received. She confided that she had a wedding musical service to arrange. That, of course, she was supplied by "Lohengrin" with the prelude, and Mendelssohn had a fast hold upon the retiring couple, but an anthem was also required and she could think of nothing appropriate. But Murphy knew, all right, and suggested "Taste and See."

He is the same chap who was ready for the funeral anthem. He said if the person to be buried was of average standing the exactly right thing was "Let the Lower Lights Be Burning."

♮ ♮ ♮

Did you ever get mixed up on twins who looked alike as two peas? The Elderly Person went down the aisle and clapped the shoulder of a baldheaded man in an aisle seat, saying familiarly, "Hello! how are things?" There was only a half-hearted response. The next concert, as he passed the same head in the same seat, the Elderly Person clapped his cap on the bald pate, saying, argumentatively: "Why don't you speak politely to me?" "Because I don't know you," was the tart reply. "You think I am my brother." Apologies. But who ever heard before of twins both being bald-

**Alma Peterson**

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headed in the same way and of the same town?

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Which recalls the little girls who looked so much alike that here's what happened:

"Mother told Susie to wash the dishes. Susie's my twin sister. She don't like to wash dishes, and she broke a plate. Mother heard the noise and Susie ran. But I was there. Then she punished me till she found out I was Nellie. She felt so badly about the mistake that she went to her purse to get a nickel to give to me. But Susie was back by that time and mother gave the nickel to her!"

♮ ♮ ♮

Down at one end of the table at a monthly dinner of the Organists' Guild there were some mighty shouts of laughter, and the fun came about in this way:

The stories one young fellow had been telling were so pat that when he began another one with special eagerness and excitement the Elderly Person suspended other operations and became intensely interested. Said the story teller:

"I had a remarkable experience the other day. With a friend, a good baritone, we boarded a train to a nearby town where we were booked for a recital together. Finding the regular coaches crowded, we went into the smoking car, and Frank lighted that bulldog pipe of his and curled up for a period of oblivion while the train performed its mission. But in a few minutes a woman entered the car, deposited her dog and bundles in two seats and proceeded to make herself at home."

"But it was the smoker," interrupted the Elderly Person.

"Didn't she know any better than that?" said the canonic musical director in his quick, impulsive way.

"We wondered at her action," went on the narrator, smilingly, "but men don't dip into such things in real life, you know. They only make such palpably irrelevant remarks, indignantly, when a fellow is spinning a yarn and thus interrupt his steady flow of well-chosen language. She probably found the other cars full-up as we did. Anyhow, she adjusted herself all comfy. She was quite personable, by the way. All at once she began to sniff and presently turned to Frank, my friend, and said, shortly: 'Will you be good enough not to smoke in this car?' 'But it is the smoking car,' he answered, hotly. 'The car isn't smoking, but you are,' snapped back the reply. 'If you don't like smoke, go into the other coach,' was the answering fire. 'I don't want to go into the other coach. I want to ride in this one, and intend to. If you don't quit smoking I will complain to the conductor.' The brakeman happening along, she complained to him, but he answered that the gentleman was privileged to smoke in that car. Encouraged by his attitude, two traveling men also lighted up cigars, and she went through the same arguments with them. Finally the conductor was appealed to, but he replied that the coach was furnished for those who wished to smoke, and if she did not like the surroundings she must go to another car. As soon as he gave forth this dictum she took the reins of law into her own hands—went to Frank, jerked the pipe from his mouth and threw it out of the window."

"The nerve!" muttered the Elderly Person.

"Women are the only creatures who attempt such things," said the unmarried canon. "She must have been a queer sort. What did he do?"

"He was equal to it, for he pounced on her dog quick as a flash and heaved it, yelping, out-o-window! Then ensued a thunderous war of words such as I never heard before or expect to hear again. They even got the brakeman and conductor tangled up in it, and comparative quiet came only by an agreement to stop at the next station and hire a man to go back and get the dog and pipe—complete or in fragments—damages to be paid for the article most injured. They got off at the station, continuing the quarrel acrimoniously, and we were glad to be rid of the racket. Just as they reached the telegraph office, where they proposed to wire for a search at the other end, one of the traveling men said: 'Well, look what's coming down the track! What do you know about that?'" (Pause.)

"What was it?" said the Elderly Person, all agog with interest.

"Had the dog hung on to one of the cars?" ventured the canon.

"No. But the dog was walking down the track, composedly and enjoyably smoking the pipe," said that sinner of an organist.

Kind of mean to pass that on, not?

THE ELDERLY PERSON.

♯♯♯

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## ANN ARBOR, MICH.

The Ann Arbor Concert Series has just announced an unusually attractive list of artists for the coming year.

Enrico Caruso, the greatest tenor of all time, will open the course Saturday evening, October 19, in a song recital. Hill Auditorium has been the scene of many brilliant musical entertainments, for practically all of the world's great artists have been heard there. Caruso's coming, however, is expected to eclipse all previous attractions, and at this early date orders for tickets are pouring into the office of the University School of Music from all parts of the country. The fact that the concert occurs on the evening of the day of the annual M. A. C.-Michigan football game is of special interest to friends and alumni of the two great state institutions, who are delighted at the opportunity of witnessing both events.

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On Monday evening, November 18, Anna Case, the renowned American operatic and concert artist, will appear in recital. She has distinguished herself as a shining light among the Metropolitan Opera's many stars, and her splendid artistry has won for her a host of enthusiastic admirers. The fact that her abilities have been so substantially recognized, in competition, as it were, with the greatest of foreign talent, reflects great credit upon American artistry and is a refutation of the charge that America demands and will bow only to foreign-made music.

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Monday evening, December 16, Leopold Godowsky, the famous Russian pianist, will make his Ann Arbor debut. He is one of the few great piano virtuosi who have not been heard in this series. Born in Russia, in his early career he appeared in concert and held many important musical positions in continental cities. In 1885 he was first heard in America, where he was heralded as one of the greatest. Since then he has toured the country several times and has made it his home. He is referred to as "the most American of foreign artists." His playing is brilliant, virile and appealing and possesses that artistry which can be apparent only in maturity. Aside from his brilliancy as a performer, he has made a substantial reputation as a composer and writer on musical subjects.

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Tuesday evening, January 21, Joseph Bonnet, the distinguished French organist, will make his second appearance in Ann Arbor. His triumph as a festival artist last May was so pronounced that his immediate re-engagement for a second appearance before his return to France was necessary to satisfy the insistent demands of Ann Arbor concert patrons. His absolute command of the varied artistic resources of the "king of instruments" portrays musicianship of the highest order and affords a rare treat not only for those who are lovers of organ music especially but for the general public as well, for under his magic touch the great instrument seems almost human in its responses.

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On Tuesday, February 18, Toscha Seidel, the latest of Auer's violin sensations, will appear in the final pre-festival concert. Like Heifetz, his artistry is flawless, but, unlike his renowned colleague, he shows the results of great and conscientious effort in his attainments. The Boston Transcript has aptly illustrated the different processes of these two remarkable young men by the phrase that "Heifetz plays like an angel," whereas "Seidel plays like a devil." In other words, the great perfection which is attained by the one with almost uncanny ease and apparently without effort is secured by the other as the result of conscientious and dogged persistence, a quality which wins and strengthens the bond of sympathy between performer and listener.

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A preliminary announcement, giving details regarding the schedule of prices for the series and the conditions under which tickets may be secured, is now in press and will be distributed in a very few days.

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At this early date it is impossible to make specific announcement regarding the Annual Festival other than it will be given about the middle of May and will follow the same general lines as usual. In addition to orchestra, choruses and organ, a list of superior artists, both instrumental and vocal, comparable with those announced for the pre-festival series will be engaged.

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## HAROLD B. MARYOTT

Harold B. Maryott, director of the Department of Public School Music in the Chicago Musical College, is deeply interested in the study of descriptive astronomy. He has spent a part of his vacation this summer in preparing a lecture on the subject and in making a collection of stereopticon slides, with the idea of contributing something of interest to the men in the various camps near Chicago. This illustrated lecture was given at the Y. M. C. A. headquarters at Great Lakes Naval Training Station on August 27 and will be repeated at Paul Jones Hall on Monday evening, September 9. On Tuesday, Wednesday and Thursday evenings of that week Mr. Maryott will lecture at Camp Custer, Battle Creek, Mich. It was expected that the lecture would be given at Camp Grant, but the recent rapid movement of troops there has interrupted the educational work of the Y. M. C. A.

During August Mr. and Mrs. Maryott spent two weeks at Lake Geneva and visited the Yerkes Observatory, where they secured some stereopticon slides made from photographs taken through the great telescope, the largest of its kind in the world. During their stay at Lake Geneva Mr. and Mrs. Maryott were entertained one delightful evening at the summer home of Albert Cotsworth, alias the Elderly Person.

♯ ♯ ♯

**Papert**—Frances Papert, mezzo-contralto, was special soloist at the Ravenswood Congregational Church last Sunday evening.

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# Music in New York

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### The American Society of Singers

Those who believe that war has been detimental to musical life in America will ave to throw away that impression when hey read the announcements of the various nusical organizations for the next season. Music knows no obstacles. Whether in joyul times or hours of distress, it has been he most potent tonic for furthering our ivilization.

The metropolis opened its musical season s early as Labor Day, September 2, with he San Carlo Opera Company, to be folowed shortly by the American Society of Singers, whose aim is to present opera omique for several weeks. It is a most audable enterprise, especially now; but, as said, music patrons—music lovers—do not mind the obstacles. On the contrary, they eem to derive more pleasure when times re not just as one would desire. The perormances will be given at the Park Theaer, on Columbus Circle; and it may be dded that this house is not located in the eart of Broadway, where all entertainments are condensed. It may be that this ocation is a bit away from the "atmosphere," but he who seeks pleasure will go arther than that.

Last year's performances at the Lyceum Theater, on Forty-fifth street, were successful from an artistic point of view. This ear the artistic contingent has been trengthened, while the adminstration has liminated the pro-Germans.

This organization should be permanent, nd to this end the public must give its suport. Opera comique is one of the most ducational and most entertaining of all ie amusements. It surpasses grand opera n the educational line, for the stories of ie opera comique depict the costumes, habs, faults and fancies of the past, while ney are also quite applicable to our present ociety. The music of the opera comique t times surpasses in beauty that of grand pera.

We have nothing but words of praise for Messrs. Bispham, Witherspoon and William Vade Hinshaw for the furthering of an ntertainment which has been sadly neglectd in the past. The writer will endeavor to eview all the performances in due time.

Supplementary to the above subject, it ill be necessary to add other important points concerning the coming season and its artists. The officers of the organization are: William Wade Hinshaw, David Bispham, Charles Triller, George Hamlin and Herbert Witherspoon. The artists who will take part in the performances as interpreters are supposed to appear gratuitously, but they will benefit by certain sums should the enterprise, which is co-operative, be a success. Those who have offered to appear are: Maggie Teyte, Edith Mason, Marguerite Sylva, Bianca Saroya, Lucy Gates, Yvonne de Treville, Kathleen Howard, Dora de Phillippe, Riccardo Martin, George Hamlin, Herbert Witherspoon and Henri Scott. More artists will join, and their names will be printed before the season opens on September 23 at the Park Theater.

If the plans of the society are carried out, the following works will be presented: "Bianca," the prize opera by Henry Hadley; "Mignon" (Ambrose Thomas), "Fra Diavolo" (Auber), "Le Jongleur de Notre Dame" (Massenet), "Carmen," "La Navarraise" (Massenet), "Les Dragons des Villar" (Planquette), "La Fille du Regiment" (Donizetti), "Tales of Hoffman" (Offenbach), "The Chimes of Normandy" (Planquette) and "The Impresario" (Mozart).

♮ ♮ ♮

### John McCormack, Anna Fitziu and Amato Sing for the Police Carnival

More than 200,000 New Yorkers participated in the second day of the Police Carnival on Saturday, August 31—perhaps because of the appearance on the musical program of John McCormack, Anna Fitziu and Pasquale Amato. Besides these artists, Enrico Caruso also sang, and Nahan Franko, now a police captain, conducted the orchestra. Aeroplane exercises, games and other attractions were programmed. In the audience some soldiers, returned from France, watched with interest the great offerings.

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### The Pittsfield Festival

Under the leadership of Mrs. F. S. Coolidge of Pittsfield, Mass., a chamber festival will take place on September 16, 17 and 18. The Berkshire Quartet, of which Hugo Kortschak is first violinist, will offer the musical program. The festival will take place at the Berkshire Music Temple of that city.

### Children's Twilight Concerts by Young Men's Christian Association

The National War Work Council of the Young Men's Christian Association is contemplating a series of five weekly Children's Twilight Concerts, to include community singing for the young folks and also solo features by prominent vocal and instrumental artists. The first public hearing of the series was on August 22 at the gymnasium of the Columbia University. Five weeks in succession will be consumed by these concerts, under the auspices of the Y. M. C. A. Song Leaders' Training School. It is unnecessary to add that this enterprise is philanthropic and requires no admission fee to lovers of music. The community singing will be led by Robert Laurence. Among the new lights for the furthering of music is Ellmer Zoller, pianist-accompanist. The Training School for Community Singing is aiming to promote leaders who will entertain our boys overseas, a work which is most laudable.

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### MILON R. HARRIS

Milon R. Harris, who has been conducting Music Institutes through the summer, is this week in Columbia City, Ind., for his final Institute of the season. He writes of the success of his work as follows:

"While at Greensburg and Shelbyville, Ind., I conducted a 'Community Sing' in the park, having 100 soldiers with me as leaders, and an audience chorus of 2,500 people, also my choir will sing next Sunday in first service since June, at Calvary Presbyterian church.

♮ ♮ ♮

"My Institutes are full of interest, enthusiasm and patriotism. At Rockford, Ill., particularly was the interest in music most earnest. Five hundred teachers and visitors sang the 'Star Spangled Banner' most thrillingly and beautifully. I shall open my fall term at the studio, 929 Kimball Hall, Monday, September 9th. Prospects are good for the first term. Yours,

"M. R. HARRIS."

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**Williams**—Dr. Carver Williams, who has returned to the city after a successful Chautauqua tour, will resume his teaching at the Cosmopolitan School of Music, of which he is president, and also his position at the Kenwood Evangelical Church, where he is bass soloist.


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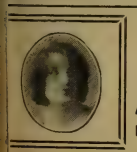

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# THEATERS

## EMPRESS THEATER

A very handsome, as well as spacious theater is the Empress at Sixty-second and Halsted Streets, and it has a big clientele which it is endeavoring to supply with an attractive grade of vaudeville.

The bill witnessed the other evening was notable only in two respects, the first being an exhibition of the myriaphone, a very unusual and distinctly pleasing musical instrument, and the second, and by far the best act of the bill, was Jane English in "Songs of Yesterday."

This writer dubbed Mrs. English "The Chicago Jenny Lind" a year or so ago, for the very definite reason that her voice is such that she sings with absolute ease and great effect the entire repertoire of the famous Jenny.

But, at her appearance at the Empress, she disclosed another resemblance, and that was in the matter of costume.

In hoops and a befrilled gown, with her beautiful black hair combed closely to her head and in the decolette of the old mode, she was exactly the counterpart of Jenny Lind as we have seen the famed songstress pictured in old magazines and old collections of theatrical and operatic pictures.

Seated on a couch, singing "In the Gloaming," with an imitation moonlight drifting over her, Mrs. English presented a picture which will linger in memory and her vocalization of the fine old song was no less attractive.

Of course, Mrs. English gave also "Lo, Here the Gentle Lark," in which she discloses exquisite coloratura qualities, and she sang further several other old songs, ranging through many moods and considerable color, but, after all, the picture that remains and the moment which will make this singer famous in vaudeville circles is that when, posing on the divan, she sings "In the Gloaming."

Ethel Rice is responsible for this booking at the Empress, and with it she has clearly proven that the public likes good music, and the better it is presented the better they like it.

Congratulations go to Mrs. English and Mrs. Rice, no less than to the Empress itself, and the engagement at this house will be but the forerunner of many others for "Songs of Yesterday" as given by Jane English.

ALLEN YORK.

###

## GREAT NORTHERN HIPPODROME

At the Great Northern Hippodrome last week Saida Ballantine presented a quartet of well-known concert singers, who modestly masqueraded under the nondescript title of the Artists' Quartet. From their first entrance the followers of the second-rate variety were impressed with the absolute poise and adaptability which these artists sported. The names all count for something in Chicago's music circles. The soprano, Ethel Tamminga, has gained great prominence among the younger set for her finished performances of "The Secret of Suzanne" at the Blackstone Theater. The contralto, Ruth Simmons, is not only a singer, but an accompanist of the first water, and has appeared as soloist with the Apollo Club. The tenor, Stuart Dykema, appeared last season with the Boston English Opera

Company at the Strand, and the baritone, John Rankl, has lent his voice as soloist with all the leading local singing societies and is this week singing at the American Composers' Convention at Lockport.

Their repertoire was chosen to appeal to the music lovers and to those who do not appreciate the finer things in life, opening with the quartet from "Rigoletto," followed by the old faithful sextet from "Lucia," then the southern folk song, "Kentucky Babe" (Geibel), closing with songs the boys throughout the training camps sing after their day's duties are done, "Pack Up Your Troubles" and a patriotic version of "Long, Long Trail."

The operatic excerpts were smoothly rendered, save in Mr. Dykema's case. He was badly off key and constantly made it very difficult for his associates to give a good account of themselves. In the southern melody he regained his customary voice, and for the balance of the turn was excellent. The welcome accorded these young artists was remarkable, and no vaudeville manager would err in booking this unusual act.

The players, who change their bill weekly, indulged in the best farce of the engagement—"Her Own Money"—and again did the company, Misses Phillips, Smith, Boland and Walters, assisted by Messrs. Ellis-ton, Taylor and Kauser, demonstrate that they are popular with the Hippodrome clientele. The balance of the bill was decidedly cheap and inferior. ALLEN YORK.

———♯♯♯———

## PRINCESS THEATER

Margaret Illington, she of the ailing larnyx, the hay fever and the catarrhal school of actresses, has this season come forth in a new play to this western metropolis that affords her ample opportunity to emote through three distinct characters, aside from the modest maid she originally portrays. Every actress more or less dreams of "the" part, and the role of Gina would seem an ideal one for any actress that can encompass the demands of the manuscript. A great many of them, however, are misguided in their ambition. Miss Illington is not. She is of the material from which great dramatic moments are made.

The creator of the part was Marjorie Rambeau (she originated more Broadway heroines than any other New York actress in the short time she has shone on the Great White Way), who came unknown and unheralded from out of the west with her actor-husband, Willard Mack, and captured the wily Manhattanites. Then Jane Grey tried her hand at the crystal-gazing heroine, and now we have Miss Illington as the girl who hesitates between duty, love and ambition before she decides as to which road to travel.

Shakespeare said, "The play's the thing," but we wonder if this applies to this particular instance. Not having seen her predecessors, it would be difficult to say how she measures up to their idea of the tearful, emotional Gina, but it is a safe wager that she suffers none in comparison. Therefore, judging the play's value and the share that Miss Illington takes in making it "relishable," it is quite safe to say that the play to get across needs Miss Illington's personality and actress ability just as much as Miss Illington needs "The Eyes of Youth" to register another success in her book of "memories," for hardly in the course of an evening's entertainment is an actress called upon to delineate three characters of so great a variety, the attainment of which will argue well as to her versatility.

First, we discover her living with her father, brother and younger sister in a small town near New York City, loved by three men, all of whom wish to marry her. These we will label, "Rich Man," "Poor Man" and "Wise Man."

To further add to the complications, she has a very remarkable voice that prompts the Impresario Salvo to offer her an engagement at his opera house. The call of "Ambition" is strong, yet Gina hesitates, for her father has told her she must choose marriage (a moneyed one) to help him out of his difficulty.

"Poor Man's" hold is strong, yet "Rich Man" is not far behind in the running, closely followed by "Wise Man." As the dubious Gina sits alone, pondering, from out the night comes a Yogi, worn and hungry. After he is refreshed, seeing that she is in trouble, he offers to help her, but she declines, saying the only help lies in being able to penetrate the invisible curtain of the future, whereupon, from the bag he carries, the Hindu takes a crystal ball, in whose magic rainbow circumference lies the power to project the gazer's life in three directions five years hence. Or in other words, he points out that through the medium of the crystal ball, and the belief and workings of the mind, the panorama of the gazer's life is paraded as in a vision. Struck by the Yogi's story, she concentrates till we see her as a schoolmistress, a wretched object of humanity plodding along, subject to the jeers and jests of her pupils, her sister and the dupe of the "Wise Man," who is playing with her love, only to be secretly betrothed to her sister. This is the pathway of "Duty." Next we have her gazing toward "Ambition." The scene changes from the morbid schoolroom to the dressing room of a successful opera star—the lady with many lovers, who bow to her many temperaments and shower her with gowns and costly baubles. Gina enters a little late, a little the worse for wear, and in a capricious moment refuses to sing. Entreaties are in vain. "Cancel the show," she insolently advises the incensed manager. Instead he cancels her contract, and when Salvo upbraids her in the presence of her brother we have the crucial moment of the play, great in its dramatic onrush, superbly written, sanely acted and excellently culminated, that sends its message deep into the hearts of the hearers. Next Gina is seen as the wife of "Rich Man," who has trapped her in a room with an unknown man (a charge she is innocent of) to obtain a divorce and drags the poor woman through relentless prosecution of a fiendish divorce trial, till in the next scene we see her a woman broken in spirit and health and the victim of the habit (not a pleasant scene, yet realistic in content). And now that Gina has seen the three roads, she reverts to "Poor Man" and the curtain descends on the inevitable "clinch."

Sterling performers are engaged for the Chicago company. Among the most talented is Robert Williams as the brother. This young man's idea of emotional values is keen and to the point. He is a valuable member of the trio in the "big scene."

Edward Durand is the other angle and


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makes the impresario a living, lifelike characterization. The three suitors were Leonard Ide, Roy Gordon and Judson Langill, while Macey Harlam is much at home in the role that Pedro de Corba originated, "The Yogi." The types in the courtroom scene and the children in the schoolroom were well chosen. In short, it looks as though "The Eyes of Youth" would easily establish a record run at the Princess.

ALLEN YORK.

### ORCHESTRA HALL

For the final week of the Paramount-Artcraft season at Orchestra Hall an unusually excellent cinema program holds forth. "The Hun Within," featuring Dorothy Gish and George Fawcett and employing the major part of the cast used in "Hearts of the World" and "The Great Love," is a story based on the present European hostilities. Pictured under the eagle eye of D. W. Griffith, and incidentally one of the best things he has done, no doubt this feature will enjoy popularity as long as the great war lasts, in spite of the unpretentious way in which it is projected, for not a battle scene is employed to bring home the sermon of "The Hun Within."

The story concerns a man born in Germany, who comes to America when a young man, makes his fortune and becomes an American citizen.

His son (Charles Gerard) falls in love with the girl from across the street (Dorothy Gish), who is also beloved by another simon-pure American boy (Douglas McLean). Time passes and the young men think seriously of a future life. Karl goes back to the fatherland to complete his studies in chemistry. He spends three years there, in the meantime absorbing the spirit of German patriotism, while Frank joins the Secret Service. The great war breaks out on the eve of Karl's return home, and while seated around the table merrymaking, the news filters through the open windows, carried there by the gusto of the newsboys' voices.

Opinions differ, and while Karl is betrothed to Beth, he allies himself with the Hun spy system, meeting secretly and planning dastardly deeds. When it is revealed that the son is not loyal to the land of his birth it nearly breaks the old father's heart, and the girl denounces him as a traitor.

In the meantime Uncle Sam has his men on the track of the traitors, and Frank is sent to hunt down the band of criminals. He tracks them to their lair, where they are planning to place a time-fuse bomb on one of our transports. This they accomplish by the aid of a Hun spy in the guise of a jackie.

Powerful suspense-interest is sustained in this scene. You see our soldiers in their bunks, happy over the opportunity to help in the big cause, and it seems almost a certainty that they will be blown to pieces as the clocks creeps around to 12 and no help at hand. The plot is frustrated with a second to spare; in fact, so close is the margin that it does go off just the moment it is cast overboard.

The Secret Service agent rounds up the criminals and then presents himself to the girl, and they decide to do the "I do—I do."

George Fawcett as the father was splendid, especially in the scene with his son, when he discovers his disloyalty. The father knocks the son down, and the boy shoots the father, wounding him.

Dorothy Gish was girlish and properly dramatic and played her role probably as well as any ingenue known to screen fame. Douglas McLean was good as the lover, and Charles Gerard was excellent as the son.

Fatty Arbuckle in "The Cook" was just the medium to send the audience home in a cheerful frame of mind.

Altogether the movie season at Orchestra Hall has been a profitable one and one that was built up to a standard and not down to a price.

ALLEN YORK.

---

**Williamson**—Gavin Williamson played accompaniments for Hazel Dell Neff recently to her very great satisfaction.


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Frederick Donaghey in the Chicago Tribune: Another novelty was "Land of Mine" . . . went over with a smash. The men in the cantonments and the navy schools will soon be singing it.

Karleton Hackett in the Chicago Evening Post: James G. MacDermid set a patriotic poem . . . with a swing to the rhythm and a telling refrain that caught the feeling of the people . . . had to be repeated.

Felix Borowski in the Chicago Herald: . . . The public soul was stirred less . . . than by the rousing lyrics about war and the brave boys. . . . Thus the "hits" of the evening were made by . . . and Mr. MacDermid's "Land of Mine."

My Dear Mr. MacDermid:

No sooner had I clapped eyes on your song, "Land of Mine," than I realized its far-reaching bigness. It's a bully song, words and music, having all the essentials to make of it a great "go." You, yourself, must have realized this when you heard the wonderful acclaim given it by our Mendelssohn audience.

Yours sincerely,
(Signed) HARRISON M. WILD,
Conductor, Chicago Mendelssohn and Apollo Clubs.

Herman Devries in the Chicago American: The chorus found their greatest success with . . . and James G. MacDermid's "Land of Mine," both of which had to be repeated.

Edward C. Moore in the Chicago Journal: . . . Those best received by the audience were . . . and James G. MacDermid's "Land of Mine," . . . a good melody and a stirring rhythm. It received an encore and it deserved it.

Henriette Weber in the Chicago Examiner: The most stirring of the patriotic numbers were . . . and "Land of Mine" in the setting of James MacDermid to a poem by Wilbur Nesbit.

LAND OF MINE (words by Wilbur D. Nesbit and music by James G. MacDermid) is published as a solo, 30c; octavo for mixed Men's and Women's voices, 10c; school edition, two or three parts, 10c; also for band and orchestra.

Song Slides are obtainable for Community Choruses at cost (10c)

JAMES G. MAC DERMID, Publisher, Fine Arts Bldg., Chicago

For sale at the music stores

### JAMES G. MACDERMID

Very seldom does it fall to the lot of any composer to reap such spontaneous and sincere success for any song as has been the case with James G. MacDermid and his electric "Land of Mine," which has been adopted by choral societies and solo singers from one end of the land to the other.

It was sung twice a day for a period of two weeks at the great Auditorium Theater, in Chicago, by Charles Gallagher with an orchestra of fifty players.

Twice at Billy Sunday's tabernacle, the famous choir of 2,500 sang it to audiences of 10,000 each.

Twice the combined Glee Clubs of the Swift and Armour companies sang it to audiences of 8,000, when addresses were delivered by Secretary Daniels and Henry P. Davidson.

It was sung by 800 school children with an orchestra of twenty-two players, also by a high school chorus of 150 with an orchestra of fifty.

We have received a church calendar in which it was programmed by one of the highest priced church quartets, consisting of Olive Kline, Adah Hussey, Paul Althouse and Arthur Middleton.

Twice the Mendelssohn Club (eighty men) sang it at its concerts in Orchestra Hall. Upon the latter occasion the audience of 3,000 arose to its feet upon the singing of the refrain.

The following unsolicited letter from John Philip Sousa shows in what estimation it is held by the great bandmaster:

My Dear Mr. MacDermid:

In my next rehearsal I am going to put "Land of Mine" out and hope that you may have the pleasure of hearing the band play it often during the coming summer. Wishing you every success with it, believe me,

Very sincerely,

(Signed) JOHN PHILIP SOUSA,
Lieutenant, U. S. N. R. F.

To read the poem, "Land of Mine," is itself an intellectual and a patriotic joy, for it is in the very best vein of the scholarly and emotional poet, Wilbur D. Nesbit; and it is in the perfect wedding of this text to music that Mr. MacDermid has proven his sense of proportion and his finesse of musical feeling.

### TRIBUTE TO FLORENCE MACBETH

When the final meeting of the British Recruiting Mission took place at the Stadium on August 1 they paid Miss Macbeth the compliment of asking her to represent Britannia, in recognition of the fact that she was one of the American artists who had done more for the recruiting for the British-Canadian Mission than any other American artist.

On one occasion recently sixty-three young Britishers came forth after her stirring appeal through her rendition of "Your King and Country Need You."

Miss Macbeth has remained in New York the entire summer awaiting the many calls and demands upon her for this great cause, never faltering, always willing to do her bit. Call after call comes, and always the same answer, "My duty to my country and the boys over there." After giving several concerts in the Middle West Miss Macbeth will join the Chicago Opera Company on its preseason tour and the Chicago season, after which she will make an extended concert tour to the Pacific Coast, where she will be heard in all the large cities in that territory.

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## HELENA BINGHAM

Three appreciative excerpts from letters concerning the Helena Bingham songs are as follows:

Chicago.

They are so very musical and I shall be only too happy to use them on my programs when possible. The little lullaby, "Rock Him to Sleep," is a gem.
(Signed) KATHRYN E. BROWNE.

The Brokaw Studios, Wichita, Kan.

We are both interested in song productions of contemporary Americans, and I shall be glad to do anything to assist you. We found the compositions finely constructed.
(Signed) RALPH BROKAW.

Omaha.

I am especially fond of sacred music and have so much admired your work in the Beatitudes.
(Signed) SARA HOUGHTON SALISBURY.

———♯♯♯———

**Butler**—Mme. Hanna Butler, soprano, who has spent the summer in teaching and singing in Michigan, has been re-engaged for three Sunday recitals at the Green Briar Hotel at White Sulphur Springs.

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# Music News

Vol. 10 No. 37

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, SEPTEMBER 13, 1918

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

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# Music News

Vol. 10 Chicago, September 13, 1918 No. 37


# Editorial

## American Music

**"Surely the wrath of man shall praise Thee."**

Yea, verily—

It is not all Bad that will grow out of the World War.

And while we read of good changes various, growing out of it, and talk largely about Growth and Development, let us not forget that Music also will have its gain.

This gain is (1) Emancipation from the thraldom of the Foreign Yoke, and (2) Opportunity for the proper and sympathetic presentation of American Thought, as expressed in music.

♮ ♮ ♮

The Festival of American Artists and Composers which has just closed its third Annual Session at Lockport, N. Y., is the Pioneer in the movement for Making American Music First in America and the greatest force yet extant in the country.

Questions of policy of all kinds are still in the formative stage, and Co-operation and Co-ordination of various National Forces are still to be obtained, but the Idea, big and vital, is now three years old, and at Lockport, under the persistent care and love of the man who conceived it—Mr. A. A. Van De Mark—has grown to gratifying importance.

♮ ♮ ♮

Last week there were held at this Festival twenty-one sessions with a fine average attendance and a maximum far in excess of one thousand people.

The work of 162 American Composers was shown in a list comprising 506 compositions, not counting encores, and there were more than seventy American Artists and Speakers on the various programs.

♮ ♮ ♮

Lockport (being near Buffalo) is about equi-distant from Boston, New York and Chicago, and while the second named city was in preponderance of representation last year, Chicago was far in the lead at the Festival of last week.

From this city there were present Carrie Jacobs Bond, Charles W. Clark, Lucile Stevenson, Frederica Gerhardt Downing, Mable Corlew Smith, Carol Robinson, Amy Emerson Neill, Winifred Lamb, Theodora Sturkow-Ryder, Harriet Case, Bertha Beeman, Edna Gunnar Peterson, Lacy Coe, Lucy J. Hartman, Isabel Cline, Gertrude Kastholm Darsie, Grace Brune-Marcusson, John Rankel, Jessie Comlossy and George Darsie.

> *"Surely the wrath of man shall praise Thee."*
> *Psalms 76:10.*

Chicago Composers were well represented on the programs, though few were present.

Splendid short songs of scores of Composers were presented, the East predominating in the number of Composers.

There were present, playing their own accompaniments usually, Fay Foster, Hallett Gilberte, Wm. Arms Fisher, Carrie Jacobs Bond, Frederic W. Vanderpool, Harry M. Gilbert, John Prindle Scott, Harvey Worthington Loomis, Robert Huntington Terry, David Wendel Guion, Anna Priscilla Risher, Lacy Coe, Gaylord Yost, Mme. Sturkow-Ryder, Arthur Hartmann, Gertrude M. Rohrer, and probably a number of others playing encores and other special numbers.

♮ ♮ ♮

Not because they were more interesting or better done (in kind) than the short works, it may be mentioned that the larger compositions presented at the Festival included an operalogue on "Shanewis" by Charles Wakefield Cadman (Pittsburgh-Los Angeles), his Piano Sonata in A Major, and his Trio in D Major (Piano, Violin, Cello); Trio Serenade (Opus 61), Adolph M. Foerster (Pittsburgh); Concerto (A Minor), MacDowell; Sonata, F. S. Converse; "Theme and Variations" (Piano), Ernest Schelling (Boston); Concerto for Violin (E Minor), Cecil Burleigh (of the West)); Sonata for Violin and Piano, John Alden Carpenter (Chicago); Sonata (Opus 28) for Piano, Arne Oldberg (Chicago); and Concerto (G Minor) and "Louisiana Suite for Violin," Gaylord Yost (Indianapolis), played by the Composer.

This is a great showing and the recapitulation not only will give some idea of the recent feast at Lockport, but also is a presage of glorious things in the future.

♮ ♮ ♮

Some things at Lockport need revision, of course; improvements galore are suggested, and some of them are practical.

♮ ♮ ♮

Next year there should be absolutely no encores.

The immediate repetition of a very successful number should always be permissible, but no performer should be permitted to return to the stage and give an extra.

The program, as arranged and printed, is too big to lend itself gracefully to this sort of thing.

♮ ♮ ♮

Mediocrity, both as to composition and in performance, must, of course, be governed and curbed, but with the growth of the institution this can readily be cared for and it must never be lost sight of that Lockport is a "melting pot"—that everything should be heard in proper time and place.

And always—only the good will survive, and only the best will reach the top.

The desirability of Lockport as a place for the Festival was again emphasized. Among the speakers at the Friday night Banquet none were more logical and forceful than Mrs. Bond and Mme. Sturkow-Ryder. And each of them dwelt upon the natural loveliness of the fine old town and its social and cultural aspects, while its very size makes it ideal as the future American Bayreuth.

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Other interesting speeches were made at intervals, as reported elsewhere in this issue of Music News.

Among them, the two addresses of Leonard Liebling of the Musical Course were glittering in style and delivery.

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The editor of Music News made an address on Friday morning on "Commercialism," in which he announced that this paper henceforth will be champion of the American Musician in his effort to put his work into money valuations.

If the American Artist is now good enough to do the composing, teaching, playing and singing which have for so long been done in this country by a preponderance of Foreigners, then, indeed, is he worthy to be paid just as freely as these others have been paid.

A declaration of principles and a persistent fight against prevailing false business standards is now in order, and Music News hereby devotes itself to the propaganda.

So persistent and insistent was the request that "Commercialism" be printed in Music News, we have given a promise that it will be so reproduced, and our readers may look for it in the next issue.

## THE ORCHARD SCHOOL OF MUSIC AND EXPRESSION

Lavinia Bohrer, pianist, Olene Wallis-Lorish, pianist, Jessie De Vore, violinist, and Marie Veatch, teacher of aesthetic dancing, have returned from vacations and resumed classes at the Orchard School of Music, 1533-5-7 Hyde Park boulevard.

Miss Sarah Hull has been engaged as registrar for the coming year.

**Arthur B. English**

TEACHER OF SINGING

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## ANN ARBOR CONCERTS WILL ASSEMBLE BEST MUSICAL TALENT

The Ann Arbor Concert Series has just announced an unusually attractive list of artists for the coming year.

Enrico Caruso, the greatest tenor of all time, will open the course Saturday evening, October 19. Hill Auditorium has been the scene of many brilliant musical entertainments, but Caruso's coming is expected to eclipse all previous attractions. The fact that the concert occurs on the evening of the day of the annual M. A. C.-Michigan football game is of special interest to friends and alumni of the two great state institutions, who will have opportunity of witnessing both events.

Monday evening, November 18, Anna Case, the renowned American operatic and concert artist, will appear in recital. She has distinguished herself as a shining light among the Metropolitan Opera's many stars and her splendid artistry has won for her a host of enthusiastic admirers.

Monday evening, December 16, Leopold Godowsky, the famous Russian pianist, will make his Ann Arbor debut. He is one of the few great piano virtuosos who have not been heard in this series. He was first heard in America, where he was heralded as one of the greatest. Since 1885 he has toured the country several times and has made it his home. He is referred to as "the most American of foreign artists."

Tuesday evening, January 21, Joseph Bonnet, the distinguished French organist, will make his second appearance in Ann Arbor. His trumph as a festival artist last May was so pronounced that his immediate re-engagement for a second appearance before his return to France was necessary to satisfy the insistent demands of Ann Arbor concert patrons.

Tuesday, February 18, Toscha Seidel, the last and greatest of Auer's violin sensations, will appear in the final pre-festival concert. The Boston Transcript has aptly illustrated the different processes of the two remarkable young men, Heifetz and Seidel, by the phrase that "Heifetz plays like an angel," whereas "Seidel plays like a devil." In other words, the great perfection which is attained by the one with almost uncanny ease and apparently without effort is secured by the other as the result of conscientious and dogged persistence.

The annual festival will be held during four days in May and will consist of six concerts, utilizing the combined efforts of orchestra, chorus, organ and a list of the world's greatest artists, both vocal and instrumental.

Those desiring further information may secure illustrated announcement by addressing Charles A. Sink, Secretary, Ann Arbor, Mich.

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## "SPECIAL SCHOLARSHIPS"

The Official Board of the Western Conservatory has issued 200 partial scholarships for the purpose of enabling earnest pupils to study under superior advantages at reduced expense during the present war conditions, rather than be compelled to resort to inferior instruction.

The only essential requirement is a pledge of earnestness and sincerity in study and practice. Failure in this regard will at any time forfeit the scholarship.

## RESUME OF RAVINIA PARK SEASON

At this writing the season at the north shore resort, Ravinia Park, has passed into history that will surely repeat itself next year under the guiding hand of Louis Eckstein, who was recently elected as the head of the Ravinia Club for another period of five years.

The season passed as it opened—in a blaze of glory, with practically the same cast singing the story of the Flowery Kingdom, "Mme. Butterfly."

To be sure, there were off-nights and cool weather to mar the otherwise sereneness of financial success, but no one can deny that Ravinia today is an artistic monument to the ideal spirit of the idealists of Chicago.

Then, too, the management corralled the best talent obtainable. Temperamental Italians mingled with high-strung Frenchmen and ambitious Americans, showing that not only in war but in song we are allies.

The most notable newcomer was Claudia Muzio, whose rare dramatic powers and beautiful dramatic voice have placed her in the foremost ranks of the world's really great singers of today.

Her appearance was always the signal for hearty applause and capacity audiences. She appeared in a large variety of roles: Aida, Leonora, Tosca, Santuzza, Marguerite, Mimi, Nedda and Manon, and for some superhuman reason her personality and vocal equipment seemed to visualize each character she assumed.

Sophie Braslau, contralto, another singer new to Chicago, gained much prestige and will be welcomed back enthusiastically next season. This singer made her roles count for something, and the public was unanimous in her praise.

Leon Rothier, basso-cantante, the last of the three new Metropolitan favorites, by his conscientious singing and superb acting convinced the Ravinia clientele early in the season that there were good things in store for them, which he afterward lived up to.

Of the visiting artists, Mabel Garrison made a good impression. She is an old favorite, who renewed old acquaintances and formed hosts of new ones.

Then Lucy Gates—and for the last week or so Edith Mason—returned, causing a furore as Micaela in "Carmen."

Ruth Miller was heard with pleasure, though her roles were small; but next season we are promised this young singer in a wide variety of roles.

The regular staff of tenors was headed by Morgan Kingston, the best beloved of the men, who sang in excellent voice all season; Orville Harold, much improved; Millo Picco, as usual, up to a standard, while Louis D'Angelo and Francesco Daddi lent valuable aid.

Perhaps the time will come when even Caruso, Muratore and La Galli-Curci will raise their golden voices at this delectable garden spot of the West. Till then we will pack away our "memories" of the season just culminated, and when the golden sunshine of Summer spreads its warm rays and the silvery moon and stars shine again will the music-lovers flock to Ravinia and live over the bandbox operas, with the versatile directors, Richard Hageman and Gennaro Papi, at the helm.

ALLEN YORK.

———♯♯♯———

**Hammond**—Jessie M. Hammond, harpist, of Lockport, N. Y., spent the Summer at Seal Harbor, Maine.

## HERBERT WHITNEY TEW

To say that the following recital of songs, given last Monday evening in the artistic studios of Mr. Tew, was interesting is expressing one's sentiments moderately indeed, for the work of Mr. Tew's pupils has a fascination both for the ardent enthusiasts who are acquainted with the principles which he exemplifies and for those who merely come as casual listeners. The following pupils sang:

A Summer Night (contralto).....Goring-Thomas
Ah, forse lui (soprano).....Verdi
Mlle. Roxan D'Oex
O don fatale.....Verdi
Miss Dorothy Wood
Bible Songs, Nos. 1 and 2 (contralto).....Dvorak
Lo, Here the Gentle Lark (soprano).....Bishop
Caro Nome.....Verdi
Miss Verra Schuette
Morning Hymn.....Henschel
O That We Two Were Maying.....Nevin
Mrs. Elsie Melius
Recitative and aria—The People that Walked in Darkness (Messiah).....Handel
A Farewell Song.....Maude Valerie White
John Alcott
The Cuckoo (More Daisies).....Liza Lehmann
Robin Adair.....Old Scotch
Miss Emma Berg
Lament of Isis (contralto).....Granville Bantock
Micaela's Song, Carmen (soprano).....Bizet
Mrs. John Alcott
Shadow Song (Dinorah).....Meyerbeer
Polonaise (Mignon).....Thomas
(Interpolated cadenza, 3½ octaves)
Mlle. Roxan D'Oex
First Love Dream.....Liszt
Prelude.....Schutt
Miss Lucy Levy
Misses Harriet Cartwright and Miss Lucy Levy at the piano

Soon after the beginning of the program Mr. Tew gave a short talk on the principles with which he works and explained something of the way in which he was enabled to discover them. Mlle. D'Oex, who is perhaps his most advanced pupil, sang with a great deal of style. Her presence is charming and her voice of very pleasing quality. Her range, like that of so many of the Tew pupils, was amazing. It is very rarely that one hears the same soloist sing a soprano and a contralto number in the same group. This, however, is one of Mr. Tew's specialties, and in developing range he is certainly most successful. Another interesting example of unusual range was given by Miss Verra Schuette, who sang a three-octave arpeggio to the height of A flat in altissimo, a feat which this writer never before heard accomplished. Besides this demonstration of her ability, Miss Schuette sang one contralto and two soprano songs with great fluency and clearness of tone.

Miss Dorothy Wood, who sang Verdi's "O don fatale," demonstrated clearly that Mr. Tew is no less successful in training a voice of the heavier quality.

Mr. and Mrs. John Alcott both made worthy contributions to the program. Mr. Alcott sang first the aforementioned bass aria from "The Messiah," followed by a tenor song. Mr. Alcott's voice shows careful training in both ranges, though the caliber of the voice is essentially high and light. Mrs. Alcott's voice was full and built along heavier lines, though her rendition of Micaela's Song from "Carmen" showed that she was capable of doing justice to the lighter work.

Mrs. Melius and Miss Emma Berg also proved themselves commendable products of the Tew system, giving scholarly attention to matters of interpretation as well as to the more technical aspects of the method.

Mlle. D'Oex's cadenza of three and one-half octaves must have astounded any listener, though it was not heard by this writer, who, unfortunately, had to leave early. We only know that a high F sharp taken in the Verdi aria came as a pleasing and unexpected surprise to some of the listeners as well as to Mr. Tew.

Mr. Tew may well look back upon this evening as a great success.

MARY CARVER WILLIAMS.

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**Zendt**—Mrs. Marie Sidenius Zendt, after her vacation spent in Wilmette, has resumed her position as soprano soloist at the Kenwood Evangelical church, which enviable position she has held for seven years. Communications will reach Mrs. Zendt at the American Conservatory, Kimball Hall; Tel. Wabash 5388.

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**Hess**—Miriam Little, who has been studying with Hans Hess all Summer, has returned to Lincoln, Neb., where she has been re-engaged as instructor of cello at the University School of Music. Ethel Murray, another artist pupil of Mr. Hess, is leaving in October on a twenty weeks' Lyceum tour.

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**Harris**—On August 29 Graham Harris, American violinist, appeared at the home of Frank A. Vanderlip as accompanist of Miss Marcella Craft in a recital in the playhouse on the estate. The occasion was the reception to the Minister from Uruguay.

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**New Church Quartet**—A new quartet has been formed for South Congregational Church, consisting of Helen Buckley Lee, Byrde Kitson Schwarz, James Wasson and Edwin F. Rea. Albert Cotsworth is organist and choirmaster.

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**Wedertz**—Marian Bergman, a pupil of Gordon Wedertz, substituted acceptably for Albert Cotsworth at South Congregational Church during August.

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**Richardson**—Pending assignment to overseas service, John Allen Richardson is back in his old seat at the organ of St. Paul's Episcopal Church.

## RUSSELL STUDIOS

The second annual banquet of the Russell Choral Club was held at the Capitol Tea room, Republic building.

The management furnished a very commodious private room, with piano for the entertainment of the young ladies.

Between courses, toasts and riddles served to pass the time pleasantly. At the close of the banquet Miss Clara Lindland, chairman for the evening, presented the Russell Trio, Miss Louise Trietz, Leah Gehri and Mabel Hatton. Their singing of "Morning" (Speaks) and "Murmuring Zephyrs" (Jensen) was heartily applauded. Lucile Hayley and Louise Trietz added solos to the program.

The chorus will commence the season's work next Monday, Sept. 16th, at Mrs. Russell's studio in the Lyon & Healy building.


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### NEIRA RIEGGER

Neira Riegger, who met with splendid success during last winter and who appeared at many important concerts, is engaged for next season as the head of the Vocal department at the Knox School in Tarrytown, N. Y. Mrs. Riegger will be very busy with her new duties and with the various concerts which have already been booked by her manager. She will appear at a number of return dates in New York state and will also take part in a great many charity affairs. During the last few weeks she has given her services to entertain the soldiers in the camps.

♯♯♯

### KARL B. STEIN

Mr. and Mrs. Karl B. Stein of the Auditorium Conservatory have returned from a month's vacation, motoring through the Rocky Mountains of Colorado, and are beginning their regular season at the newly furnished and completely renovated studios in the Auditorium building. Large classes are already booked, and more are being added daily. Plans are already under way for the production of the light and grand operas, plays and general recitals, for which the students of this school are noted. Though the service flag of this institution boasts of thirty-two stars, there has been no slackening of its splendid musical activities.

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**Clough**—Miss Vierlyn Clough, pianiste, has just returned to Chicago from her summer vacation spent in Sioux City, Iowa. During the summer she has been doing Red Cross concert work throughout the state. Miss Clough will resume her class here for the coming winter.

# Music in Chicago

### ALLEN RAY CARPENTER

Allen Ray Carpenter, teacher of singing, announces the reopening of his Kimball Hall studios for the season of 1918-1919.

The past season has indeed been the most active in his experience, with a weekly average of eighty-five lessons.

Mr. Carpenter's musical activities are not confined to teaching, singing and lecturing in Chicago alone, for Bloomington and Springfield, Ill., make heavy demands upon his time. He has organized in both cities large classes in singing and choral bodies which are rapidly becoming the center of musical influence in both communities. Surely an instructor more competent could not be chosen for this character of work, for his experience covers every phase of musical endeavor, having sung in all parts of this country with large choral bodies, festivals and orchestras, as well as in Europe. His former teachers are warm in their praise of his musicianship and sterling qualities, and no names in the profession rank higher than those of Jean de Reszke, Claude Debussy, Dousset-Sicard and Frederick Woodman Root, with whom he was associated for years.

Prominent among the long list of artists now under the guidance of Mr. Carpenter is Harriet Mertz, mezzo-contralto, who, for many years, was a leading church soloist of St. Louis. She will sing for Camp Grant next month. George Stump, tenor, who has been filling engagements throughout the central states, has returned with press reports unstinting in their approval of his art. Katherine Strehman, dramatic soprano, writes of her early return from St. Paul and the west, where she has earned many distinguished successes. Mrs. Elizabeth Thornberry, coloratura soprano, one of Mr. Carpenter's very recent successful products, has joined the ranks of the Church of the Covenant, Washington, D. C. Mrs. Amy J. Black, soprano soloist, at Abraham Lincoln's old church in Springfield, will be the guest at the Amateur Musical Club of that city this month.

Many other promising singers are enrolled in his classes at this time or have engaged lesson time.

Mr. Carpenter has been engaged for the fifth consecutive year as soloist at Tenth Church of Christ, Scientist.

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**Parry**—Mme. M. Barbereux Parry has returned from her third summer school in Asheville, N. C. Mme. Parry, whose work is the Barbereux System of Constructive Voice Production and Unified Diction, is associated with the Effa Ellis Perfield Music School and her National Conservatory. Her system is becoming widely known and appreciated; she is fast establishing associate teachers in all parts of the country, and these summer school centers offer an opportunity to teachers and students for intensive study of the system. Mme. Parry will open a handsome new studio, 506 Fine Arts building, Sept. 30. Students are already arranging hours, and many states will be represented in this season's class.

### AMERICAN CONSERVATORY

The thirty-third school year of the American Conservatory opened Monday, Sept. 9, with a record-breaking attendance, especially of non-resident students. The outlook for a prosperous season was never more auspicious.

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Crawford Keigwin, a member of the American Conservatory piano faculty, has joined the colors and is now in Camp Wadsworth, Spartanburg, S. C. Mr. Keigwin is the eighth instructor of the conservatory who is serving his country.

♮ ♮ ♮

The Normal department will open Saturday, Sept. 28, with lectures by Victor Garwood and John J. Hattstaedt.

♮ ♮ ♮

Heniot Levy was tendered a reception by the musical fraternity of Denver, Colo., after conducting a very successful summer class of select students.

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### ENGLISH STUDIO NOTES

Aruthur B. English has removed his vocal studio to 905 Kimball Hall.

♮ ♮ ♮

Miss Mary Baker, coloratura soprano, and Miss Marion Harvey, lyric soprano, pupils of the English studio, have accepted lyceum and vaudeville engagements. The former joined the Dunbar quartet as first soprano, traveling over the Orpheum circuit. Miss Harvey has been engaged by the Radcliffe Lyceum and Chautauqua Bureau, at present touring the Carolinas.

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Jane English is filling a re-engagement at the Circle theater in Indianapolis this week.

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**Zygman**—Flora Zygman, pianist, has returned from her vacation at Flint, Mich., and has resumed teaching at her Kimball Hall studio. Mrs. Zygman has been busy with her repertoire all summer and has many good engagements for the season. She announces that she will give pupils' recitals at her studio every two weeks throughout the season.

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## MR. CRAVEN DOING HIS BIT

### A Letter

INDIANA STATE PRISON
Edward J. Fogarty, Warden
Michigan City, Ind.

Mr. Carl E. Craven, 422 Fine Arts Building, Chicago, Ill.

My Dear Mr. Craven—I take this method of thanking you for the most excellent patriotic recital you gave in the chapel of the Indiana State Prison and on the institution's baseball field on Sunday and Monday, Sept. 1 and 2. Not in the history of the institution has such a patriotic spirit been displayed among the men as was indicated upon the occasion of your visit. Not only are the men still discussing your visit with pleasure, but your method of having the men join with you in the singing of patriotic songs has aroused their patriotic spirit to the extent that the sale of war stamps has been doubled over corresponding periods prior to your visit.

It is my opinion that men in institutions of this kind are as patriotic as are the people on the outside; however, manifestation of this spirit of patriotism is dampened by the ever-present thought that they are locked away from the free world. It requires such opportunities as you offered to release this patriotic spirit.

The officers and inmates of the Indiana State Prison join me in extending their sincere thanks for the most excellent recital you offered to us.

(Signed) E. J. FOGARTY.
Warden.

## LYELL BARBER

Lyell Barber has returned to the city after a successful concert trip during August, in which he appeared in several states, including Missouri, Indiana, Ohio and Iowa.

The following is quoted from the Richmond (Ind.) "Item":

"The brilliant young pianist, Lyell Barber, who made such an impression last week, returned to the Chicago Operatic Company because of the absence of their accompanist, who was called to Chicago on account of the death of a relative.

"Mr. Barber was received with great acclaim when he appeared yesterday afternoon, playing several solo numbers which displayed his confident handling of the instrument, his fine technical possessions, and his easy, fluent tone. Mr. Barber was given repeated recalls."

## OVERSEAS ENTERTAINMENT

All musicians desirous of doing overseas entertainment work should see Mr. C. W. Best, Room 1014, Y. M. C. A. building, 19 South La Salle street, Sept. 16 to 20, inclusive, as Mr. R. Howell of New York City will be in Chicago at that time.

Reuter—Rudolph Reuter's summer activities include considerable work for war charities. He is spending his vacation in Fish Creek, Wis., and soon after his arrival there, being an ardent tennis player himself, he engineered a tournament among the summer and native residents of the vicinity for the benefit of the American fund for French wounded, which netted a sum of almost three hundred dollars. Last week he played at a concert for the benefit of the Red Cross, which netted a much larger sum, and was turned over to the Sturgeon Bay Chapter.

Park—Ralph Munroe Park, pianist, gave a program before a small but appreciative audience at a dinner given by Mrs. Emil Gutgsell of Oak Park. Among Mr. Park's numbers were the Grieg Nocturne and Liszt's Sixth Rhapsody.

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## LUCIE ROBERTS-LENOX

The mail of last Monday brought to Music News office three items, yes, five, counting two letters written to Mrs. Lenox and which she forwarded for our inspection, being justly proud of them.

The first of the items to come to hand was a neat little announcement which tells of the opening of the Lucie Roberts-Lenox Studios, both in Chicago and Oak Park, at an early date, and this was accompanied by another small circular in which restatement was made of the fact that Mrs. Lenox has been, in past years, a student of Sbriglia, Paris; Carobbi, Florence; Mme. Barrachia, at the Marchesi School in Paris; Frank King Clark and Mme. Lena Coen, Berlin, and Mme. Aileen Baker of London.

The second item of mail to come to notice was a card of "greeting" from New York City, where Mrs. Lenox has been sojourning all Summer, and where she has done special coaching with Bispham, Witherspoon and others in certain advanced interpretative details.

The third item proved to be an "appreciation" of the life work and ideals of this fine singer and intelligent woman, and was prepared by a friend who, knowing that Mrs. Lenox's picture was to be shown on our cover page today, wished our readers to know more of the busy and artistic life being led by her.

The appreciation is as follows:

"Gen. Hugh Lenox Scott, former Chief of the Staff of the United States Army, is authority for the statement that as in the army music promotes morale—that undefinable spirit which holds an army together, and animates it with a single idea of victory, so in civilian life music promotes equanimity of mind, which is a basis of confidence in the ultimate triumph of our struggles.

"An enthusiastic advocate of this high ministry of music in life, illustrating it by her own gifted service, whether it be in concert, recital, at social functions or in the home, is Lucie Roberts-Lenox.

"This Chicago teacher and vocalist, who has been teaching in New York for the past two months, has also been doing special work with David Bispham, Herbert Witherspoon and Edwin Schneider, along the line of repertoire and 'the dramatic side of vocal art.' Mrs. Lenox, just before the war, spent two years in Europe, studying with leading masters of Paris, London, Berlin and Florence, acquiring a knowledge and mastery of technic which is shown in her thorough and finished work.

"Returning to Chicago for the season of 1918-19, she re-opens her studios in the Fine Arts building and in Oak Park on October 1st."

The accompanying letters, in appreciation of her ability as a singer and teacher of singing, bear testimony as to the place in musical circles of Lucie Roberts-Lenox:

New York, September 5, 1918.

My Dear Mrs. Lenox:

It has been a real pleasure to renew our friendship of former years and to work with you on your repertoire, the past few weeks.

It is needless to say that your enthusiasm and splendid musicianship were a real inspiration to me. I consider those working with you fortunate indeed.

Wishing you every success, I am, as always,

Sincerely your friend,

(Signed) EDWIN SCHNEIDER.

New York, September 1, 1918.

Dear Mrs. Lenox:

I am so glad you have done me the honor to come to me this summer, for such hints as I was fortunately able to give you, for I had to look very carefully indeed for anything to criticize in such an accomplished and musicianly vocalist and mistress of her art as yourself.

A master of mine once dwelt upon the value to the pupil of "a sharp, friendly pair of ears" to pick up the little things that the singer is so near to, that often he doesn't notice, he has let fall.

So if I have been of any service to you in this way, I hope you will allow me to lay the very small collection upon a tray, pleasant remembrance, and present them to you with the homage of the owner of the pair of ears.

Your friend,

(Signed) DAVID BISPHAM.

## CHICAGO MUSICAL COLLEGE NOTES

The fifty-third season of the Chicago Musical College opens next Monday, September 16, with the largest registration in its history. That music plays a part of vast importance in these times of war is made evident by the great desire disclosed in all parts of the country to exploit it, either as a means of consolation or with a view to the practice of it as a career. That the Fall term would likely bring to the college a vast number of students was foreshadowed when the Summer term opened last June, for the registration for that session represented an increase of 60 per cent over any previous Summer term.

♮ ♮ ♮

The final competition for the sixty free scholarships and the 140 partial scholarships offered to gifted students in various departments by the Chicago Musical College began last Monday morning. The number of applications was large and some admirable talent has been disclosed.

♮ ♮ ♮

Professor Leopold Auer, the famous violin instructor who gave Heifetz, Elman, Zimbalist, Seidel, Rosen and many another renowned violinist to the world, will arrive in Chicago this week ready to take up his work in the Chicago Musical College. Drawn to the institution by the opportunity to study with the greatest violin teacher in the world, students have flocked to Professor Auer's classes from all parts of the country, and when the great pedagogue meets these classes for the first time he will find the cream of violinistic talent awaiting him.

♮ ♮ ♮

So great and so widespread is the public interest in music this season that, in answer to many requests, the Chicago musical College has decided to begin its series of weekly matinees as early as possible. Instead of opening the series in October, the institution will begin the Saturday morning concerts in Ziegfeld Theater September 28. The concerts will be given, as usual, at 11 o'clock.

———♯♯♯———

## NEW COMPOSITIONS BY GEORGE B. NEVIN

The following new compositions by George B. Nevin are in the press of the Oliver Ditson Company, Boston: "Let This Mind Be in You," anthem with bass solo; "The Witness of John," tenor and bass solos and chorus; "Sing and Rejoice," anthem for Christmas; "The Vesper Hour," anthem for evening service; "Lord God, to Whom Vengeance Belongeth," a war-time anthem which has received many favorable commendations, but nothing more significant than the words of an old Frenchman, a veteran of the Franco-Prussian war: "Cela me fait vibrer comme la Marseillaise" (It stirs me like the Marseillaise).

Mr. Nevin's popular song, "When the Flag Goes By," is now published for orchestra, band, quartet, mixed voices, solo (medium voice), and quartet for men's voices.

The Rudolph Wurlitzer Company has made a very effective record of this song.

Mr. Nevin has been very successful in leading the men at Camp Lafayette, Easton, Pennsylvania.

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## GRAHAM HARRIS

Graham Harris, American violinist, has begun an unusually busy season with a tour through the South in joint recital with Miss Marie Tiffany of the Metropolitan Opera Company.

The itinerary includes the following cities during the first two weeks, beginning September 3:

September 3—Harrisonburg, Va.
September 4—Roanoke, Va.
September 5—Lynchburg, Va.
September 6—Danville, Va.
September 9—Salisbury, N. C.
September 10—Durham, N. C.
September 11—Greensboro, N. C.
September 12—Winston-Salem, N. C.
September 13—Albemarle, N. C.

The tour will continue through Georgia, Alabama and South Carolina for six weeks, after which Mr. Harris will go immediately to Detroit as a first violin member of the new orchestra under Ossip Gabrilowitsch, beginning rehearsals October 14. Mr. Harris will occupy third chair (referred to officially in some orchestras as third concertmaster) and will be soloist in the regular series of concerts with the orchestra in Detroit.

The Detroit Conservatory of Music has engaged Mr. Harris as head violin teacher, and as he has already formed a trio with Mr. Penha, the first cellist of the orchestra, with dates already booked in Michigan, this promises to be the busiest season of this violinist's busy career.

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## SAM FOX CO. TO PUBLISH SOUSA'S NEW WEDDING MARCH

The following telegram was sent by Sam Fox to his home office on September 1:

Kansas City.

Sam Fox Publishing Co.,
The Arcade,
Cleveland, Ohio.

John Philip Sousa has just placed with us by wire his Wedding March for publication. Same was written at request of American public and dedicated to American people to supersede old German wedding marches, now under ban. This is Sousa's masterpiece and will live in history as a monument to this eminent American composer. Interviewed tonight by Associated Press, who consider this as a big thing and suggested simultaneous feature by all naval bands during fourth Liberty Loan, which will be done. Story going over press wires tonight.

SAM FOX.

## WESTERN CONSERVATORY

Miss Vera Guedtner, pupil of the Western Conservatory, under instruction of Miss Margaret Dahlstrom, has been engaged to sing at the War Exposition Wednesday, Friday and Saturday evenings of this week. Miss Margaret Masley will play the piano accompaniments.

## MME. SCHUMANN-HEINK: MOTHER, PATRIOT AND SINGER

The following was published in the Des Moines Capital on August 21:

Mme. Schumann-Heink is a great singer. We cannot recall the name of a singer about whom so much good has been said and written. Schumann-Heink was born in Germany, educated in Germany and became the wife of a German. She was engaged to come to America to join the forces of the Metropolitan Opera Company, and from that time her popularity grew and her success as a great singer was assured.

MME. SCHUMANN-HEINK

But great as is her popularity as a singer, it has become secondary to that still greater quality of mind and heart—"mother." By common consent of the soldier boys and the great public this title has been conferred upon her, and it exceeds any tribute that has ever been paid to any artist or queen who has come to this country. She has freely given her four stalwart sons, George Washington, Walter, Henry and Ferdinand, to the United States Army and Navy to help win the war against Germany. In the cantonments of our country she has gladdened the hearts of the soldier boys with her beautiful voice. She has so won the love and admiration of the people of the Pacific Coast that the authorities of San Francisco, Los Angeles and San Diego have passed resolutions in her honor and presented the same to her, together with the keys of the cities.

No one questions her loyalty. No one associates the name Schumann-Heink with Germany. She is a patriot through and through, and her loyal sacrifices to her country have set a noble example for every person of German extraction in the United States to heed and emulate.

## MARIE SIDENIUS ZENDT

On September 11, Mrs. Marie Sidenius Zendt appeared in an important patriotic meeting at the Austin high school, at which Judge Lindsey was the speaker. She is singing under the auspices of the War Camp Community Service of New York. Gavin Williamson accompanied her.

On September 18 she will give a program with Harrison Wild at Calvary Presbyterian church, Chicago.

## OSCAR WAGNER

Oscar Wagner, pianist, teaching at the Cosmopolitan School of Music, has recently completed a very successful series of engagements for the past season, during which he has appeared in recital as soloist or accompanist in the following cities: Denver, Indianapolis, Louisville, Lexington; Birmingham and Montgomery, Ala.; Augusta, Ga.; Wilmington, N. C.; Chattanooga, Tenn., and Flint, Mich.

Mr. Wagner has already booked engagements as accompanist for the coming season with Alfred Hiles Bergen, baritone, members of the Chicago Opera Company, and Vera Poppe, 'cellist, with whom he will also give Sonata Recitals.

M. C. W.

**Eidam**—Clarence Eidam has returned to the city after conducting a successful summer class at Traverse City, Mich., and will resume his teaching at the Cosmopolitan School of Music.


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# LOCKPORT, N. Y.

## THE NATIONAL AMERICAN MUSICAL FESTIVAL ATTRACTS RECORD AUDIENCES —MANY FINE PROGRAMS GIVEN—AN UNUSUALLY HEAVY ATTENDANCE FROM CHICAGO AND THE WEST

Reviewed by CHARLES E. WATT

Lockport, besides having become an annual habit with many, is a genuine pleasure jaunt, as well as an artistic delight.

Everyone in the fine old city helps to entertain the visitors and the exchange of cordiality between the musicians themselves is notably on the increase and promises shortly to make the event the banner social function for the profession, even as it is already a famous melting pot for American composers, compositions, artists and managers.

♮ ♮ ♮

### Monday Morning

The first session opened with "America," and every session thereafter included either that number or "The Star Spangled Banner."

The Rev. J. Webster Bailey, noted for his sympathy with the Lockport project, was at the piano for this feature.

♮ ♮ ♮

The Apollo Quartet of Boston came next and they continued to sing at almost every program through the week, which was an error of judgment, inasmuch as their singing this year was far below the standard they made for themselves last year. Nevertheless, they were received with considerable favor, partly because of the great reputation they had previously made.

♮ ♮ ♮

Mayor Gold of Lockport made the address of welcome, and J. Lawrence Erb, presiding officer, was eloquent in his response. Rev. Papperman, another festival enthusiast, also spoke, referring to the absent Mr. Hemingway of the Apollos, who died last Winter.

Bessie Bown Ricker followed and was given a wonderful reception. She is the most intelligent of all child imitators and throughout the convention was the subject of continual applause. On Monday she read "Picnic Time" (Field), "Orville Brown" (Nesbitt), "The Naughty Clock" (DeKoven), scoring in each one.

♮ ♮ ♮

Then followed one of the big moments of the convention in the work of the Chicago Ensemble Trio, which is composed of Mable Corlew Smith, Lacy Coe and Seneca Pierce.

The last named has been called to the colors and his place was taken by Miss Siedhoff, who did excellent work as a substitute. "Unto Thy Heart" (Allitsen), which is very difficult to intone, was given with perfect ensemble. "Sacrament" (MacDermid) again proved its loveliness, and Nevin's "One Spring Morning" was again a tripping delight.

♮ ♮ ♮

In the absence of Parnell Egan, the morning was closed with a number by Everett Glines of the Apollo Quartet.

### Monday Afternoon

Lynn B. Dana of Ohio, an expert on the subject of "Standardization," again held close attention to that subject and gave most helpful suggestions as to courses, certificates, credits and the relations between private teachers and the public schools.

♮ ♮ ♮

Theresa G. Lynch, contralto, came next and gave pleasure with a group containing "Bird Raptures" (Schneider), "The Sea" (MacDowell), "The Lamb" (John H, Densmore), "A Ballad of Trees and the Master" (Chadwick) and "The Cry of Rachel" (Salter).

♮ ♮ ♮

Winifred Lamb, one of the members of the brilliant set of young pianists of which Chicago boasts, came next and in the Campbell-Tipton Sonata demonstrated her breadth and power, while in Griffe's "Vale of Dreams" she was musically and emotionally cantabile, and in Leo Sowerby's "Irish Washerwoman" paraphrase she disclosed the fact that she has wit, as well as fancy. A charming personality is Miss Lamb, as well as a beautiful pianist and an intelligent interpreter.

For encore she played a setting by Mrs. H. H. A. Beach of one of the Strauss songs which was thus made tolerable in this time of stress. She played it exquisitely.

♮ ♮ ♮

Mary Jones Sherrell read a group of short pieces with great pleasure to the audience, these ranging from bucolic inspiration to patriotic fervor and all proving her gift. Her encore, "At the Movies" (much liked), was a clever imitation of the noisy but impressionistic shopgirl who swallowed her gum in excitement over the pictures.

♮ ♮ ♮

Lucy J. Hartman, Chicago contralto, came next, effecting her first appearance at the Lockport festival.

Her group was beautifully chosen and was sung throughout not only with opulence of tone, but also great variety and intelligence of interpretation.

"At Parting" (Allitsen) was very beautiful in its vocal aspect and the popular "By the Waters of Minnetonka" (with splendid obbligato by Lacy Coe) made such an impression that it had to be immediately repeated.

The quality of tone in Kraemer's "Last Hour" was fine and the reading emphasized the artistry of the singer, while Woodman's "A Birthday" gave a wholesome, vigorous finish to a thoroughly interesting group.

♮ ♮ ♮

Hazel Lucille Peck, pianist, was accurate and brilliant, as well as intelligently appreciative of the content of the splendid sonata in A by Charles Wakefield Cadman.

♮ ♮ ♮

Lillian Rose Veatch, soprano, made a good impression in a well contrasted group consisting of "My Lover He Comes on the Ski" (Clough-Leighter), "Hymn to the Night" (Campbell-Tipton), and "Love is the Wind" (MacFayden).

♮ ♮ ♮

A ladies' quartet from the Torrens studio in Chicago showed lovely tone and exquisite ensemble in "Carry Me Back to Old Virginny" (Bland), arranged by Rose Hilton.

The personnel of this very satisfactory body is Isabel Cline, Mable Corlew Smith, Lucy J. Hartman and Gertrude Kastholm Darcie.

♮ ♮ ♮

### Monday Evening

The American Festival Chorus made its debut and showed really fine tone and good balance in spite of the lack of men singers.

The numbers (directed by Alfred Jury) were "Recessional" (Hadley), and "The Battle Hymn of the Republic."

♮ ♮ ♮

Lowell Mabie Welles, a singer from the west who made a good impression last year, was even more successful at this time.

His fine style and good voice, no less than his unusually good enunciation, made him a favorite.

His well chosen group contained "The Pine Tree" (Salter), "The Red, Red Rose" and "The Pilot" (Protheroe), "Her Rose" (Whitney Combs), and "Ah, Love, but a Day" (Beach), all sung with fine style and finish.

♮ ♮ ♮

Bertha Lansing Rodgers, a beautiful woman and fine artist, showed great range, rich voice and good style in a group excellently chosen to show her unusual resources.

The numbers were "Sheep and Lambs" (Homer), "I Heard a Cry" (William Arms Fisher), "Ma Little Banjo" (Dichmont), "Cradle Song" (MacFayden), and "Canticle of Love" (Kursteiner).

♮ ♮ ♮

Following came Mme. Sturkow-Ryder, a brilliant artist, thoroughly established in Lockport, who, with that prince of accompanists, Harry Gilbert, at the second piano, swept the audience off its feet by her electric playing of the A Minor Concerto (MacDowell)—a wonderful American work, wonderfully well presented.

♮ ♮ ♮

Lowell Mabie Welles followed in another excellently given group, including "Invocation" (Rogers), "Yesteryear" (Crist), "The Cross" (Ware), "At Parting" (Rogers), "Jordan River" (George Chittenden Turner) and "Requiescat" (Cadman). Mr. Welles, in his two groups, proved himself one of the best of Lockport artists.

**Tuesday Morning**

Ethel Hague Rea, coloratura soprano, was the first soloist of the day and greatly deepened the fine impression made last year. "Yesterday and Today" (Spross) was beautifully done. "Across the Hills" (Rummell) was invested with lovely tone. "The Unfurling of the Flag" (Densmore) was thrilling, and "Oh, Bye and Bye," a negro spiritual by Burleigh, was as fine as one could ask.

♮ ♮ ♮

Minnie C. Hubbard, a fine musician and brilliant violinist from Minnesota, was thoroughly big and impressive in the great sonata by F. S. Converse, in which she displayed great technical skill, as well as breadth of vision.

♮ ♮ ♮

Clarinda B. Smith, soprano, made a fine impression in Carrie Jacobs Bond's "Little Pink Rose" and showed also good, clear voice in "Pirate Dreams" (Charles Huerter), "Consecration" (Manney) and "Youth" (Gilberte).

♮ ♮ ♮

Jessie Comlossy, a western girl who has studied extensively with Max Kramm in Chicago and gave a successful recital there under his direction, came next and played with spirit, style and understanding the big "Theme and Variations" of Ernest Schelling.

♮ ♮ ♮

Emily Beglin, somewhat nervous, but the possessor of a good, solid voice of nice quality, sang "Le Petit Papillon" (Mana Zucca), "Song of the Canoe" (Gilberte), "Passing Out of the Shadow" (Frank H. Mather), and "Fairy Bark" (Ware).

♮ ♮ ♮

**Tuesday Afternoon**

The afternoon program opened with a group of MacDowell numbers played with the expected authority and sweep by Edith Thompson of Boston. Expected, because this young player was a MacDowell pupil, and doubly so in view of the remembrance of her fine handling of the D Minor Concerto at the time she was soloist with the Chicago Symphony Orchestra.

Miss Thompson has great power, as well as glittering clarity and a remarkable facility, and these assets helped her to shine, especially in the big concert etude, as well as giving point and finish to "The Witches' Dance," "From the Depths," "An Old Love Song" and "Dance of the Elves."

Miss Thompson was fortunate to be the especial exponent of MacDowell, and Lockport was fortunate to have Miss Thompson on the program.

♮ ♮ ♮

Isabel Cline, a pupil of L. A. Torrens (Chicago) and a resident of Kenilworth, Ill., disclosed in her song group the fact that she has a tone of very great beauty, as well as a gracious and pleasing personality.

So well liked was Del' Acqua's "Provencale" that she was twice interrupted by applause, and she found much favor also in "The Star" (Rogers), "Last Night I Heard the Nightingale" (Salter), a particularly fine song, and "Love's Madrigal" (Rae).

♮ ♮ ♮

Another vocalist of the afternoon was Mable Corlew Smith, who has became one of the established favorites at Lockport.

She sang with remarkable poise and style and in "Spring's Singing" (MacFayden) tossed off some tones in altissimo which were of thrilling effect.

"Invocation" (J. H. Kraemer) and "Loneliness" (Sturkow-Ryder) are songs of serious introspective aspect—very difficult to sing—but were done with great suavity and intensity by Mrs. Smith, who excelled signally also in a wonderful song, "I Call to Mind a Day" (MacDermid), and the equally potent "The Trail to Shadow Land" (William Lester).

♮ ♮ ♮

The Hon. Woodbridge N. Ferris was the speaker of the afternoon, and chose for his subject "Is Life Worth Living?" "It all depends," said he, "on whether your work is an avocation or an occupation."

If the former, then truly life is worth while.

It is the duty of all educators to help youth to find its proper avocation.

Lockport ought to prove a great factor to this end.

Mr. Ferris is one of those enthusiastic talkers who stays on the stage too long and who yells himself hoarse in putting his points home.

Nevertheless he is brilliant and witty, and correspondingly entertaining.

Perhaps as funny a thing as any he told was this:

"Are you moving," said one of the irrational sort to a neighbor whom he detected

LUCY J. HARTMAN

in the act of helping load his household goods on a van.

"Oh, no," replied the other, "I am just taking my furniture out for an airing."

♮ ♮ ♮

Mrs. Sherrill again appeared and gave a group of readings, with piano accompaniments, which were interesting.

The numbers, with the composers of the music, were as follows: "Out to Old Aunt Mary's" (A. D. Liefeld, Pittsburgh), "The Island Where Babies Grow" (James S. Ford), "Lil' Boy" (Katherine Stockwell Hazzard), "Hush a Bye, Close Yo' Eye" (Jessie L. Gaynor), and "The Bowlegged Boy" (Alfred Hiles Bergen).

♮ ♮ ♮

The afternoon program was completed with a remarkably fine playing of the splendid Concerto in E Minor (Cecil Burleigh) by Amy Emerson Neill, with an accompaniment which could not have been better, played by Carol Robinson.

The work is a truly great one, elaborate and colorful, and it loses nothing in that all the movements are played without pause.

♮ ♮ ♮

### Tuesday Evening

There were four soloists on Tuesday evening—Harriet Case, soprano, of Chicago and the Iowa State Normal School; Richard Knotts, New York, bass-baritone; Gaylord Yost, Indianapolis, violinist, and Ida Geer Weller, mezzo-contralto, of Pittsburgh.

Miss Case, looking radiant and with concert poise and style very much above the average, gave ten songs (besides encores) and thus encompassed a wide reach of vocalism as well as interpretative detail.

She has a most engaging quality of mezzo-voce, and her manner of taking very high tones pianissimo is exquisite.

She has rare intelligence as well as skill in reading texts and had no difficulty in holding her audience in rapt attention. "There Sits a Bird" (Foote) seemed to me the finest bit she did, although "The Day Is Done" (Spross) and Dunn's "Serenade" were close seconds.

Her attractive program included, further, "Yesterday and Today" (Ward-Stephens), "The Lark Now Leaves His Wat'ry Nest" (Parker), "The Sea" (Grant-Schaefer), "The Call of Rahda" (Ware), "A Maid Sings Light" (MacDowell), "In the Treetops High" (Schneider) and "The Awakening" (Spross).

♮ ♮ ♮

Mr. Knotts, the possessor of striking personality, proved that he has grown vocally in one year, for his singing had an added musical value over last year. He sang "The Hour Glass" (Burleigh), "Wind Voices" (Frank H. Brackett), "Waiting" (Claude Warford), "Boots and Saddles" (Dudley Buck), "A Ballad of Trees and the Master" (Chadwick), "Spring's a Lovable Ladye" (Keith), "O Little Mother of Mine" (Burleigh) and "Bedouin Love Song" (Chadwick),

Of this list the two Chadwick songs were best, closely seconded in popular favor by the two of Burleigh.

♮ ♮ ♮

CARRIE JACOBS BOND

Mr. Yost introduced his own great Concerto in G minor, which he played with much skill. The work is of very large sweep; it has an abundance of material and a lavish wealth of color. It is exceedingly ultra-modern, and this will probably prevent its extensive use, but it is nevertheless the vehicle through which much musical playing may be expressed. And it is also very difficult in its technical aspect.

Mr. Yost proved conclusively that he is a fine technician and that he has musical impulse.

♮ ♮ ♮

Mrs. Weller came to the stage a newcomer, but she retired with the enthusiastic approval of a new and very much in earnest clientele.

She is a singer of bright style, goodly vocal color and extraordinarily fine interpretation.

"Hidden Wounds" (La Forge) and "Separation" (Ward-Stephens) served to establish a fine musical mood, and in "The Linnet Is Tuning Her Lute" (Bauer) Mrs. Weller rose a step higher and started a thrill which increased in intensity through "A Golden Thought" (Ross) and two of the "Chinese Mother Goose Rhymes" of Crist, reaching a resounding climax in "Lorraine, Lorraine, Lorree" (Spross), which is a tragedy in miniature and which she interpreted ideally.

♮ ♮ ♮

Grace Brune-Marcusson and John Rankel who both sang repeatedly afterward, finished out this program with the duet "Whispered Vows" (Mana Zucca), in which they showed individual charm and good ensemble.

♮ ♮ ♮

### Wednesday Morning

After a scholarly and convincing talk on "Public School Music" by William Henry Hoerner of Colgate University, who decried especially the engaging in this work of anyone without proper preparation, the first musician of the day was introduced in the person of Marguerite Ringo, soprano.

Miss Ringo has a rich, wholesome-sounding voice to correspond with a sparkling and intellectual personality, and was particularly charming in "Dawn" (Pearl C. Curran) and scarcely less so in "Far Away" (Mrs. H. H. A. Beach). Chadwick's "The Rose Leans Over the Pool" was as fine as it was unusual, and "Come Unto These Yellow Sands" (La Forge) completed an excellent group in a fine way, supplemented gracefully by Lily Strickland's "Sleep Song."

♮ ♮ ♮

Lacy Coe, Chicago violinist, came next and at once attracted attention by his poise, style and brilliant technic, and holding it steadily through the excellence of his readings. His own "Pastorale" was promptly redemanded, so charming did it prove, while the "Barcarolle" (Macmillan) was again very popular. "Rondino" (Eddy Brown) proved a scintillant moment, and "The Avalanche" (Cecil Burleigh) was shown by Mr. Coe to be a big three minutes' work, but entirely within his powers and metier.

♮ ♮ ♮

Miss Lou Stowe, announced as a diseuse, appeared next and regaled the audience with a group of children's songs, being also togged out accordingly.

Miss Foster wrote the songs and contributed the accompaniments, but by so doing added nothing to her prestige, for they did not compare to other songs presented.

As for Miss Stowe, she has gifts aplenty, as she showed at other times, and particularly at "The Humoreske" on Saturday night, when she did a "mechanical doll" bit, but her singing voice is not beautiful and she is not, much as she may think to the contrary, a good singer of child songs.

In my opinion, this group had much better have been left off the program.

The same stricture, however, may be made about Mrs. Sherrill, who did the "Shanewis" (Cadman) beautifully later in the week, but whose child imitations were also as much out of place as were those of Miss Stowe.

Where is the proper place for such crude imitations? In cheap vaudeville if anywhere. Certainly not at Lockport.

♮ ♮ ♮

Ruth Bowers Gibson, a young violinist, who followed, drew a clear and steady tone and gave pleasant interpretation to her group, which included "Prelude Americana" (Dowling), "Fairy Sailing," "Ghost Dance" (Cecil Burleigh) and Foster's "Old Kentucky Home, which, played in pristine purity of melody, was a very grateful antidote to some of the more modern American compositions, which were more notable for an

attempt to ape foreign ultraism than for any effort to depict American thought or feeling.

♮ ♮ ♮

Louise Lancaster, an attractive young soprano with good presence and a definitely well handled voice, sang a distinctly good group, including "God Keep You, Dearest" (Homer Bartlett), "Fairy Song" and "Hi, Hi, Hi" (MS. dedicated to Miss Lancaster), by Wallingford Riegger; "The Robin Sings in the Apple Tree" (MacDowell) and "When Celia Sings" (Mohr).

♮ ♮ ♮

### Sturkow-Ryder at the High School

Nearly every day during the festival certain artists volunteered to sing or play for the high school children, and Mme. Sturkow-Ryder's appearance there was a complete musical joy. She played Russian and American compositions, and although scheduled for a twenty-minute group she was kept busy for one full hour. The addition of some Scarlatti gave the children especial delight.

The high school at Lockport is most enthusiastic in response to patriotic sentiment in song, and on other mornings this writer heard them do some remarkably virile work.

Also one morning he heard Mrs. Sherrill read "The Battle Hymn of the Republic" and found her work in that masterpiece to be amazingly fine.

She is noble in appearance and style and should adhere strictly to the dramatic and the romantic, letting severely alone the comic and the child-imitation pieces, neither of which suits her personality.

♮ ♮ ♮

### Wednesday Afternoon

After some very poor singing by the Apollo Quartet, Harriet Ayer Seymour, a well-schooled pianist, was heard to advantage in a MacDowell group, showing several phases of that master's art, this including "Shadow Dance," "Romance and Hungarian Etude," "The Sea" and "The Nautilus."

♮ ♮ ♮

L. H. Harper, a robust tenor, came next and administered a real thrill in the Burleigh "Deep River" and also in his encore, "When the Boys Come Home" (Speaks), singing also with style and effect "My Desire" (Nevin), "Standin' in the Need of Prayer" (a very unusual Negro Spiritual by Reddick), "The Moon Drops Low" (Cadman) and "The Cross" (Harriet Ware).

♮ ♮ ♮

### Leonard Liebling Addresses the Festival Audience

Probably because of the announcement that Leonard Liebling would speak, there was an exceptional audience on this afternoon, and he was greeted most enthusiastically, having won his Lockport spurs the previous year.

As before, he devoted himself to a speech of glittering generalities, which was, however, shot through and through with good, commonsense ideas.

A few of the things said by Mr. Liebling were:

"The composers of a nation express its life and hope. Lockport is, therefore, a very important as well as characteristic thing."

"The Germans have long tried to tell us that all the best music came from Germany, but in spite of the war the leading tenor of the Grand Opera in Berlin today is an American."

"They tell us also that Americans cannot write music; but they said also that our soldiers could not fight."

"They dwell upon German efficiency and our lack of it; but the German Army was built up on German efficiency—and look at the d—— thing now!"

"Americans sing in all languages; the foreign artist usually can sing only in his own language."

"We have made great strides since the days when Ole Bull played all over this country his 'Imitation of Niagara' on the violin, or when the best salon pieces were given such names as 'The Whispering Rivulet,' in which the right hand did the 'whispering' and the left hand impersonated the rivulet.'"

He referred to conditions all over the country and spoke incidentally of the predicament in which Conductor Stock of the Chicago Symphony Orchestra finds himself.

He bade us remember, however, that even should Stock lose his position through the technicality that he is an alien enemy, he is still known absolutely as patriotic.

Mr. Liebling even had the courage to name some Americans whom he considered as possibilities for the positions left open through the interning of Germans in this country, and among them were Hadley, Spiering and Dunham.

"Our composers are now all-embracing and very adept," he continued. "We have a Cohan who can concoct a national rally song—i. e., 'Over There.' We have a Sousa who can write national marches; a Herbert who can compose light opera as well as anyone in the world; a Nevin and a Bond for soul songs, and a Berlin for our specialty—the 'rag.'"

He told us to cultivate imagination and ideals, and to beware of commercialism. And, speaking of inspiration, he said that a certain New York publisher had offered to give an outright bonus of $10,000 to anyone who could produce a second "Perfect Day."

"No one will win it," however," he said, "for the first 'Perfect Day' is an inspiration, and that is a quality which cannot be commanded by money."

♮ ♮ ♮

Grace Brune-Marcusson, a Chicago soprano of style and high ideals, who had not previously appeared at Lockport, followed Mr. Liebling, singing "Come Down, Laughing Streamlet" (Spross), "In the Wood of Finvéra" (Burleigh), "My Menagerie" (a charming little burlesque by Fay Foster), "Awakening" (Mrs. Mason), "A Burst of Melody" (Seiler) and "Dear Lad o' Mine" (Branscombe).

Mrs. Marcusson has a lovely quality of voice and a very deft way of interpreting quiet songs, while in a brilliant one, such as that of Seiler, she is virtuosic and at the same time sincerely and consistently musical.

Not only in this group, but on her various other appearances, she was greeted with much enthusiasm, and Lockport said plainly, in enthusiastic applause, that she was desired for other appearances.

FREDERICA GERHARDT DOWNING

♮ ♮ ♮

Carol Robinson, whose work as a pianist has placed her at such a high point in public esteem in Chicago, but who was also a newcomer to Lockport, was heard variously there and became a great favorite, both personally and for her charming and forceful playing.

At this time she presented the Arne Oldberg Sonata, Opus 28, with such a wonderful sweep of interpretative thought and such technical accuracy as to make it one of the features of the week.

Later (perhaps it was on another day) she played "Winter" and "Br'er Rabbit" (MacDowell) with rare discriminative sense of mood and proportion, and was heard also in the Carl M. Beecher F sharp minor Rhapsody, which, while it is an interesting and probably scholarly piece of writing, is entirely lacking in imagination or thrill, and was not a good vehicle for the display of Miss Robinson's best points, although she played it admirably.

♮ ♮ ♮

The Mixed Quartet of Chicago, which has

been taught by L. A. Torrens and coached by Albert Cotsworth, comprising Mable Corlew Smith, Lucy J. Hartman, George Darsie and John Rankel, came to the stage at this point, and with the assistance of Isabel Cline in a wonderfully high soprano obligato, presented a number from Victor Herbert's "Naughty Marietta." The work of the quartet was distinctive and the high tones of Miss Cline thrilling.

♮ ♮ ♮

The remaining artist of the afternoon was Bessie Bown Ricker, the interpretative reader, who is so supreme a favorite at Lockport that no one else can hope to enter her realm.

Her specialty is child verse, and she does it so altogether exquisitely as to make it impossible to feel anything but sympathetic assent to whatever mood she presents and to compel always the tribute which is due to high art.

She appeared again and again during the week and charmed the audiences—great or small—morning, noon or night, with her skill, her philosophy, her humor and, perhaps most of all, her touches of pathos.

Bessie Bown Ricker is a great little artist, and Lockport wouldn't be Lockport without her.

Among the pieces read by Mrs. Ricker was a little verse written especially for her by Rev. J. Webster Bailey, D. D., a Lockport minister, who has always been a staunch upholder of the festival and who has contributed in countless ways to its success.

♮ ♮ ♮

Another helpful minister, often on the programs in one way or another, is the Rev. Augustus Papperman, whose every asset—including his auto—is always at the disposal of the festival.

Other Lockportians who always help mightily are George W. Pound, who gave a wonderful address on Saturday morning on "America, the Greatest Music Loving and Music Producing Land in the World," and Mrs. M. A. B. Evans, a writer of poetry of national fame, who loves Lockport devotedly and has given freely of her presence and her talent to further the musical life there, and who is also devoted to the festival.

♮ ♮ ♮

### Wednesday Evening

One of the strongest concerts ever given at Lockport was that of Wednesday evening, this being called, properly, the Chicago concert, inasmuch as it enlisted the services of Charles W. Clark, baritone; Lucille Stevenson, soprano; Frederica Gerhardt Downing, contralto, and Edna Gunnar Peterson, pianist.

EDNA GUNNAR PETERSON

Mr. Clark, in glorious spirits and corresponding voice, sang a Homer group, which he has already made a classic through his remarkable manipulation.

This includes "Sheep and Lambs," "Uncle Rome," "Old Watt and the Rabbits" and "How's My Boy?"—all being done with superb style vocally and in intensely interesting interpretations.

More novel and equally beautiful was his second group, which included, first, "The Devil's Love Song" (Hallett Gilberte), a magnificent song, done in such a magnificent way as to evoke a storm of applause, followed by Three Small Songs of Ernest Leo of Cedar Rapids, Iowa, these being "My Bit," "Song of Riches" and "Silence Is Golden," piquant, as well as dainty trifles; "A Messenger," that wonderfully effective little tragedy of Mme. Sturkow-Ryder, which takes like wildfire whenever Mr. Clark sings it; "Absent," a suave bit of beauty by Frances Wyman, and a definite, distinct and remarkable novelty by Fay Foster, "The Americans Come," the song we have all been reading about and waiting for, and which, on its first arrival, proved Mr. Clark again a serious and resourceful artist and Miss Foster a very big composer.

The Gilberte, Sturkow-Ryder and Foster songs all had to be repeated, and the audience insisted upon personal thanks to each of the three composers, all of whom were in the audience.

Miss Stevenson, lovely and radiant, was also in perfect form and sang at the best of her artistic powers, which is quite the same thing as saying that she sang most beautifully.

Her numbers included, "What's the Use of Sighing?" a very definite little piece of music joy by Walter Goodell, Chicago; "Twilight," a quiet piece of Rummel, but fully as good as his "Ecstasy," so much used; "The Little Rain," a dainty conceit by Frances Wyman; "Her Love Song," a noble piece of work by Mary Turner Salter, and three songs by John Alden Carpenter, who is interpreted by no one better than by Miss Stevenson, if, indeed, anyone else has done so many of his songs or done them so well. Those chosen at this time were "When I Bring You Colored Toys," "Le Ciel," "Dansons la Gigue" and "Light."

For encore she used "The Home Road" (Carpenter) and showed it to be a commanding, as well as popular war song.

Mrs. Downing, completing the trio of great singers, all in exceptional form, like Miss Stevenson, came to her first appearance on the Lockport platform, and, like her, was rapturously received.

Her voice seems to have grown and broadened still more even since she was last heard, and at this time proved itself a very wonderful voice indeed.

Her first group included that big, bold song of Chadwick, "Allah," which seems to have been written for Mrs. Downing; "The Bitterness of Love" (Horssman) was sung extremely well, and a suave Cradle Song of MacFayden.

For her second group she sang "The Sea," by Grant-Schaeffer, and proved that the Chicago writer also had a noble conception of the picture, while "Don't Ceare" showed that she too knows her Carpenter, and "The Last Hour" proved that in this fine Chicago contralto Kreamer has found his really fine interpreter.

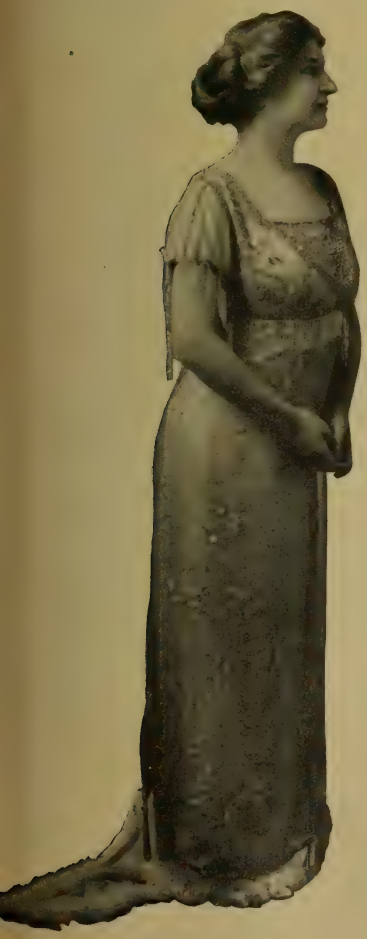
"When Thou Commandest Me to Sing," a remarkable work by Hammond, was so much liked that an encore was necessary and Mrs. Downing added "By the Waters of Minnetonka" (Lieurance).

Miss Peterson appeared but once on the program and scored so electric a success as to make herself a distinct and unforgetable feature.

She has buoyancy, as well as poise, and her amazing power is tempered properly with every available finesse, while in the matters of rhythm and sweep she is unexcelled by any young pianist before the public.

In "The Eagle" (MacDowell) she displayed the power to make a striking picture and to disclose a big story within the space of a few moments; "Winter," by the same composer, was remarkable in introspectivity, as well as tonal charm, and Edward Collins must needs be extremely grateful to Miss Peterson for the sane, but concisely brilliant way in which she delivered three of his difficult waltzes (Opus 15).

The group ended with "Polonaise Americaine," which, while it is not the best piece ever written by John Alden Carpenter, yet served to disclose brilliancy of technic and accuracy of accent and rhythm in the player in such abundance and so tempered with tonal finish as to make the piece seem much better than it is.



HARRIET CASE

♮ ♮ ♮

### The Accompanists

The excellence of Harry M. Gilbert as accompanist for Mr. Clark at this concert, and the very fine work also of J. Warren Erb in like capacity for Miss Stevenson and Mrs. Downing, was subject of much comment.

The official accompanists of the week were these two, with the addition of Elizabeth Siedhoff and Blanche Sanders Walker in some events of every day and a scattering list appearing, each once or twice, besides the many composers, who at times played the accompaniments to their own songs.

Mr. Erb proved himself a rising artist in the line of accompanying throughout the week, doing many pieces of good work. Mrs. Walker was rather nondescript in most that she did and Miss Siedhoff again proved that she is not so good an accompanist as she is a solo player.

Mr. Gilbert was a distinct, definite and constant joy. He was always ready for any emergency and played remarkably well, often rising to accompanative elegance on more than one occasion on each day of the festival.

Evidently there is no limit to what he can do and he has become an institution unique at Lockport.

♮ ♮ ♮

### Thursday Morning

Beginning with Thursday there was a series of Composers' Concerts, and interest and delight ran evenly throughout the remaining three days.

On this morning, after singing by the Apollos and a fine address of welcome to the composers by J. Lawrence Erb, a group of songs by Rosalie L. Hausman was carefully and effectively given by Clarinda B. Smith, soprano.

Miss Hausman is distinctly futuristic in her work, but interesting withal and logical according to her beliefs.

The numbers presented were "On the Downs," "An Irish Nocturne" and "A Chinese Screen." All were interesting, but the second was so much the best liked that it had to be repeated.

♮ ♮ ♮

The Artists' Ensemble Trio of Pittsburgh came next and easily proved itself one of the fine attractions of the week. The personnel is Blanche Sanders Walker, piano, Ruth Bowen Gibson, violin, and Myrtle June McAteer, cello, the last named being a pupil of Hans Hess of Chicago.

They have fine ensemble as well as individual excellence and chose for their vehicle a composition which gave wide scope to their powers; i. e., the beautiful Trio in D (Opus 50), by Charles Wakefield Cadman.

On another day they played equally as well and with splendid effect also the Trio, Opus 61 (Serenade), by Adolph M. Foerster of Pittsburgh.

This is a work of lyric beauty, intermixed copiously enough to make agreeable brilliancy, with various items of musical spice—the Allegro Molto being particularly joyful. The other two movements, "Tempo Rubato" and "Andante Sostenuto," are logical and very agreeable to hear.

♮ ♮ ♮

Frederick W. Vanderpool, a thoroughly fine young New York composer, had his special quarter hour next and himself played a beautiful accompaniment for his "Ye Moanin' Mountains" (Negro Spiritual), "Design," "Love and Roses" and "I Did Not Know," sung exceedingly well by Edward Evans, tenor.

These proved to be songs of intelligent design and beautiful musical mood, as well as exhibiting splashes of color at logical moments and each one displaying also cohesiveness and design.

GAYLORD YOST

♮ ♮ ♮

Richard Knotts, who made a previous successful appearance, came next, singing successfully "The Song of Brother Hilario," "A Patriotic Song," "Peggy" and "The Road's Lament," well written compositions by Ralph Cox, who was himself at the piano.

♮ ♮ ♮

A group of songs followed which in themselves were fine and were also beautifully accompanied by their writer, Harry M. Gilbert. They were "Ah, Love, I Should Have Known," "Lead Gently, Lord," and "Spring's Rapture."

They were sung with great differentiation as to varying content, with pronounced emotionalism and in splendid musical style by Bertha Beeman, Chicago contralto, who not only at this time but throughout the week made herself known to the Lockport audience in no uncertain way and whose fine voice found constantly growing favor.

♮ ♮ ♮

### Thursday Afternoon

The inevitable Apollo Quartet appeared. Louise Lancaster, soprano, came on for a second time, singing "Come, Love, Across the Sunlit Land," "La Nuite de la Lune" and "Wai Ki Ki" (Charles T. Griffes), and the Ladies' Quartet of Chicago (Miss Cline, Mrs. Smith, Miss Hartman and Mrs. Darsie) sang "The Sweetest Flower That Blows" (Crawley), so exquisitely that it had to be repeated at once.

♮ ♮ ♮

Minnie C. Hubbard, the Mankato (Minn.) violinist, who had appeared previously with marked success, came on again, this time introducing four American women in violin compositions.

These were "Love Song" (Helen Ware), "Minuet" (Irma Seydel), "La Captive" (Mrs. H. H. A. Beach) and "Berceuse" (Marguerite Melville).

This constituted a charming group, at once violinistic and full of mood values, and Mrs. Hubbard, a player of rich, sweet tone and suave style, gave a lucid and altogether attractive reading of the numbers.

♮ ♮ ♮

Olive Nevin, a favorite of the week, gave a group of songs by Gena Branscombe which

MABLE CORLEW SMITH

had great intelligence back of beautiful musical qualities.

The pieces were characteristic and well contrasted and the group made a fine impression, both for Miss Branscombe and Miss Nevin. The list was "Three Mystic Ships," "Dear Lad o' Mine" (as fine a song as one could wish), "The Morning Wind" (already a popular favorite) and "Radiant as the Morning."

Miss Nevin, as usual, preluded each song with explanatory matter and again proved herself adept.

♮ ♮ ♮

Marguerite Ringo, "the singer with sunshine in her voice," as someone said at the festival, and surely also with unusual charm of manner and beauty of interpretative feeling, brought to notice next a group of songs by Harvey Worthington Loomis and had the advantage of his own deft and beautiful accompaniment.

"A Little Dutch Garden," always a delight, re-emphasized its charm. "Awake" provided a genuine thrill as manipulated by Miss Ringo, and the "Chinese Lullaby" proved itself a song worthy of any artist's attention.

♮ ♮ ♮

Grace Brune-Marcusson made an added appearance and sang with beautiful thought and musicianship a group of songs by Edward Horssman, the American composer, so lately deceased that he was programmed to play the accompaniment for her.

The group included the deservedly popular "Bird of the Wilderness" and "The Yellow Dusk," "Yon Are the Evening Clouds" and "The Shepherdess."

The accompaniments were beautifully played by the invaluable Mr. Gilbert.

♮ ♮ ♮

The remaining item of the program was the glorious Sonata for Violin and Piano, by John Alden Carpenter, and it was given a reading by Amy Emerson Neill and Carol Robinson, which would have warmed the cockles of his heart to hear. It is too big a work for desultory mention, but will doubtless be heard often from the great artists, but this writer never expects to hear a finer reading than that at Lockport by the Misses Neill and Robinson.

♮ ♮ ♮

### Thursday Evening

An entire article could be written about Thursday evening and it is difficult to do the necessary boiling down when there was such a mass of wonderful and effective material presented.

To begin with, the most characteristic as well as a magnificently brilliant half hour was that devoted to an Operalogue on "Shanewis" (Charles Wakefield Cadman), given sympathetically and brilliantly by Mary Jones Sherrill and J. Warren Erb, both of Pittsburgh.

The choosing of piano excerpts was adroitly done and skilfully presented by Mr. Erb, who

CHARLES W. CLARK

certainly has a rare gift for this sort of work. Mrs. Sherrill, the possessor of noble style, splendid speaking voice, and being also a good singer, explained the story and read the text in a fascinating way.

It is impossible to detail this remarkable performance more than to say that the themes were made perfectly clear by Mr. Erb, and the scene was held vividly before the mind by Mrs. Sherrill.

"Shanewis" is at once an apostrophe to the Indian and a protest against the wrongs he has suffered at the hands of the White Man.

In this work all American music development is exemplified. There is much of Indian characteristic and color, there is originality as well as terror in "The Impending Doom" theme and excitement in "The Poisoned Arrow" item.

"The Song of the Robin Woman" is lyric delight and the "Ojibwa Canoe Song" is one in which woodland notes are changed to refined lyric charm.

♮ ♮ ♮

Following came the idol of Lockport, the woman who can sway there as no one else may hope to do—Carrie Jacobs Bond.

When she appeared on the stage, both at this time and on the following afternoon, every man, woman and child in the place rose to his or her feet in salute to her and the applause was deafening. Mrs. Bond was deeply affected and reacted to the occasion with one of the most charming half hours this writer has ever heard her do, and that, surely, is a big statement.

She gave at this time and the next day some "Old Man" stories and displayed the old chuckle in pristine working order and her rare philosophy still intact.

She recited "Practicing" and made the audience howl with delight. She brought a tear to every eye through the deft suggestion in "His Buttons Are Marked U. S.," and as a special favor to Lockport she sang beautifully "The End of a Perfect Day," a song which she has steadily refused to put on anywhere for the last two years.

She regaled us again with a lot of the "Half Minute" songs; did "Make Believe" as beautifully as I have ever heard her do it, and was altogether herself—the incomparable manipulator of emotions.

But, she did some new things too. Some fine things they were, and the audience could not get enough of the first of these, "My Son," which is full of heartbreak as well as of renunciation, and which is her fine contribution to the war song library of the country.

Also, she was fine, positively, in "Out in the Fields," her setting of beautiful Browning text, and "Your Song," one of her best as well as newest melodies, set to lovely text by George O'Connell of Chicago.

It was worth going to Lockport to see the ovation given to Carrie Jacobs Bond and to hear her again in her delightful entertainment.

♮ ♮ ♮

On Sunday afternoon two of the Bond songs were beautifully presented by Bertha Beeman (with Mrs. Bond at the piano), and at a previous occasion two of the Children's Songs were given most sympathetically by Bessie Bown Ricker.

♮ ♮ ♮

Another big item of this fine evening was a

BERTHA BEEMAN

group of the Fay Foster songs given by Mable Corlew Smith, Lacy Coe and Miss Foster, the group comprising "Somewhere" (which is of exquisite texture), "Your Kiss," thrilling song), "Dusk in June" and "Were I Your Star," which is bravura to the last degree.

Mrs. Smith, in magnificent form throughout the week; Mr. Coe, artistic as few violinists have ever been in this sort of ensemble, and Miss Foster, glowing and pulsating in co-operation, made of this group something to remem-

ber and scored an immediate success worth special recording.

♮ ♮ ♮

Miss Foster played also some more unimportant and unimpressive things for Miss Stowe and was also represented by a number given by the Chorus, a piece called "In the Carpenter's Shop," for women's voices.

♮ ♮ ♮

The Chorus, conducted by Alfred Jury of Buffalo, was composed of seventy-five voices and made a number of successful appearances during the week. Their singing of William Arms Fisher's arrangement of "Deep River" was particularly impressive.

♮ ♮ ♮

Another item presented by this body of singers at this time was "You Is Jes' as Sweet," a cunning conceit by Hallett Gilberte, who himself made the piano sparkle in accompaniment. Nothing given in ensemble during the week had a quicker appeal or more direct touch than this.

♮ ♮ ♮

Ida Geer Weller, by this time grown to be a great favorite, came again to the stage and was vociferously greeted by the immense audience present. She chose as her medium of expression this time the work of another Pittsburgh woman, Mrs. Gertrude Martin Rohrer, and sang "The Sea," "Love's on the Highroad," and the patriotic "Your Land and My Land," with clear intonation, beautiful enunciation and definite dramatic and emotional values.

Mrs. Weller has a great many of the attributes which are unusual in a singer and which make for great success. She is sparkling and dramatic as well as thoroughly sympathetic to thoroughly refined text, and always she suits her tone to the text mood, something much more difficult to do than it sounds in the telling.

♮ ♮ ♮

**Friday Morning**

Friday was another day with the composers, and began brilliantly and logically

LACY COE

with a violin group by Hallett Gilberte, most beautifully played by Lacy Coe. Mr. Gilberte, talented in limitless ways seemingly, proved at this time that he understands and can write with great effectiveness for the violin, while Mr. Coe again demonstrated his skill and his artistry.

The numbers were "Spanish Serenade," "Berceuse" (incorporating "Bye, Bye, Baby Bunting") and "Gavotte."

♮ ♮ ♮

Next followed the paper on "Commercialism" by the Editor of Music News.

In this there was advocated the principle that musicians must needs study money valuations, as related to music, more thoroughly, and the slogan was proposed for adoption by musicians, "Nothing for nothing."

In response to many requests, this paper will be printed in full in the columns of Music News next week.

♮ ♮ ♮

Two groups of songs were next presented by composers whose works are being sent out by Witmark & Sons, New York.

These were Robert Huntington Terry and David Wendel Guion, both of whom were present to play their own works.

Mr. Terry was so fortunate as to secure as his collaborator George Darsie, Chicago tenor, who sang with good tone and

MME. STURKOW-RYDER

much musicianship, "I Never Knew," "Don't You?" and "The West"—all good songs, the first being, perhaps, the best.

Mr. Guion is a young southerner and specializes in Negro spirituals, founded on themes sung him by his own colored "mammy" not so many years ago.

"Poor Sinner," "Nobody Knows de Troubles I Seen," "Some o' These Days" and "The Ghostly Gallery" were all effective, and this composer also was fortunate in his interpreter, Lillian Rose Veatch.

This young lady has presence and style, and her vocal art is already well developed and gives promise of still greater things, for she is, evidently, a girl with brains.

♮ ♮ ♮

**Friday Afternoon**

Frank H. Grey, not being present, his songs were played for Theresa Lynch, who had chosen them, by one of the regular festival accompanists.

The songs were "Only a Little While," "For You and Me" and "Think, Love, of Me," the second being the best, but all well done by Miss Lynch.

♮ ♮ ♮

Harriet Case, fully recovered from an indisposition which had hampered her earlier, came again to the stage and proved herself delightful in a group of songs by John H. Densmore, which were more or less familiar. Mr. Coe assisted with his violin, and the group was intensely beautiful, including "Kiss Me Good-Night," "April," "In a Field" and "Awake, My Heart, to Gladness."

Miss Case can take an extremely high note with the most wonderfully sweet pianissimo, and can do about what she

A. A. VAN DE MARK

pleases with it afterward, but this high tone manipulation is not all she can do by any means.

She had in the last Densmore song a full voice bravoura throughout her scale, which was big and true, and throughout the group she showed great powers of differentiation, both as regards musical and text values of the songs she presented.

♮ ♮ ♮

Ida Geer Weller made still another appearance at this time, and again did she honor a Pittsburgh woman, Anna Priscilla Risher, although this time the composer was not present to play her own songs.

They were, "As in Old Gardens," "Always One More Dawn," "A Baby's Hair Is Built of Sun" and "The Heart of June," all agreeable, if not great songs, and in every case sympathetically and effectively presented by Mrs. Weller, who, as said before, is a singer of the greatest versatility.

♮ ♮ ♮

An addition to the program, at once indicative and beautiful, was a group of the songs of Williams Arms Fisher, sung with great breadth of voice and refinement of style, as well as clear interpretative values, by Bertha Lansing Rodgers.

These were the very familiar and always popular "Under the Rose," "Swing Low," "I Wonder Why" and the remarkably fine Negro spiritual, "Sometimes I Feel Like a Motherless Child," all accompanied very wonderfully by Mr. Fisher himself.

♮ ♮ ♮

At this point there occurred a number which should have been better placed, for, being so great a work as it is, and lengthy, it needed to be almost alone on an afternoon program.

Reference is made to Cadman's very beautiful and wholly great quartet cycle, "The Morning of the Year," which was sung at this time by Mrs. Smith, Miss Hartman, Mr. Darsie and Mr. Rankel.

To Charles E. Watt, Esq.
Mr. Charles E. Watt
With the Quartette
Mrs. Ethelbert Nevin

ETHELBERT NEVIN

New York July 6th 1905.

As you know, each solo voice has at least two big numbers, and at this time these were all done excellently.

The ensembles, too, were full of charm, even as they were also good exponents of fine musicianship, and the audience, especially the more critical portion, found this number very delightful.

♮ ♮ ♮

**Friday Evening**

The evening of this remarkably full day was devoted to Arthur Hartmann and Hallett Gilberte—the same artistic trio, Mrs. Smith, Mr. Coe and Mr. Gilberte again ravishing the musical senses with the beauty of their work in "Ah, Love, but a Day," which was thrilling; "Minuet la Phyllis," which was tantalizing; "An Evening Song," which was unusually true to caption, and "Spring Serenade," which was exhilarating in the extreme.

Mr. Hartman was best shown, of course, in his violin number, for he is an artist supreme and played admirably a "Largo" (Vivaldi), "Humoreske" (Tschaikowski), "Dancing Doll" (Poldini), in arrangements of his own, and his very own "Cradle Song," "Souvenir" and "Aria from "Old Style Suite."

Edith Thompson, who had a previous appearance, made a fine impression in the Hartmann "Paysage Russe," "Tania" and "An American Prelude," and Charles W. Clark repeated the triumphs of Wednesday night in "A Fragment," "A Child's Grace," "When I Walk With You," "Cherry Ripe" and "A Ballade"—good songs all—but "Cherry Ripe" seeming to be quickest in public appreciation.

**The Banquet**

Following this, the Lockport people put their autos at the service of the guests and after reaching the attractive Country Club, tendered there a banquet which was enjoyed to the utmost by a very large company, many of whom remained to dance till morning.

The speeches at this time were full of interest, as well as thought, and contained much statement of facts and hopes relative to Lockport, which will be told in Music News at another time.

♮ ♮ ♮

**Saturday Morning**

On Saturday morning, Marguerite Potter, clear of voice and decisive of style, sang "Southern Dialect Song" (Rogers), "Let Miss Lindy Pass" (Johnson), "I Want to Be Ready" (Burleigh), "When Mammy's Away" and "You is Jes' as Sweet" (Gilberte). These were done in a very quaint costume and constituted an attractive feature of the week.

♮ ♮ ♮

The Chicago Ensemble Trio (Miss Siedhoff substituting for Senaca Pierce) again delighted the audience greatly, presenting "At Dawning" and "From the Land of the Sky Blue Water" (Cadman), and "Sioux Serenade" and "By the Waters of Minnetonka" (Lieurance), and the morning closed with some fine duet singing by Grace Brune-Marcusson and John Rankel, their media of expression being "A Canadian Boat Song" (Beach) and "Awake, Dearest One" (Ball).

♮ ♮ ♮

**Saturday Afternoon**

John Rankel, Chicago Baritone, who had been indisposed earlier in the week, was presented at this time in the previously announced group, and scored the success that had been expected after his realistic and telling work in a number of ensembles.

His voice was in fine condition and his artistic powers and well-known dramatic qualities were well shown in the group he chose to present.

"Blue Are Her Eyes" (Winter Watts) was a piece of suave delight; the "Soldier's Song from Paola and Francesca" (Bernice Wyer) proved interesting; "At Twilight" did honor to Herbert E. Hyde of Chicago (its composer) as well as to Mr. Rankel, and "I Have a Rendezvous With Death" (Jeanne Boyd) brought to the attention of the audience one of the finest songs of the entire week—a song pulsating with meaning and full of intensity.

♮ ♮ ♮

Edward Evans, good musician and fine tenor, made another appearance, singing "The Last Hour" (Kraemer), "The Dearest Place" (John P. Scott), "Young Warrior" (Burleigh) and "Give a Man a Horse He Can Ride" (J. O'Hara).

♮ ♮ ♮

Following this came "Forty-five Minutes With Ethelbert Nevin," this being in line with the idea that some composers of a little while ago ought to be given a definite hour on the programs.

This period opened with a paper by Charles E. Watt, in which he explained that he had consented to resurrect a part of a lecture-recital given formerly by himself (perhaps in a previous incarnation), if Mme. Sturkow-Ryder and Olive Nevin would collaborate in piano and song numbers.

Mme. Sturkow-Ryder chose to play the

OLIVE NEVIN

"Water Scenes" and the Barcarolle, and she did them all wonderfully well.

Her musical thought is just delicate enough for Nevin, the while it is so crisp and definite as to avoid too great sentimentality even in the "Narcissus."

This remarkably popular piece was so well played by the pianist that when she came to the stage for encore the audience shouted out its desire to hear it again, which was promptly and beautifully gratified by the player.

Miss Nevin, a cousin of Ethelbert Nevin, sang "Before the Dawn" very exquisitely

and did three of the children's songs with great charm, after which she gave the biggest of all the Nevin songs, the "Nocturne," that throbbing, potent text in which the timid lover sees his lady lean from her window and take to her bosom the Romeo rose, and he sighs "Ah, me, 'twas he that won her, because he dared to climb."

On her reappearance on the stage Miss Nevin had the same experience as had Mme. Sturkow-Ryder, and the audience, with great unaminity, demanded "The Rosary," which she gave with rare style and feeling.

The period closed with beautiful singing of "The Night has a Thousand Eyes," by Mrs. Smith, Mr. Darsie and Mr. Rankel.

♮ ♮ ♮

Gertrude Darsie was heard at this point in a group of songs which showed her rich, clear voice to much advantage and which, late as it was in the week, endeared her to the Lockport clientele.

She used "I Am Thy Harp" (Woodman), "A Maid Sings Light" (MacDowell), and

MINNIE C. HUBBARD

"A Serenade" (Spross), investing them with charm and variety as well as vocal art.

♮ ♮ ♮

Mr. Darsie followed with a second solo appearance in which he showed growth as well as the same beauty of tone as before.

"Jean" and "Yesterday and Today" (Spross) were very well done, the second especially, and an aria from Dudley Buck's "The Legend of Don Muzio" proved that Mr. Darsie has variety as well as power.

The afternoon closed with a duet for Mr. and Mrs. Darsie, their medium of expression being, "Dews of the Summer Night," from the same (Dudley Buck), Cantata and their work in ensemble having all the good qualities of their solo appearances plus a very sympathic blend of voice and musicianship. ♮ ♮ ♮

**Saturday Evening.**

Saturday evening had but two serious musical groups, but the first proved to be one of the wholly definite and artistic musical joys of the week.

This was a solo group by Bertha Beeman, contralto, and it displayed her fine voice to distinct advantage.

Miss Beeman has impressive appearance on the stage and she sings with style as well as authority.

In "Invocation to Eros" (Kursteiner), she created a proper atmosphere at once and built up, logically and skillfully, a very impressive climax.

Katherine Glen's lovely "Twilight" found in her a wholly sympathic interpreter and "June Time," a crisp delight by Elthea Snider, was given in like manner and with added tonal beauty.

"Possession," an entirely new song (to me at least) by Earl C. Sharp, proved to be a good one and also a fine medium for Miss Beeman's voice, while "Life's Paradise"

BESSIE BOWN RICKER

(Mary Helen Brown) capped the climax of brilliancy and effect.

Altogether Miss Beeman's group, which was well placed as well as excellently chosen, made a fine impression and left the feeling strongly in evidence that she will be more than welcome at any time she returns to Lockport.

♮ ♮ ♮

Miss Siedhoff, whom we have already named as a better solo pianist than accompanist, again proved the fact at this moment, giving brilliant, as well as differential reading to "Prelude in D Minor" (Courtlandt Palmer), "Concert Etude" (Dennee), which was hardly worth the effort, "Berceuse Trieste" (Charles Fonteyn Manney), which is full of thought as well as introspective beauty and two movements from the stupid Suite Op. 2 by F. S. Converse.

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### The Humoreske

Then came "The Humoreske," an event which had drawn a packed house through the previously acquired reputation of Harry M. Gilbert, its director, of skill in funning.

This writer had to leave midway of this

LUCILLE STEVENSON

startling program, but remained long enough to see and hear the wonderful chorus and orchestra, and to witness a few of the more striking characters in costume, including Sturkow-Ryder as a School Girl; John Rankel as a Chautauqua Youth, George Darsie as Pierrot, and Hallett Gilberte as a Child Prodigy.

Altogether the event was provocative of a series of screams of laughter and it is hoped that it will be possible to leave Lockport at a later hour next year.

♮ ♮ ♮

### Sunday

Many changes were announced for Sunday, but, as indicative of what, in general, was given we reproduce here the printed

J. LAWRENCE ERB

programs for the three sessions of that, the closing day of the Festival:

### Morning

I Will Lift Up Mine Eyes.....Gabriel
Apollo Male Quartette
Come, Ye Blessed.....John P. Scott
Emily Beglin, Dramatic Soprano
Harry M. Gilbert at the piano
Violin.....
Minnie C. Hubbard, Violinist
Harry M. Gilbert at the piano
Voice.....
Edward Evans, Tenor
Blanche Sanders Walker at the piano
Voice.....
Marguerite Potter, Contralto
Elizabeth Siedhoff at the piano
Introduction of the Speaker.....
Prof. J. Lawrence Erb
"The War and the Reconstruction of Democracy"
Edward Howard Griggs
The Rosary.....
Mixed Quartette of Chicago
Mable Corlew-Smith, Soprano; Lucy Hartman, Contralto; George Darsie, Tenor; John Rankel, Baritone
Rock of Ages.....Arranged by Philip Greeley
The Apollo Male Quartette
"America"

### Afternoon

Eternity.....Arranged by Lyman Brackett
The Apollo Male Quartette
Voice.....
Dorice Bowen, Lyric Coloratura Soprano
Blanche Sanders Walker at the piano
Voice.....
John Rankel, Baritone
Blanche Sanders Walker at the piano
Voice.....
Clarinda B. Smith, Soprano
Harry M. Gilbert at the piano

Piano, Violin and 'Cello.....
The Artists' Ensemble Trio of Pittsburgh
God Shall Wipe Away All Tears.....Flaxington Harker
Marguerite Ringo, Soprano
Blanche Sanders Walker at the piano
Calderon's Life is a Dream: the Protest Against Yielding to Fate.....
Edward Howard Griggs
Voice.....
Ida Geer Weller, Mezzo-Contralto
J. Warren Erb at the piano
Voice.....
L. H. Harper, Tenor
Elizabeth Siedhoff at the piano
Voice.....
Grace Brune-Marcusson, Soprano
Elizabeth Siedhoff at the piano
In the Garden.....Miles
The Apollo Male Quartette
"America"

### Evening

Patriotic Closing Concert
"America"
The American Festival Chorus, Alfred Jury, Conductor
The Artists' Ensemble Trio of Pittsburgh
(Piano, Violin and 'Cello)
Voice.....
Bertha Lansing Rodgers, Contralto
Elizabeth Siedhoff at the piano
Voice.....
Lowell Mabie Welles, Baritone
Elizabeth Siedhoff at the piano
Violin.....
Amy Emerson Neill, Violin
Carol Robinson at the piano
Duet.....
Grace Brune-Marcusson, Soprano
John Rankel, Baritone
Elizabeth Siedhoff at the piano
Violin.....
Lacy Coe, Violinist
Voice.....
Harriet Case, Soprano
Harry M. Gilbert at the piano
The Home Road.....Carpenter
Mixed Quartette of Chicago
Mable Corlew-Smith, Soprano; Lucy Hartman, Contralto; George Darsie, Tenor; John Rankel, Baritone

IDA GEER WELLER

Violin.....
Ruth Bowers Gibson, Violinist
Blanche Sanders Walker at the piano
Voice.....
Isabel Cline, Soprano
Blanche Sanders Walker at the piano
The American Festival Chorus, Alfred Jury, Conductor
The Chicago Ensemble Trio
Mable Corlew-Smith, Voice; Lacy Coe, Violin; Mr. Pierce, Piano
A Reading.....
Bessie Bown Ricker
God Remembers When the World Forgets.....Bond
Ladies' Quartette of Chicago

LOWELL MABIE WELLES

GRACE BRUNE-MARCUSSON

Voice.....
Lucy J. Hartman, Chicago's Contralto
J. Warren Erb at the piano

Duet.....
Gertrude Darsie, Contralto; George Darsie, Tenor
Blanche Sanders Walker at the piano

Selection.....
Carrie Jacobs-Bond, World Famous Composer

Selection.....
The Apollo Male Quartette

A Parting Word.....
Prof. J. Lawrence Erb
"Star Spangled Banner"

So many people helped to make the meeting a success that it is almost futile to try to mention them all.

Miss Howard of the Buffalo Enquirer, reported the Festival for a Lockport local paper and was very helpful.

A good many publishers' agents were present and helped make a very discriminating audience. Among those was Miss Joseph of Witmark's, Mr. Priaulx of Ditson's, Mr. Fisher of Boston.

Many helped socially. The Lockport people were enthusiastic in support and in sociability.

And last, but far from least, J. Lawrence Erb of Illinois, who was presiding officer for a third time, again proved himself symphatetic, artistic, practical and wonderfully effective.

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### M. T. N. A.

Reports from widely scattered members of the Music Teachers' National Association indicate that an unexpectedly large attendance will be one of the features of the annual meeting at St. Louis December 30-31 and January 1 next. The plans of the standing committees interest so many persons and are including so many features of value to every teacher that they are attracting general attention. The work of the Affiliation Committee, of which J. Lawrence Erb of the University of Illinois is chairman, is bringing about a very desirable condition. Max Swarthout of Decatur, Ill., is a new member of the Standardization Committee of which Charles H. Farnsworth of Teachers' College, New York, is chairman. Dean Carl E. Seashore of the State University of Iowa will present a paper at the St. Louis meeting on "An Analysis of the Traits of the Musical Mind," and will provide opportunity for certain tests and demonstrations during the convention. Messrs. Leon R. Maxwell of New Orleans and Lynn B. Dana of Warren, O., will discuss the problems of music teachers during present abnormal conditions. Throughout the meeting stress will be laid upon the subject of the musician's duties and place in the community. At the piano conference, to be conducted by E. R. Kroeger of St. Louis, Miss Alice Pettingill of St. Louis will talk on Walter Swayne's ensemble class in Paris, and E. A. Schubert of St. Charles, Mo., will have a paper on "The Piano Hand." New items are being added to the convention program almost daily, and the entire list will soon be ready for publication.

\# \# \#

**Yung**—Mme. Yung has just received word from The Thaviu Band and Opera Company, with whom seven of her pupils are now on tour, to the effect that the girls were enthusiastically received and met with remarkable success in Des Moines, Iowa, last week. The patriotic number was a big feature on the program and received enviable applause. This week the company will appear at Indianapolis.

\# \# \#

**Neumann**—Mr. and Mrs. F. Wight Neumann, 3155 Michigan avenue, have left their summer home at Butternut Bay, Thousand Islands, and are at present at Saranac Lake. They expect to stay in the Adirondack mountains until the middle of September.

\# \# \#

**Craven**—Carl E. Craven, tenor, will sing two groups of duets with Miss Beulah Hayes, soprano, and the Lament from "Pagliacci" and a group of four songs by Thayer, Ryder, Salter and Foster, at the Edgewater Beach Musicale next Sunday, Sept. 15, at 4 p. m.

\# \# \#

**Mandy**—Mr. and Mrs. Frank P. Mandy have returned from their summer vacation and have reopened their studios in Kimball Hall.

\# \# \#

**Olin**—Nora Loraine Olin has removed to 605 Kimball Hall, where she alternates days with Frances Frothingham. This is an ideal arrangement, for the voice pupils of Miss Olin are to have the advantage of certain theoretical classes of Miss Frothingham while the theory pupils of the latter will have vocal class work with Miss Olin.

# Music in New York

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### Mischa Levitzki and Esther Ferrabini Appear for the Red Cross at Avon, N. J.

When Labor day of 1918 expired, vacation days were over—if such days can be had in war times. On Sept. 1 the Club House of Avon-on-the-Sea (New Jersey) was taxed to its capacity, when a Red Cross concert was given for the vacationists. From the neighboring resorts a select and discriminative audience came in great numbers to listen to the genial playing of Mischa Levitzki, the marvelous pianist; Esther Ferrabini, soprano, who made herself famous with her eventful impersonation of Carmen with the San Carlo Opera Company; Bernardo Olshansky, a brilliant bass-baritone, and Rafael Diaz, tenor of the Metropolitan Opera Company. Mme. Quintero and Signor Jacchia officiated as accompanists. The applause was vehement, and encores multiplied. Each of the soloists gave the best of his talents and the listeners spent one enjoyable evening.

♮ ♮ ♮

### The American Society of Singers

The opening of the above organization will take place on Sept. 23 at the Park theater. The following works are announced for the first week: "Mignon," by Ambrose Thomas, with Maggie Teyte, Yvonne de Treville and Herbert Witherspoon; "The Daughter of the Regiment," with Bianca Soroya, David Bispham and George Hamlin; "Carmen," with Marguerite Sylva, Riccardo Martin and Henri Scott.

♮ ♮ ♮

### Galli-Curci at Ocean Grove, N. J.

The vacationists of the Jersey coast received the first treat from the voice of Galli-Curci. Long before the diva appeared the house was completely sold out. Thousands of curious people and anxious folks as well as professional artists tried to secure seats, but the answer was "too late." There were over seven thousand people and the government also had its share in the cashing in of war taxes. To describe her singing we should have to turn on again the wheel of praise. It is sufficient to say that those who were fortunate to secure seats broke out into a stampede of bravos, cheers and, it may be said, that even Enrico Caruso when he sang "Over There" did not succeed in getting the unheard-of applause which the auditorium of Ocean Grove tendered to Galli-Curci. A frenzied people is the best term applied. The program consisted of all the battle horses used by Galli-Curci in concert; encores were flashed until the folks got weary of clapping their hands. The talk of the New Jersey vacationists was Galli-Curci, and it may be added as a curiosity that phonograph lovers, the day after the concert, invaded the shops seeking records, until the storekeepers were left without a single record.

♮ ♮ ♮

### Metropolitan Announces Novelties

The sphynx has spoken: The management announces some novelties for the coming season, but no names of re-engaged or new forces. Presumably by the time this reaches our readers more information will creep out. The two novelties announced are by two Americans. Many manuscripts were submitted to Signor Giulio Gatti Casazza, but only Joseph Carl Breil with "The Legend," book by Jacques Byrne, and John Adam Hugo with "The Temple Dancer" were passed favorably for presentation. The other novelties, three in number, are by Giacomo Puccini, and they will be conducted by Maestro Roberto Moranzoni, who is at present in Italy studying them. The novelties are: "The Tabarro" (The Mantle), libretto by Guiseppe Adami, and "Sister Angelica," a mystery playlet opera,

(Continued on page 30)

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### THE WARRINGTON, OAK PARK

Rejuvenated and very much improved, Pyre's Popular Players opened the Fall season at the Warrington Theater on last Saturday, and nightly ever since have been playing the splendid comedy, "Marrying Money," to big audiences and enthusiastic applause.

Not being able to attend until Tuesday evening, this writer is prevented by time limitations from giving so elaborate a review as the merit of the company warrants, but he intends to do better next time.

The writers of the play, Washington Pezet and Bertram Worburgh, have certainly made a "ten strike" in this work, and the Pyre Players have just as surely digested the content very thoroughly and are able to present it with utmost of conviction.

Not to detail all of the acts, it may yet be said in passing that in the first act there is a lot of good, sensible talk about the American business man, and it is shown clearly that in the majority of cases he cannot "retire," because his family will not cease its "aspiring."

"You make money in Keokuk," said he, "and your family insists, sooner or later, in making a splurge in New York. Then it must needs be a fling in Washington, and finally the spending of a fortune in London; after which a merciful God puts an end to it all by physical limitations."

♮ ♮ ♮

The players are excellently cast this week. Mr. Pyre, suave, insouciant and routined, is an ideal Frank, and Mrs. Pyre is pretty, vivacious and appealing as Mildred, who marries "for money" but decides to "remain" married after developing genuine love for Ted.

This attractive youth, attractively played by Karl Way, shows a considerable yellow streak during the progress of the play, but his innate manliness, well depicted by Mr. Way, shone forth in "true blue" at the end.

The Bellboy was neatly and humorously done by Jean De Perioe, a newcomer to the company, who will certainly be an attractive addition.

Mrs. Niles, the silly and scheming American parvenue, was exceedingly well done by Cora King, while the unimportant part of Mrs. Augustus Vanderpool was adequately done by Miss Angela Baker, and the Maid proved to have been safely placed when it was given to Miss Margaret Adams.

Harry Castle was fair only in the part of Mr. Niles, but in the last act, where he "doubled" in the part of Tim O'Flannegan, he was splendid.

Miss Jean Cooper, a very attractive personality, was personable and clear-cut as Gladys, though she, in common with all the women, excepting Mrs. Pyre, should study clarity of enunciation.

The affectation of an eastern accent and drawl is unnecessary.

Jimmy Sweeny, a breezy, comic part, was played breezily and clearly by Robert Valentine.

Another newcomer to the company, who, however, is no stranger to Oak Park audiences, is Allen York, who made so fine a reputation as director and chief actor of the Community Players in that suburb last Winter.

Mr. York had the important and difficult role of Count Sebastian, in which he simulated foreign mannerisms and the quaintly broken speech adopted by the character in America, admirably.

This character, light and volatile at first, develops into a really fine one in the last act, and at this moment Mr. York rose to genuine emotionalism, and he scored also a genuine success. C. E. W.

———♯♯♯———

**Slade**—A reception was tendered on Tuesday evening by the members of the First Presbyterian Church of Lake View to Dr. Henry Seemore Brown and wife, the retiring minister, who is taking up a different line of work. The soloists for the occasion were Louise Harrison Slade, contralto, and Miss Cora Sapolski, soprano.

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# Gaetano Merola Revives His Former Triumphs at the Baton With the San Carlo Opera

**Following are the press comments of the "Aida" performance:**

**"Under the baton of Gaetano Merola, the orchestra played with precision and expressiveness."—New York Evening Mail, Sept. 3.**

**"He was deservedly called before the curtain with the principals at the conclusion of the second act."—New York Evening Journal, Sept. 3.**

**"Mr. Merola conducted in eminently capable fashion."—New York Globe, Sept. 3.**

**"The conductor was G. Merola, whose work was careful and effective."—New York World, Sept. 3.**

**"Gaetano Merola is a conductor who realizes that Verdi's music requires fire of utterance."—New York Tribune, Sept. 3.**

**MAESTRO GAETANO MEROLA WILL LEAD THE SAN CARLO FORCES FOR THE ENTIRE SEASON OF 1918-1919.**

# A PUBLICITY MONTH

Last year *Music News* inaugurated the plan of a Publicity Month instead of having, as had been its custom, an Anniversary Number.

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We will sell no pictures nor any reading notices for these issues, both these being contrary to U. S. Postal law, but we want every artist in the country, and especially every Chicago artist, to buy display advertisement space and we will back up every advertisement by giving the issues a very wide circulation and will, in every way, endeavor to make them thoroughly attractive from a news standpoint.

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## SECOND METROPOLITAN SEASON OF THE SAN CARLO OPERA COMPANY—FIRST WEEK

Reviewed by Joseph De Valdor

### "Aida"

When Labor took its annual legal recess, the San Carlo forces gave the first signal of the 1918-19 season at the Shubert theater. That Fortune Gallo left a lasting impression on his first New York season cannot be doubted. In spite of the fact that vacation days were not over, and though Labor day carried away thousands of people to the country, there were no seats for the opening night, and if the theater had been of a large capacity more people would have poured into the house. The Shubert theater is inadequate for opera; bad acoustics draw away the atmosphere. The stage is limited. Under such circumstances the chorus had to put up with many obstacles, and the stage management could not give us the proper spirit in the scenery. Once more the question of municipal opera houses comes to the fore. When Mr. Gallo retires from the field he will have left something to be done by our municipal authorities. The "Aida" performance brought two new singers with the company. The principal female part was interpreted by Elizabeth Amsden, formerly of the Chicago Opera Company. In justice to her it may be said that her performance was of better quality than when she appeared under Campanini's forces. Leone Zinovieff, the Russian tenor, saved the evening by his substituting for Manuel Salazar, whose arrival from Costa Rica was delayed. After the "Celeste Aida" the tenor claimed the victory of the evening. He demonstrated that the adverse criticism of a Chicago morning paper was unjustified. He received an ovation for his brilliant vocalization. The balance of the artists were the same who appeared last year. Stella Demette repeated her excellent impersonation of Amneris, and Joseph Royer his correct vitalization of Amonasro. The rest of the singers need no commendation. At the baton we noted a new leader for the organization, but not for the opera habitue. Signor Gaetomo Merola, formerly of the Manhattan, gave an excellent exhibition of musicianship, control of musicians and soloists, and brought throughout the performance results which have gratified even the cynical critic. There is no doubt that under his guidance the performances will attain the higher level of popular priced performances. In the audience the newly married Caruso was discovered and cheered, which compelled a response from the Neapolitan tenor.

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ESTHER FERRABINI

### "Rigoletto"

There is little to be said about this performance. The past year's interpreters were again on the board, save for Signor Enzo Bozzano Casso, who, in the part of Sparafucile, took the first vocal honors of the evening. Signor Bozzano is the pos-

FORTUNE GALLO

sessor of a rare basso profundo voice, and such voice would fill the gap existing in the Chicago Opera. His voice is sweet, powerful and sonorous; besides, he gives intelligent acting. Mme. Vaccari as Gilda, Antola as Rigoletto, Stella Demette as Maddalena, and Guiseppe Agostini as the Duke, completed the cast. The last year's conductor, Signor Peroni, was at the baton—this time in the uniform of a sailor—for the leader is bandmaster at Pelham Bay. His uniform led the public to a warm applause. The audience was large. The performance was given for the benefit of the Red Cross. On Sept. 4 the house was sold out when "Cavalleria" and "Pagliacci" were given under the admirable leadership of Gaetomo Merola. In the first, Elisabeth Amsden sang Santuzza and Romeo Boscacci, Turiddu; Merola was Alfio in "Pagliacci." Manuel Salazar, who finally reached our shores from Costa Rica, repeated his last year's success of Canio. Merola sang Tonio; Estelle Wentworth, Nedda; and Dellemolle, Silvio. In the afternoon "Tales of Hoffman" was given before a fair attendance, with Queen Mario as Olympia, of whom I shall speak in a future appearance. The cast enlisted Cervi, Royer and Agostini.

### "Carmen"

The first French opera season attracted a capacity house. Standees were numerous. The leading part was again interpreted by Esther Ferrabini, and, as last season, she gave again a characteristic impersonation of the cigarette girl. Though not in the best of voice, besides the lack of acoustics, the timbre was at all times of a nature to please the listeners. As a whole, all Carmens care little for the singing part; their devotion is wholly concentrated on the histrionic side. Mme. Esther Ferrabini gave a moving picture of the Spanish girl in all its potency. The last act was a powerful dramatization of Merimee's story; the card scene and the entire third act was an emotional tableau of the wayward woman. In all, the writer prefers her in the dramatic scene than in the gay side of Carmen. She was again rewarded with applause. Queen Mario, a pupil of Sembrich, reappeared as Micaela, and proved a better asset in this opera than in "Tales of Hoffman." Romeo Boscacci substituted Salazar, who was indisposed, and, in the "Flower Song" at least, he did justice to himself. The off key singing of Jo-

STELLA DEMETTE

seph Royer marred the role of Escamillo. The leading figure of the performance was Gaetomo Merola at the baton, and through his keen knowledge of the scores, he gave effective help to the soloists and extracted all the beauty from the limited orchestra of thirty-one.

On Saturday matinee, Sept. 7, "Romeo and Juliet" was given, with Ralph Errole and Queen Mario. In the evening, "Trovatore," with Leone Zinovieff, Antola and Amsden. The first week was a successful one from a financial point of view, and it is expected to still draw larger audiences owing to the cool weather and the more interesting operas announced for the second and final week.

On Friday evening "Faust" was given, with Agostini and Marcella Craft.


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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

## Albert Spalding Talks on Music and War

(From the New York Sun, September 1)

"It would be difficult, not to say impossible, for me to answer your question as to my impression of the Italian front and of the heroic valor and endurance of our troops and those of our allies," said Albert Spalding. "First because words are cheap things with which to express all that one feels; and second, because of my uniform I am not permitted to discuss military matters in any way. But I must say as an American that we feel proud and happy to be able to work side by side with Italy in her great fight for national freedom and aspirations."

Lieutenant Spalding was then asked to express his views in regard to musical Italy and the effect that the war would have on music in general. He said:

"It is my belief that music will take a more prominent place in people's lives, and in fact is taking a more vital place now than ever before. Guglielmo Ferrero, the historian, once said: 'Art is a pleasure without a need.' I wonder if he would repeat that statement today. Life, from a material standpoint, has during these past four years come to be made of sterner stuff than it was in the inconsequential days which preceded the great war.

"People have sacrificed and suffered to the utmost extent. Material pleasures have had to be given up one by one. Distractions, luxuries and manifold interests have narrowed themselves down and become merged into one great spiritual, mental and physical effort—winning the war for democracy.

"The psychological result of this will be to prepare and fit people more for the great consolation and mental uplift that art, and especially music, can give. For the pleasures of the body will be substituted the pleasures of the mind, by necessity at first and by choice afterward. Books will be read, pictures looked at and music listened to with greater attention, interest and concentration than ever before.

"More will be got from them; more will be demanded of them. No patience will be shown the charlatans, the faddists and the tricksters who hitherto have owed their facile success to the easy credulity of a public who would go inconsequentially to their art much in the same state of mind as they would go to a fashionable restaurant.

"Remember that the intelligent listener, the layman, plays almost as important a role in the development of the music of his country as does the executive musician, the composer or the interpreter. His is the right and indeed the duty to demand the best and nothing but the best.

"He should not applaud an acknowledged success simply because somebody else has told him it was good. There is nothing to be ashamed of in saying 'I do not understand,' or 'I do not like such and such a work.' Enjoyment of art, looking through the eyeglasses of another person, is not enjoyment at all, or at least it is only enjoyment of the faded and pale kind that people have who are contented to know the great pictures of the world only through reproductions and cheap chromos. They get the surface without the substance; it is food without a taste.

"We will have no patience with musicians, composers and interpreters generally who have a vocabulary of many words but have nothing to say. The vocabulary, the dictionary, is as necessary in music as it is in literature, but jugglers of notes and jugglers of words can never give us what we really want—the true expression of men's ennobling experiences and ideals.

"Too many composers of talent have allowed spontaneous inspiration to be drowned by an overflow of rhetoric. The whole tendency of modern music, while enriching our vocabulary and power of expression, has been to develop this decadent form of art. It has brought us many admirable things and it has taken away some of the essential things.

"We must have more simplicity, more thought and less notes. Please remember that I am not decrying the value or the necessity of obtaining a greater range and scope of expression, whether it be in harmony, orchestration or form. But too often in modern music it is used to swamp and cloud thought rather than to clarify it.

"Those blind worshipers of modernism whose motto is: 'Away with form, tradition and the conventionalities of musical grammar,' must not forget that in seeking this freedom of art they should not run the danger of becoming slaves to chaos; else they will be emulating the political example of the Bolsheviki in Russia.

"With reference to this I must say that I already see a healthy reawakening in Italy. A public that we had thought only opera mad is now turning to the works of Perosi and Bossi. Perosi is certainly the first musical figure in Italy. He is too little known in our country; indeed, until the present time he has been too little known in any country, including his own, but there is now a gradual and ever increasing awakening to the lasting value of his religious oratorios and of his beautiful orchestral works.

"If Italy can produce more like him we will have to reform our impression that she is solely an operatic country. It has been so long since I have been out of music personally that you may wonder at my temerity in expressing opinions about it, but I will say that although I never make any music myself now I think about it more perhaps than ever before. In the face of the terrible disaster that is an every-day living reality, music in the abstract has come to mean a necessity."

I then asked Lieutenant Spalding what his views were on German music, saying: "I understand that a wave of reaction against German music has gone all over the States as well as in the allied countries. What is your opinion in regard to this?"

He replied, smiling humorously:

"I do not believe in excluding all German music, but I believe that we should only listen to music of dead Germans. There are two reasons for this: First, because it is good music; and second, because the Germans who wrote it are dead and a dead German is better than a living German.

"Bach, Beethoven, Mozart, Schubert, Schumann and Brahms have nothing to do with the hellishness of the Hohenzollerns and Hapsburgs. Their utterances are heaven storming proclamations of nature's beauties.

"We have more right to the heritage of their beauty than has war-mad Germany of today. We are more their followers in our ideals and aspirations than the Germans are, and why should we deny ourselves the privilege of listening to them simply because the unhappy land from which they came has since run amuck—temporarily, we hope—from the poisons of Nietzsche and Bernhardi?"

"Do you consider that modern Germany has produced any great music?"

"I do not," said Lieutenant Spalding. "Modern Germany has produced many clever musicians, many efficient musicians, but in my opinion their lasting value is nil.

"A nation whose avowed purpose is the triumph of materialism cannot produce spiritual results worthy of the name and the same ruthless hand that burned the library at Louvain and pointed the guns of destruction at Rheims, Paris and Venice, has for forty years been nailing all true artistic effort and impulse toward individual freedom of thought to a military cross of iron.

"A Germany that would repudiate her Hohenzollerns and Hindenburgs might some day in the future have something to say to us in art, but as they stand today Goethe, Beethoven and Kant would renounce and disinherit them as followers."

"What place do you think America is going to take in music? Do you think that she has a future in the art of music?"

"Most certainly," replied Lieutenant Spalding. "Even before the war there was an awakening throughout America to the great need for artistic expression by the artist himself and artistic experience by the layman. And now more than ever with the sacrifices and trials and with the purification that comes by fire, American men and women will turn to music for consolation and for the expression of their thoughts and ideals. And why should we doubt that a nation that has already produced great writers, great painters and gerat architects should be able also to produce great musicians?"

"If you will permit a personal question, Mr. Spalding, will you tell us your own feelings at having to give up a musical life and turn to military duties? You say that you hardly ever touch the violin now. Doesn't this fill you with a great sense of loss?"

"I haven't time to think about it," said Lieutenant Spalding, "and if I had there would be no sense of regret. There is just one thing before us now—winning the war.

"Germany has got to be beaten and she will be beaten so that democracy can live; and I might add so that art also shall not perish. Once the war is won I shall be happy, if I am able, to return to my music; but until the war is won this world holds no place for free men or artists except the line of duty—the duty of preserving the ideals which they hold dear."

♮ ♮ ♮

## Tiffany and Harris at Harrisonburg

The Roanoke Book and Stationery Company and Caldwell-Sites Co., under whose auspices Marie Tiffany, the celebrated soprano, will appear at the Academy of Music tonight, received today the following telegram from Harrisonburg, concerning the appearance of Miss Tiffany and Mr. Harris there last night:

"The attendance at the Tiffany and Harris concert was two thousand; big success. The audience was wild over both artists. Tiffany and Harris are great and you are fortunate in securing them.

"M. SHEEHY,
"Manager, Valley Music Co."
—Harrisburg Press.

♮ ♮ ♮

## Mme. Sturkow-Ryder Plays at High School

Mme. Sturkow-Ryder this morning gave an informal lecture-recital in the beautiful high school auditorium to teachers and pupils of the school. The auditorium was filled. The lecture was most delightfully instructive; the music was exquisite and it is hardly necessary to tell Lockport readers how well rendered it was by the charming pianist, who is indeed very well known to Lockport audiences, always received with a welcome.

Mme. Sturkow-Ryder's program consisted of the Suite in D Minor by d'Albert, a Gigue by Scarlatti, "Two Dreams" by Rebikoff, Polichinelle by Rachmaninoff and two Water Scenes by Nevin—which had to be repeated because of the insistent calls of the audience—"The Dragon Fly" and "Narcissus."

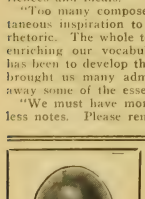
Mme. Sturkow-Ryder added her own composition, "Imps," to the delight of her hearers.—Niagara Daily Press, Lockport, N. Y.

♮ ♮ ♮

## An Ovation to Carrie Jacobs Bond

Thursday evening's program was such a feast of good things that choice morsels were to be had for all tastes. One of the last in order, but first in importance, was the appeaarnce of Mrs. Carrie Jacobs-Bond, unique in personality and achievements. A wonderful tribute of admiration and affection was given when the whole audience rose with one accord to greet Mrs. Bond and applauded until it seemed as though the enthusiasm would never abate.

It was a touching ovation to a remarkable and much-loved woman and artist, for whether Mrs. Bond talks, sings or plays, her art is manifested in all. She recited a poem of her imaginary old man, possessed of all the virtues, who has figured on her programs for long. She sang some of her "one minute"



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songs, for she can claim credit as a pioneer in short song writing. She gave her appealing new song, "My Son," and, naturally, was compelled to sing also "A Perfect Day."

"Would you have your songs endure, build on the human heart," said Browning, and Mrs. Bond's songs will last. The audience punctuated her numbers with the tumultuous outbursts of applause to which Mrs. Bond is accustomed and simply would not let her go until she had responded to recall after recall.—Niagara Daily Press, Lockport, N. Y.

### Charles E. Watt at Lockport

A paper on "Commercialism," written and read by Charles E. Watt, editor of the Music News, Chicago, was so admirable that it should be printed in detail, if space only permitted. Mr. Watt offered such practical, clear and helpful suggestions to the struggling young artists seeking to make a living out of music as to be a practical solution of their problem. He contends that the musician is worthy of his hire, no less than the laborer, and that the slogan for the professional musician should be, "Nothing for nothing," but rightful compensation should be asked for worthy work. Mr. Watt was recalled enthusiastically at the end of his talk.—Niagara Daily Press, Lockport, N. Y.

Charles E. Watt, editor of the Music News of Chicago, read an interesting paper on "Commercialism in Music." Mr. Watt made a plea to musicians to be more businesslike in their work. He said that it was necessary for every public artist to have "personality, preparedness and publicity." Mr. Watt believes that the general custom of artists appearing at clubs, etc., without financial remuneration is very detrimental to the ultimate success of the artist. Illustrations were given, showing that practically every other professional man sets a price upon his services and no one ever expects him to work gratis. The speaker suggested the following slogan for musicians, "Nothing for nothing."—Lockport Union-Sun and Journal.

### Ethel Leginska in New York and Boston

One of the most remarkable woman pianists now before the public.—H. E. Krehbiel, New York Tribune.

In her methods there is a Paderewski-like impressiveness, a theatrical element which holds the audience in its spell.—Paul Morris, New York Herald.

There is a burning intensity in her style, a fiery sweep; her playing is impetuous and hotblooded, full of high lights and deep shadows, yet it can be exquisitely restrained and is not lacking in artistic reticences. Her tone is of great beauty, whether it is in passages of delicacy or of power, or in finely differentiated graduations between these extremes.—Richard Aldrich in the New York Times.

Of the younger generation of pianists now before the public Leginska ranks highest.—Grena Bennett in the New York American.

As a player of Chopin she stands close to Mr. Vladimir de Pachmann. We doubt whether he could rival her in the performance of the mysterious Prelude in A Minor. We know of no pianist that can be classed with her. She is singularly original as a pianist and interpreter.—Philip Hale in the Boston Herald.

### Chicago Press Comment on Mable Corlew Smith

Mrs. Smith sang the Micaela aria from "Carmen" with the orchestra and a group of songs with Edgar Nelson at the piano. She would make a fine Micaela in the academic style, for her voice is well schooled and flexible and her diction admirable. She has some ringing high notes and in her lower register a warmth of tone to express the emotion of her lieder-geure. She sang her "Floods of Spring" particularly well, which is a feat, for the song is taxing.—Chicago Examiner.

Mrs. Corlew Smith, a soprano, elected to be heard in Micaela's aria from "Carmen" and in a group of songs. In these works the singer was provided with many opportunities and she made good use of them. Her voice is of charming quality; moreover, its possessor has learned how to use it to good advantage. It is saying much for Mrs. Corlew Smith that "Cara Selve" was one of her most successful offerings. The vocalist who can interpret Handel well has won important victories of art.—Chicago Herald.

### Mme. Hassler-Fox at Worcester

The assisting artist (Worcester Symphony Orchestra) was Mme. Regina Hassler-Fox of New York, a contralto of pleasing personality and marked ability, and, although a comparative stranger to Worcester audiences, a singer who won her hearers at once. Her voice is one of full, rich quality and wide range, and is especially pleasing in the lower tones.—Worcester (Mass.) Evening Gazette, December 13, 1918.

Worcester, Mass. (Special).—An excellently arranged and well presented program marked the second appearance of the Worcester Symphony Orchestra this winter in Mechanics' Hall, Tuesday night. Assisting soloist was Mme. Regina Hassler-Fox, contralto, who created a most favorable impression in this, her first appearance in Worcester. Her selection with the orchestra was the aria, "O Don Fatale" from Verdi's "Don Carlos," and she gave it with excellent dramatic interpretation. The notes of her middle and low registers are particularly beautiful, which was perhaps even more apparent in her solo group of songs, which included "Morning" (Speaks), "Dutch Serenade" (de Lange), old negro melody, "Deep River" (Burleigh) and "The Awakening" (Spross).—Musical America. December 30, 1916.

### Ethel Brenk in "The Seasons"

**"The Seasons," Presented by De Pere-Green Bay Choral Society Is Grand Success**

The music itself was exceptionally fine and the work of the soloists was splendid. Miss Ethel Brenk of Milwaukee, the soprano soloist, possesses an unusually fine voice and her work was exceptional—Green Bay Press Gazette.

Haydn's masterpiece, "The Seasons," was the offering that was presented by De Pere-Green Bay Choral Society. It is tuneful in composition and varied in expression, lending itself admirably to rendition by even a small chorus and yet the number of singers was not a limited one, fully one hundred singers taking part. It is not our purpose to enter into a lengthy review of the concert as a musical production. We desire briefly to mention only the work of the soloists, conductor, artist and orchestra. First then must be mentioned the soprano soloist, Miss Ethel Brenk of Milwaukee, whose charming personality immediately captivated the audiences before whom she appeared. Her voice is a brilliant soprano imbued with a distinctive sympathetic quality betraying in its flexibility and tonal range persistent training and loving study. The manner in which she interpreted the difficult passages of this oratorio proved her possessed of originality of thought and musical conception. Her singing either in solo parts, duet or trio was fascinating and distinctive. Miss Brenk won for herself the warm appreciation of her audience both evenings and deservedly so.—Brown County Democrat.

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## DENVER, COLO.

By MRS. JAMES M. TRACY

The Saslavsky series of chamber music came to a very successful close on August 9. Alexander Saslavsky, violinist; Frederick Goerner, cellist, and Alfred de Voto, pianist, the members of this trio party, have for several seasons past delighted large audiences with their excellent rendition of the old and modern classics. This form of music is the most perfect that can be

JOSEPHINE BUFF

created, and therefore proves the most pleasing and educational. The proceeds of this series, which netted $995, were contributed to the American Red Cross. An extra concert of Belgian music was given by request on Friday, August 16, assisted by Della Hoover, violin, and Maurice Perlmutter, viola.

The pupils of the Lecil Sisk School of Expression gave a benefit recital for the Sands House at the Woman's Club auditorium. The talented young women participating were Helen Clay Below, Ida B. Blakemore, Helen E. Kohankie, Florence Alsie Study, Nellie De Lisle, Imogene M. Dickinson and Mrs. E. B. Field, assisted by Katherine Irene Writt and Mrs. C. H. Arbenz at the piano, Kathleen Harrington, the young cornetist, and the Denver Orchestra of young musicians, under the direction of Mrs. Charles Du Rall.

The Cuno College of Music presented Myrtle Wilkins in a piano recital August 15 at Knight-Campbell Music Hall. She gave a most excellent program of old and modern compositions. Edna Wilkins, soprano, and Ethel Wilkins, violinist, assisted her with equally splendid numbers.

Heniot Levy, the well known Chicago pianist, and wife are summering in Estes Park. A reception attended by the most prominent musical people of Denver was given in their honor at the home of Mrs. Gerald Chambers, 1126 Emerson street, on August 15. The hostess was assisted by Mrs. Clara Crane Laws and Esther Gumaer. Mr. Levy played several selections in a very brilliant manner.

Her many friends will be pleased to learn

that Mme. Emma Manlove, vocal teacher, has returned to the city to remain permanently, after several months' sojourn in Minneapolis.

Mrs. A. J. Halter, the well known organist of St. Frances de Sales Church, has been doing community singing with her choir at several of the special attractions at Washington Park. This is one of the most popular and attractive parks in the city, where large crowds congregate daily.

The first meeting, in the form of a reception, of the Musical Society of Denver, held on the beautiful roof garden of the International Rubber Company, was one of the most successful and pleasant affairs ever held in the city. The Saslavsky Trio and Percy Rector Stephens, vocal teacher of New York City, were the guests of honor and contributed several numbers to an informal musicale. Mr. Stephens gave a short talk, and Mr. Ferguson, a splendid baritone from New York, sang several numbers.

Dr. and Mrs. J. H. Gower, who have for many years been prominent musically and socially in Denver, gave an informal reception at their home on Thursday, August 22, in honor of Rev. and Mrs. Bispham of New Orleans (Mr. Bispham is a cousin of the noted David), Mrs. Chase Doster, a former musician of Denver, and Alexander Saslavsky. A short program was given.

Josephine Buff, whose picture accompanies this article, is one of the bright 14 year old pupils of the Liszt School of Music. She displays a great deal of talent for concert work and, as a student in theory and harmony, she is exceptionally quick and interesting. She has played successfully before the Liszt Music Study Club and other audiences, and has always memorized her music. She belongs to the brilliant style of pianists. Unlike the majority of school girls, she preferred to pursue special study through the summer, rather than to take a vacation. Dr. and Mrs. Tracy predict a splendid musical future for her. Aside from her talents, she has a most pleasing and agreeable personality.

Apropos a splendid article in Music News of July 26, in regard to the "incidental music" at the performance of that wonderful movie film, "Hearts of the World," D. W. Griffith's masterpiece, the writer, although not belonging to the society of movie "fans," yet fond of certain productions, had her curiosity aroused to attend its performance at the Orpheum, one of the prettiest and most comfortable of Denver's show houses. The orchestra, under the direction of Frederick Baker, brought out this "medley of music," for such it verily is, in an entrancing manner, enhancing to a wonderful degree the vividness of this silent drama.

The principal movie theaters all are supplied with good musical attractions. At the Rialto, Jerome Spolidoro conducts a well balanced eight-piece orchestra; the Isis has one of the best organs in the West, with Henri Keates, organist, and the Ogden, a new and beautiful cozy theater, also attracts a splendid class of patronage, due in part to its good music of violin and organ. Louella Roschie is the regular organist.

Mrs. James M. Tracy gave an informal musicale August 6, in honor of her mother, Mrs. L. Stegeman, from Chicago, Mrs. Jennie Hopkins Seibold, well known newspaper woman, from New York City, and Mrs. W. S. Goodwyn, a noted D. A. R. member of Emporia, Va. The program was given by Nelda Felter Blackwell, violinist, and Mrs. Tracy and Irene Hubbell, pianists.

Clarence Reynolds, municipal organist, is introducing local singers at the free daily organ concerts at the Auditorium. J. Warren Turner was the soloist at the August 27 concert. In the evening of the same day, R. Jefferson Hall, organist and director of St. Mark's Church, conducted a chorus of 500 voices at the war camp community service, with Mrs. William Terry of Kansas City, soloist, and Clarence Reynolds, organist.


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## MUSIC IN NEW YORK

(Continued from page 21)

libretto by Gioacchino Forzano, librettist of Mascagni's "Lodoletta," and "Gianni Schichi," a farce (something different than Puccini heretofore wrote), libretto by the above.

♮ ♮ ♮

### Francis Maclennan and Florence Easton in Concerts

On October 3, 5 and 7 Florence Easton and Francis Maclennan will appear in concerts at Hibbing and Virginia, Minnesota. They are also scheduled for Duluth, Minnesota. They are booked at Des Moines, Iowa, and Columbus, Ohio. Florence Easton will be soloist with the Boston Symphony Orchestra during the month of November.

———♯♯♯———

**Slack**—Anne Slack, cello, winner of the Lake View Musical Society Scholarship, has returned from a successful ten weeks' Chautauqua tour and has resumed lessons with Hans Hess as well as her own teaching.

———♯♯♯———

**Pillsbury**—Agnes Pillsbury, pianist, has returned to the city from her vacation in Wisconsin, and will resume her work at 725 Fine Arts building.

———♯♯♯———

**Harsh**—Lois Baptiste Harsh of Peoria, formerly with the Peoria Musical College, is this season establishing her own studios at 701 Third street.

———♯♯♯———

**Warrington Theater**—At the Warrington Theater in Oak Park, Pyre's Popular Players will present "Sweet Lavender" throughout next week.

———♯♯♯———

**Pullis**—Mabel Pullis has returned from her summer vacation and has resumed her work (accompanying) in Chicago.

———♯♯♯———

**Sullivan**—Hanna Sullivan, voice teacher of Boston, was a visitor at Lockport Festival last week.

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# Music News

Vol. 10 No. 38

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, SEPTEMBER 20, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

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Music News

Vol. 10 Chicago, September 20, 1918 No. 38

# COMMERCIALISM

## A Paper Read by Charles E. Watt at the Lockport American Music Festival on Sept. 6, 1918, and Reproduced Here by Request of Many Who Were Present at That Time.

OUR BUSINESS TODAY IS TO WIN THE WAR.

And when we say "Our Business" we mean the business of Musicians as well as all other factors of the civic life.

And let no one imagine that the American musicians do not wish to give their whole strength to the one important end.

Recently, in a speech at the Auditorium in Chicago, a United States Senator told the story of a division of soldiers which was called before an officer, who asked that a volunteer for a very hazardous expedition should step forth.

Apparently no one responded, for the line remained, in appearance, absolutely as before.

The officer expressed his disappointment, when—"Sir," said an orderly. "The entire line stepped forward so promptly that you did not even see them do it."

And, in spite of previous study, affiliations and predilections—in spite of the fact that many musicians have lived in and loved the OLD Germany—in spite of the fact of many previous friendships and the further fact that the music of the OLDER Germany has been an accepted standard for the world—American musicians have now stepped forward as one man in their effort to help win the war.

There has been a more than reasonable amount of enlistment from the ranks of American musicians; there has been no murmur at conscription, and those who could not serve in these ways have given, not alone of their store of money—be it great or small—but have also given their personal services as artists out of all proportion to what has been given by or expected of other professions.

And this is the attitude which should be maintained steadily, and it will be maintained until the end of the war.

* * * * * *

But—even as the country at large has now learned, that in the time of Peace was the logical and proper time to have prepared for War—even so in this day of war is the time to prepare for Peace, and it behooves musicians very especially to consider the Future and to think out the plans which will raise the status of the profession afterward—for, unquestionably, every other profession and trade will have a better working basis after the war, and music must be no laggard in this respect.

* * * * * *

It is no breach of confidence nor any folly of the imagination to say at this time that musicians have suffered financially very greatly since the very beginning of the war and increasingly so during the time since our own country went into it.

And while it may be contended with a very fair show of reason that this was (1) because of a stringency of money matters and a desire for retrenchments affecting first of all, of course, music and (2) because of the fact that the public mind was not, in the early months of the war in a music-receptive condition, it must be confessed also that the whole situation is but the logical outgrowth of a condition which has too long existed and which, unless corrected, will keep the music profession just where it is now in so far as business advancement or money success is concerned.

In a word the music profession lacks commercialism and needs to make a careful study of the word and of its specific application to music.

* * * * * *

Some laymen will smile sardonically at this statement and will declare that favorite opera singers are paid out of all proportion to what they really earn and that John McCormack or Galli-Curci receive splendid remuneration when they sing in concert.

There are just enough of these cases to prove the statement by their very rarity and, when the situation is analyzed, it will be found that it is usually a keen business man who gets the bulk of the money which the public pours out because of the notoriety of an artist and that the musicians who have made a great deal of it are rare and, sad as it is to confess it, they are decreasing in numbers.

A few big teachers make a great deal of money, it is true, and a few big artists attract large paying audiences, but the rank and file of musicians are not today making so much as their talents, their ambitions and their work warrant.

Musicians have ideals and fancies galore. They work to develop art and, after putting an incredible amount of time and energy (as well as money) into the development they hesitate to set a price on their achievement.

To give an illustration and draw a parallel, a man who is sincerely attracted to the practice of dentistry, for instance, devotes much time, strength and money to perfecting himself in the practice, but after he has attained a point of proficiency he puts an exact price upon each hour of work he does for the public.

Does this, in any way belittle his profession or does it mean that he ever, in any case, gives less than the best that is in him to give? Not at all.

It simply means that he has common sense and, if he is really fitted for his profession in the first place and if he has had good preparation, he will eventually, and usually very promptly, put himself into a practice where he makes money easily and freely and can thus meet his life obligations and, usually, can gratify his own whims and the whims of those who depend upon him.

* * * * * *

There is an immense requirement made by tradition and society of the one who would become a successful musician.

To put the matter in a clear, if somewhat simple form, we will quote a recent magazine article and say that he must develop to the full "the three P's."

* * * * * *

The three are Personality, Preparedness and Publicity.

The man or woman who would please the public either as a performer or a teacher, must have personality.

This is a quality which we usually conceive to be an inheritance purely. But, it can just as surely be acquired.

Self-analysis, study of every form of art, travel, attendance at the theatre and the art gallery, and the hearing of great speakers on all possible subjects, all help to de-

velop personality, as also do reading and intimate association with interesting people.

* * * * * *

The subject of preparedness need scarcely be mentioned. We all know that countless hundreds of dollars, yes, even thousands, must be expended in lessons, in music libraries, in concert and opera tickets and in books, to say nothing of proper instruments and other paraphernalia.

* * * * * *

But, we are not all quite so sure about the last item—publicity. Some of us still think that this is an asset which will take care of itself and that it comes by chance.

A careful study of the subject and a sensible appropriation of funds, remembering always that publicity is an essential, will show that it can be had for the seeking.

* * * * * *

A proper placing of one's self before the public is no more to be ashamed of than is the admission that personality and preparedness are essentials and only that young artist will succeed who has arrived at the point where he knows that personality, preparedness and publicity are equally important and that they constitute in very fact, the essential trinity.

* * * * * *

But, when an infinity of time, strength and money have been expended and, also granting that the young artist has attained a well rounded development, why does he not succeed better in this day and age than is the usual, the average case?

Beyond any question it is because of a lack of commercialism.

Because, in plain words, he does not put a definite price upon his work and insist upon receiving that price always.

There are two reasons for his failure to do this. (1) There is still rampant the old idea that music is "different" and that it is "unethical" to make it a purely commercial proposition.

The second item is that all young musicians are filled with a consuming desire to "appear" before the public and in gratifying this desire they sacrifice the commercial end of the matter in the supposition and the hope that this will adjust itself later.

No idea could be more fallacious, and you of the musical profession in America will get your deserts only when you have studied it to the full and repudiated it as utterly untenable.

* * * * * *

The time has fully come for the complete divorcement of the amateur and the professional and we must set standards and institute comparisons through which we can properly classify each musician and after he has once stepped over the borderland from the amateur to the professional he should never again do the things that belong to the amateur, but should become professional in every detail and practice.

During the stage of study the young musician would be better off were he to appear only in his teacher's studio functions, or in his own home or at the home of friends, before invited guests.

All these are legitimate means of instruction and they will not only develop confidence but also prove whether or not the pupil has it in him to make a successful public appearance.

But these appearances should be as a pupil and not at all on the plane or the pretense of professional work.

* * * * * *

But when comes the day that he is professional, when he has mastered a certain definite technical equipment and a satisfactory repertoire, that day forward he should not appear anywhere except for money.

The only possible exception to this should be in the case of such a well recognized charity as to leave no doubt as to the fact that he is appearing for a definite purpose and he should never do even this unless he is absolutely assured that, in the same concert the hall, the printing, the flowers, the ushers—in fact every factor concerned—is also contributed.

* * * * * *

To pay for the hall and the flowers and the printing and to ask the musician to appear for nothing is to belittle and to insult him, and the practice should be stopped by the musician himself.

The specious argument is always used that by appearing in one place for nothing, other and very lucrative engagements will be secured.

This is totally wrong and for one, but very definite reason.

The public will always grab eagerly for the "free" thing—be it what it may—but just as certainly it never appreciates the article.

Only that which is bought and paid for, that which costs time, blood or money, has value.

When a singer has been heard for nothing he becomes of no value to the particular group which has so heard him and which rates him ever afterward at his own valuation, i. e. "nothing."

"Why, I heard that singer at my club, where he was glad to sing for nothing," says the casual concert goer, "how ridiculous to pay money for a ticket to hear him at another concert."

"Mrs. B. sang before our society for nothing and evidently was glad to do it," said another, "and now she has the nerve to expect me to buy tickets for her own downtown concert."

* * * * * *

"My artist," said an exclusive manager to me, "was asked to sing for a certain club for nothing, and they tried to bribe me by saying that members of thirty-three other clubs would be present who would be certain to want to engage Madame later."

"That," said I, "constitutes just thirty-three reasons for my decided refusal; for, if there is anything certain under the sun it is that the ladies of your club, having secured my singer for nothing, will glory in telling all the others of the fact and, no matter how well she may sing or how much she may be liked, the afternoon will result in nothing else than the fact that she will have thirty-three other offers of a free appearance."

"No," he continued, "I prefer to wait for the chance of one pay engagement rather than to make sure of the offer of thirty-three free ones. At present your own club really wishes my singer; you must, therefore, pay her price and that money, in hand, is worth more than all the prospects in kingdom come."

It is one of the most regrettable facts in the social world of America today that

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musicians are considered so lacking in self-appreciation, their work is held so cheaply, that every sort of individual or organization feels perfectly privileged to ask for their services without considering at all the financial side of the question.

A musician has a lawyer friend and goes and asks him a very simple question—later, but quite promptly, he receives a bill for twenty dollars.

A death occurs in the lawyer's family and he pays for every necessary service, saving only the music, which he asks his friend whom he charged for advice, to furnish free because of his friendship.

Clubs all over the country glory in the fact that they can get American musicians, week after week, for nothing.

In Chicago there is an association of business men who meet for an expensive hotel luncheon once a month where they discuss art, war, business and ethics—and, to their own satisfaction, settle many questions.

For years they have had on the program committee a persuasive doctor who would not dream of giving his own professional services free to anyone and yet who goes about from studio to studio and from one young artist to another asking them to appear before his club (at noon day) without any fee whatever, "because" forsooth they thus have "opportunity to make themselves known to the public in a very direct as well as refined way, and will get a good luncheon besides."

And neither this man nor any of the others of his kind ever make any distinction whatever as between the professional and the talented amateur.

One month he will present before his club a talented young student provided by some master teacher and the next month he will induce a singer to appear who has been before the public for ten years.

And, amateur and professional alike receive the same applause, the same perfunctory encore, the same stereotyped "thank you," and, alike they are promptly dismissed from the club mind, excepting for the one fact that their names are well enough remembered that the club always wants some one "different" the next time.

* * * * * *

Consider for one moment the possibility—If all musicians—real musicians, I mean—were firmly fixed in the idea that they would not appear except for money, what would all the woman's clubs and the various societies do?

At first they might say, "Very well, we will do without." But how long would that last? Only until the hunger for really artistic work was made keen through the fact that they could get no one but students and amateurs for nothing.

And when that time came they would buy the real music, just as they now buy the flowers, the refreshments and pay for the places in which their functions are held.

* * * * * *

It will require unanimity of purpose. All must work together; but, it can be done and if the idea be but consistently and persistently enough kept in mind the change will be made.

At present, as we said at first, the war is everything, and if a musician can serve in no other way he can and must give his artistic services, but even so, he must do it for "the boys" only, for if he appear in too many free concerts, even in war times, he will have no commercial value after the war is over.

* * * * * *

But, carrying out the idea already stated, that in time of war is the proper time to prepare for peace, musicians should even now be thinking of the commercial aspects of their work more than they ever did before, and when the country again begins to be at normal, musicians, as individuals and as a mass, should institute a sweeping reform. They should say, tacitly—"Music is my only living. I will no longer give any of my ability away. I must have an adequate return for every bit of my art which I give to the public." In other words, there must be adopted a very plebeian sounding, but a very definite, a very practical and an altogether sensible slogan, and that slogan is, NOTHING FOR NOTHING."

###

**Thompson**—John Winter Thompson has returned from his vacation and has resumed his work at Knox Conservatory at Galesburg, Ill. The vacation was spent on Mr. Thompson's Canadian ranch, and the object was "raising food for the Allies." Only once did Mr. Thompson go away from his self-imposed task and that was when he spent six days at Glacier National Park, where he enjoyed "the kind of trout fishing you often read about but rarely experience."


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## CONSERVATION OF FORCE

(Contributed)

Two singers recently appeared at a local affair, and in the work of one of the two was exemplified the great need of conservation.

On the one hand was the mature artist who, though singing in a small hall, sang her numbers with such an outpouring of needless volume that much, if not all, of the quality of her voice was destroyed. The other singer, perhaps not over twenty-three at the limit, having at her command all the wealth of a pure and truly great soprano voice, conserved her resources in a way which, if continued in, will eventually save her voice to a good old age.

As this is an era of conservation along all lines of endeavor, we hope our really big voices will take the hint and profit thereby. A word to the wise should be sufficient.

———♯♯♯———

## GEORGE LIPSCHULTZ

The management of the Butterfly Theatre, in Milwaukee, announces in the public press that George Lipschultz will continue to play solos at each performance and that the status of the orchestra under his direction will be kept up to the fine standard which has made it so popular with Milwaukeeans.

This announcement was made necessary through the fact that salaries to the musicians in the other theatres of the city have been reduced through some scheming and underhand means—the "Butterfly" nevertheless declining to join in any such movement, believing that the keeping up of the music to a high standard is just as important as it is to present good pictures.

# Music in Chicago

## APOLLO CLUB SEASON

The Apollo Club, back on its old-time smooth-running basis, will fill a distinguished place in Chicago's season. Its season opens December 29 with the annual presentation of "The Messiah" at the Auditorium. The soloists are Orpha Kendall Holtsmann, soprano; Frederica Gerhardt Downing, contralto; Robert Loren Quait, tenor, and Arthur Middleton, basso.

At Orchestra Hall on February 10 Cowen's "The Veil" will be given; also Schmitt's setting of the Forty-seventh Psalm. The soloists announced are Cora Libberton, soprano; Frances Ingram, contralto; Warren Proctor, tenor, and Louis Kreidler, baritone.

The third appearance will also be in Orchestra Hall, April 16, when Verdi's "Requiem" and the "Hallelujah" chorus in Beethoven's "Mount of Olives" will be the principal offerings. Soloists thus far announced are Louise Harrison Slade, contralto; Arthur Hackett, tenor, and Charles E. Gallagher, basso.

———♯♯♯———

## VIRNA HARMAN WALKER STUDIO

"Pandora," a new Greek ballet, in which twenty pupils of the Virna Harman Walker Studio of Dancing will take part, will be an interesting feature of the Fall opening of the Walker Studio on September 28. The ballet was composed by Miss Walker especially for this occasion and will be enjoyed by musicians, as it is danced to many beautiful strains of the music of Chopin, Grieg, Wagner, Rubinstein and Schumann.

♮ ♮ ♮

The Virna Harman Walker Studio of Dancing announces the opening of the 1918-1919 season Monday, September 23. Day and evening classes in ballet, interpretative and ballroom dancing and professional courses for exceptionally talented pupils are offered.

———♯♯♯———

## MOODY BIBLE INSTITUTE

The Moody Bible Institute has arranged to extend to students in its evening classes the full curriculum of the courses given the day classes. This change, which is to go into effect with the fall term, is in the interest of worthy young men and women working during the day, who desire to train for Christian service. They may be accommodated also with board and room in the Institute. On the opening evening, September 17, Dr. James M. Gray, will deliver his widely known lecture on "How to Master the English Bible."

———♯♯♯———

**Warren Avenue Congregational Church**—The quartet at this church last Sunday morning was made up of Lillian Landwer, Sadye Holland, Arthur Youngberg and Thomas A. Remington, these comprising a thoroughly fine ensemble as well as excellent solo material. Edith Baughman was at the organ. The larger quartet number was a Jubilate of Tours, and it was presented with great spirit and style, while the offertory, a simple arrangement of the Twenty-third Psalm, was very beautifully sung by Miss Landwer.

## BRISCOE-JOHNSTON STUDIOS

Piano pupils of Addison Harmon Briscoe appeared in a joint recital with voice and piano pupils of Lillian Thomas Johnston at the Briscoe-Johnston studios, Kimball Hall Building, Sunday afternoon. A large number of interested friends and patrons were present, who pronounced the event a most successful and enjoyable one.

Among the numbers rendered were piano selections by Frothingham, Grant-Schaeffer, Adams, Schmoll, Bechter, Behr and Sinding; songs by Gaynor, Cowen, Denza, D'Hardelot, Bemberg and others. Fine support was rendered by Mrs. Johnston's accompaniment.

In addition to the numbers so creditably performed by pupils, Mrs. Johnston's sweet voice displayed a large range when she rendered two beautiful songs—the ever popular and rhythmical waltz song, "Carmena," by Wilson, and the intensely dramatic recitative soprano aria from L. Lehman's "Persian Garden," with Mr. Briscoe accompanying in a most artistic manner.

A rather unexpected but most pleasant diversion was a reading, "The Piccaninny," most cleverly rendered in negro dialect by Mr. Briscoe, who is a southerner.

Mr. Briscoe and Mrs. Johnston have appeared in concert at many of the prominent hotels and music halls, and the coming season, for them, will be a busy one.

———♯♯♯———

## SHERWOOD MUSIC SCHOOL

Daniel Protheroe, who has for some time been connected with the Sherwood Music School, but who has also done some private teaching, has now been engaged to devote all of his time to the school work. Such of his private pupils as desire to do so can now work for credits in the school, including teacher's certificate, diploma, and the degree of Bachelor of Music. He will teach voice and composition, and conduct the School Glee Club and the children's chorus.

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### BLANCHE SLOCUM

After spending much of the Summer in New York, where she sang repeatedly for the soldiers and sailors, Miss Slocum has returned to Chicago and is busy in preparation for her debut concert at Orchestra Hall on the evening of October 8.

Miss Slocum has been besieged with offers of appearances in Chicago and the suburbs, but has firmly declined to accept any of them until after the Orchestra Hall event, which naturally will be a very important function.

A great many reservations have already been made, and it is easy to predict that the big hall will be sold out.

Meantime, however, Miss Slocum has been making a few appearances in Illinois and Indiana towns, as well as at the Great Lakes Naval Training Station, and in every case she has made a most pronounced success.

For she has a really wonderful voice, and this fact, coupled with the extraordinary interest which has been aroused by her newspaper articles on Germany, has created an intense desire to hear her everywhere.

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### REED MILLER PRAISED BY COMPOSER

When David Stanley Smith's remarkable oratorio, "The Rhapsody of St. Bernard," was given its premiere at the Evanston Festival last June, Reed Miller and Nevada Van der Veer created the tenor and contralto roles and won unstinted praise for their finished interpretations. It just so happened that exactly one month later the same work was given at St. Thomas' Church in New York, where Mr. Miller is soloist, and he sent a copy of the program to the composer, noting the coincidence. To this came the following complimentary reply:

Petersham, Mass., July 7, 1918.

Dear Mr. Miller: I am very glad to receive the program showing the Rhapsody tenor solo at St. Thomas'. You certainly made splendid work of your part at Evanston. Not only your beautiful voice but your intellectual grasp of the music as well had much to do with the success with which you carried it through. Your wife too made a great impression and was perfectly adapted to her part.

It was a pleasure for me to work with you two and to become acquainted with you.

With kindest regards to you and Mrs. Miller, believe me, Sincerely yours,

DAVID STANLEY SMITH.

———###———

**Witmark**—M. Witmark & Sons, music publishers of New York, have sent out a very useful little booklet called, "A Selected List of Group and Encore Songs," which should be of great value to all makers of concert programs.

## LEMUEL KILBY

After being a leading teacher in the Lyceum Arts Conservatory for five years, Lemuel Kilby has severed his connection with that school and has opened his own studio at 613 Lyon & Healy Building.

This move has called especial attention to Mr. Kilby at the present time and has served to emphasize his constantly growing success as a Chicago singing artist and teacher.

In the first named work he tells us that he has a far better outlook for the coming season than for several years, and in the latter he simply repeats the experience of the past, for Mr. Kilby has for a long time been teaching a class which taxes his ingenuity in the matter of arranging hours, so numerous is it.

And the complexion of this class is also as fine as its size.

Mr. Kilby is known everywhere as a very fine young singer and equally as a thorough student of vocal art.

No trouble has been too great for him to undertake in the development of a satisfactory technical equipment for singing and teaching, and in the matter of repertoire he has been indefatigable also.

In the many recitals he has given in Chicago his programs have been noted for scope and contrast, and in their interpretation he has shown himself master of mood, color and song story.

He has appeared as assisting artist in so many Chicago concerts with clubs and societies that it would be difficult to list them, and his acquaintance throughout the country has also grown steadily.

It is easy to predict that the Kilby Studio will very shortly become one of the best known and most popular in the city.

C. E. W.

———###———

### CALVARY PRESBYTERIAN ORGAN DEDICATION

The following program will be given Wednesday evening, Sept. 25, at 8:15 o'clock by Harrison M. Wild, organist, and Marie Sidenius Zendt, soprano:

Organ—
Great G Minor Fantasie ..... Bach
Air in D ..... Bach
Finale, Opus 22 ..... Piutti
Soprano—
The Nightingale ..... Ward Stephens
Blackbird's Song ..... Cyril Scott
Lo! Here the Gentle Lark! ..... Bishop
Organ—
Spring Song ..... Mendelssohn
In Summer ..... Stebbins
An Autumn Sketch ..... Brewer
Soprano—
Recit— and Aria from "Creation," "With Verdure Clad" ..... Haydn
Organ—
Funeral March and Seraphic Chant ..... Guilmant
Nocturne ..... Bonnet
Tannhauser March ..... Wagner
Soprano—
Rose Softly Blooming ..... Spohr
The Home Road ..... Carpenter
Good-Bye ..... Tosti
Organ—
Polonaise ..... Chopin
Andantino ..... Lemare
Star Spangled Banner Theme, Variation in the Minor Fughetta and Finale ..... Buck

———###———

**Park**—Ralph Munroe Park announces the opening of the fall term. Mr. Park is associated with Roy David Brown at Studios 905-906 Lyon & Healy building and has issued an attractive circular.


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THE THOMPSONS, MERE ET FILS

Mrs. Nance D. Thompson has returned to Chicago from a vacation spent in the west and has accepted the position as head of the new department at the Lyceum Arts Conservatory, devoted to the training of choir boys.

That Mrs. Thompson is signally fitted for this work is proven in the case of her son, Sam Thompson.

She began his instruction in music when he was three years old and kept it up to such good effect that when they came to Chicago two years ago Sam was at once engaged as soprano soloist at St. James church.

This very remarkable boy has, during the past two seasons been constantly growing in concert values and popularity and has sung with great success at the Rennaisance club, at the Community Hall Concerts in Oak Park, the Edgewater Beach Hotel Musicales, the Grill Room at Marshall Field's in the series of concerts for Soldiers and Sailors, the Lonesome Club, at the Old Folks Home (Episcopal), and a private musicale at Gary, Ind., besides in numerous other important functions.

He is now the soprano soloist at Trinity Episcopal church and will be heard in the special music services there throughout the season.

Mrs. Thompson will begin her classes at the Lyceum Arts Conservatory on September 21.

## AN INTERESTING CLASS DEMONSTRATION

During the Summer Session of the Effa Ellis Perfield School of Music in Chicago there was a demonstration of her method by Miss Alice B. Camper of Kankakee, Ill., who brought six young pupils from that city to show what the method can do when carefully and enthusiastically employed.

There were three "pairs" of children—two at about five or six years of age, two at eight or nine, and two at twelve or thirteen—and the demonstration was "progressive," from the youngest to the oldest; but it must be said that the work of the very smallest was on a par with that of the largest, varying only in degree of advancement and not at all in accuracy, certainty and that effectiveness which is apparent whenever Mrs. Perfield or any of her assistants "demonstrate."

Miss Camper is an enthusiast, and naturally her six pupils had the same characteristic; for be it said in passing, enthusiasm is the one big thing which the real teacher must have, and lacking which no teacher can be a success.

The enthusiasm of the teacher in this case was reflected not only in the work of the pupils but also in the fact of their presence on a hot Summer morning, so far from home; and, en passant, Miss Camper in her introduction paid one little boy the compliment of telling that in order to be present in Chicago at this time he had willingly given up a long overland auto ride which he might have taken instead with his father.

What the Effa Ellis Perfield method is and what it does has been so often exploited in Music News that it need scarcely be detailed again in connection with the work of this particular class. Suffice it to say, perhaps, that modulations, dictation, rhythmic dictation, the proof of fine eye, ear and touch training and an absolute exemplification of what may be accomplished by "inner-feeling, reasoning and drills"—all these were again in evidence and so markedly so as to prove a great credit to Miss Camper.

Watching this lady at work, one was impressed with her great intelligence, her poise, her positive knowledge of her subject, her skill in treating the child mind and her absolute and unfailing enthusiasm for her subject.

Miss Camper, who is a well-known teacher of voice at Kankakee, is there associated with Miss Beatrice Camper, her niece, who specializes in teaching children.

Miss Alice Camper studied the Perfield methods at first merely for the sake of her niece, but so fascinated did she become with the work that she took it up with classes herself, and ever since has vied with her niece in the practical teaching of the children.

The result is that the Perfield system has become very popular in Kankakee, and the work of both Miss Alice Camper and her niece has grown vastly.

Miss Camper, besides her own solo singing and her teaching of voice production and artistic repertoire, does a great deal of ensemble, class and choral work, and she is at present head of community singing in Kankakee, this being a branch of work in which she is vitally interested also.

C. E. W.

Constance Balfour

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MME. STURKOW-RYDER

Mme. Sturkow-Ryder, who began an early and very busy season with three appearances at Lockport in September, will play in Louisville, Ky., September 26 and 27.

———♯♯♯———

**Reuter**—Margaret Poindexter, a student from the Reuter Studio at the Chicago Musical College, has taken charge of the music at Bethany College in Topeka, Kan. Lucy Jacks, another pupil, has accepted a position at the Brenan College Conservatory, Gainesville, Ga.

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## LAKE VIEW MUSICAL SOCIETY SCHOLARSHIPS

The fifth annual scholarship contest of the Lake View Musical Society of Chicago will be held in April, 1919. This contest is open to all qualified music students of Cook county. Prizes will be awarded to the successful contestants in piano, voice, violin and violoncello. The contestants must be under twenty-five years of age. No prize winners may compete the following season, and no contestants will be eligible for more than two prizes. A letter of application from the student, and a letter of recommendation from the teacher with whom the applicant shall have studied the whole of the present school year, will be required. Requirements:

PIANO

First Movement of a Sonata—
Beethoven—Op. 53, 57, 109, 110, 111
Chopin—Two sonatas
Schumann—Two sonatas
Brahms—F minor
MacDowell—Op. 50, 45
Etudes—Chopin—
All of Op. 10 excepting Nos. 3, 5, 6, 9
All of Op. 25 excepting Nos. 1, 4, 7, 9
A Fugue from the Well Tempered Clavichord
A short piece of lyric and romantic nature. The taste of the player will be considered

VIOLIN

First Movement of a Concerto—
Mendelssohn
Bruch—No. 1
Wieniawski—No. 2
Lalo Spanish Symphony
Bach—Prelude and Fugue No. 1
Bach—Sarabande-Double-Bouree and Double from No. 2
Bach—Ciaccona from No. 4 (From the Six Sonatas for Violin alone)
Wieniawski Polonaise No. 2
Wieniawski Scherzo Tarantelle
Saint-Saens Rondo Capriccioso
Hubay—Zephyr
Sarasate—Caprice Basque
Sarasate—Zapateado
Sarasate—Zigeunerweisen
A short piece showing taste of contestant

VOICE

Aria from a standard opera or oratorio
Two short songs; one classic and one modern

VIOLONCELLO

First Movement of a Concerto—
Saint-Saens
Lalo
Romberg
Herbert
Servais—Morceau de Concert, Op. 14
Boelmann Variations Symphonique
Bach Prelude, G major Sonata
Bach Bouree, C major Sonata
Bach Sarabande, G major Sonata
Pergolesi—Canzonetta
Popper—Vito
Popper—Chanson de la Villageoise
Bruch—Kol Nidrei

The date, the place and the amount of the prizes to be awarded will be announced later.

———♯♯♯———

## AMERICAN CONSERVATORY NOTES

The Children's Department of the American Conservatory will open on Saturday, September 28, under the direction of Miss Louise Robyn. Children of from four to fourteen are admitted.

♮ ♮ ♮

The School of Acting and Expression (Walton Pyre, director), which opened Monday, September 16, has outlined an active season of public performances.

♮ ♮ ♮

Nathan Herzoff, artist pupil of Herbert Butler, who joined the colors, has been appointed director of the soldiers' theater at Camp Gordon, Atlanta, Ga.

———♯♯♯———

**Burton**—Arthur Burton has resumed teaching in his Fine Arts Building vocal studios.

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# Books and Music

BY HERBERT J. WRIGHTSON

**A Method for Pipe Organ,** in two volumes, by Clarence Eddy. Price, $3 each, net. (The John Church Company.)

A treatise on the organ by one of the most famous organ virtuosi of modern times will necessarily take its place as a standard work. The plan is in the form of one hundred lessons, beginning with "Preparatory Training," "Position at the Organ," illustrations of different kinds of pedal keyboards, how to hold the feet for the long and short keys, etc. These illustrations, taken from photographs, are quite numerous, as are the exercises for finding the pedal keys without looking. Lessons 6 and 7 have reached broken chords on triads and seventh chords. Lesson 8, the Twelve Major Scales. The next lesson applies what has been already learned in short studies of musical interest, many being original, but some reprints. The minor scales are introduced in the same way, with more half-tone illustrations of foot positions, and many good studies selected from the pedagogical literature of the organ. Registration begins in Lesson 16 and Manual Technique is taken up more specifically, "Varieties of Touch," with short passages explained, soon leads to entire pieces, painstakingly edited and annotated.

The broad subjects of Phrasing and Interpretation are treated with a thoroughness and authority that render the work of value not merely to students, but to every organist, and in fact, as these matters are applicable to all branches of music, to musicians who are not organists. An understanding of phrasing is comparatively rare, yet the very soul of music depends upon it. Of course, many musicians phrase well by instinct, but a knowledge of the subject is of more all-round utility than instinct alone, and here we have it handled from A to Z with the grasp of a practical expert. The subject runs from about Lesson 49 to Lesson 68, the remainder of the course being devoted to "Trio Playing," "Hymn-tune Playing" (giving lists of well known hymns), and general repertoire, with concert numbers printed out in full. The music printing is some of the best we have ever seen—large and clear.

**Poems of 1917,** a series of ten compositions for piano, by Leo Ornstein. Opus 41. Price, $1.50, net. (Carl Fischer.)

It can easily be imagined what an opportunity the present world struggle gives to a composer like Ornstein. The collection before us fully realizes any imaginings there may have been on the subject. Some very clever program notes by Frederick M. Martens cast a light on the meanings of the ten pieces, and give them the following titles: I. No Man's Land. II. The Sower of Despair. III. The Orient in Flanders. IV. The Wrath of the Despoiled. V. Night Brooding Over the Battlefield. VI. A Dirge of the Trenches. VII. Song Behind the Lines. VIII. The Battle. IX. Army at Prayer. X. Dance of the Dead. The light cast by these notes is, in fact, about the only light the ordinary mortal would probably be able to find in the work, although it is of unique interest as the visible result of a juxtaposition of two remarkable phenomena of the times—The war in the material world, and Ornstein in music. These may be mysteriously related in some way, in the causal basis of things; in any case their outward association in a collection of piano "Poems" is bound to attract attention, and Mr. Martens' version serves as an indispensable guide and key. Of a passage on page 28, the Notes say the composer believes it to be "as close an approximation to tears as has ever been written." It is, indeed, a poignant motive, and one of the most lucid musically, although it seems to want to be in the key of D flat. Anything so commonplace as being in a key is not permitted by the notation, which is about half and half sharps and flats.

There is no doubt in the world that Mr. Ornstein has great emotion and inspiration in his conceptions, but the same may possibly be true of the cubist painters, even though, with them, it remains entirely subjective. One noticeable fact about some of the most outre of the ultra-modern music is that rhythmically it is quite simple and familiar. That applies here. We have the ordinary time signatures, and perfectly comprehensible rhythmical figures. It recalls Von Bulow's epigram, "In the beginning was the Rhythm." Perhaps when all is said and done, and all kinds of sounds and cataclysms have exhausted themselves, it will be possible to say, "In the end was the Rhythm."

**Finger Plays,** by Julia Lois Caruthers. Price, 60 cents. (Clayton F. Summy Co.)

These are little pieces with words of the nursery rhyme type, involving certain movements of hands, fingers and arms, and thus making a necessary training attractive to the young child. The book is very nicely printed and illustrated.

**The Music Student's Spelling Book,** by Mrs. Crosby Adams. Price, 50 cents. (Clayton F. Summy Co.)

The young student is taught the notes of the staff, treble and bass together, in a rather novel way, namely, by spelling words on a picture of the keyboard and a blank staff in many different ways, such words as "Adage," "Added," "Faded" and many others. They are also to be played on the piano.

**Tone Plays,** by Adelaide Trowbridge. Price, 40 cents.

**Pedal Studies,** by Mrs. Crosby Adams. Price, $1.

**Four Little Etudes,** by Clara L. Lucas. Price, 35 cents. (Clayton F. Summy Co.)

The first consists of very simple pieces, with motto verses. The second inculcates the use of the pedal by the ear, and understanding of its effect, not by pedal signs. The third is a set of little studies for children of the third grade.

**Lessons in Rhythm,** by John Mokrejs. Price, 75 cents, net. (Clayton F. Summy Co.)

A systematic method of learning time divisions and counting, to be applied both for reading music and for apprehending the measure and rhythm of heard music. The latter is a much less common accomplishment than the former, which every student learns, more or less. A count for every subdivision of the measure is quite advisable up to a certain point, but the counting for each sixty-fourth note seems carrying the system rather to extremes. The smaller

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subdivisions are to be omitted later, however. The division of a principal beat into four parts is done by using the arbitrary form "1. A. B. D.," "2. A. B. D.," etc., D being substituted for C on the grounds of euphony. Further division of one of these parts is indicated by "1. E. I. O.," "A. E. I. O.," etc. A number of exercises on many different rhythms will afford good drill.

**Common Sense in the Art of Singing,** by George W. Barnes. (George W. Barnes, Keokuk, Iowa).

In a brochure of eleven pages the author puts forth his convictions, derived from experience as well as study, on the Art of Singing. To the student of any subject new ideas and different viewpoints are always welcome. The present essay was originally given as a lecture, and is printed as "A Manual of Reference for Conservatories, Instructors and Students."

♮ ♮ ♮

SHEET MUSIC

**Oliver Ditson Co.**

**Songs**—Schumann, "The Sandman." J. Bleichmann, "Love." Gretchaninoff, "Hushed the Song of the Nightingale." Rachmaninoff, "Field Beloved." Rimsky-Korsakoff, "A Song of India." Mary Knight Wood, "Love Song of Egypt," "Song of Joy." K. M. Murchison, "The Kilties' March," Scandinavian Folk Songs, "Norwegian Echo Song," "When I Was Seventeen."

**Duet**—Carrie Bullard, "The Flag Goes By."

**Octavo**—(Mixed voices)—Bohm, "Still as the Night. Gounod-Weston, "The Flag of Our Skies." Murchison, "The Kilties' March."

(Men's Voices)—Coleridge-Taylor, "Song of Deliverance." Huerter, "Pirate Dreams." Root, "Just Before the Battle, Mother." Koemmenich (arr.) "Summer is a-Coming In." W. A. Fisher, "Our Flag and Motherland."

(Woman's Voices)—Julius Eichberg, "To Thee, O Country." Samuel R. Gaines, "Pretty Blushing Roses."

**Clayton F. Summy Co.**

**Songs**—Albert E. Barradell, "Sundown." Edith Lobdell, "The Hedge-rose Opens." Ernest A. Leo, "A Song of Riches," "Thy Will Be Done" (sacred).

**Piano**—F. Marion Ralston, "Moment Musical," "Interlude," "Caprice."

♯♯♯

**Peterson**—Edna Gunnar Peterson will be one of the soloists at the concert of the St. Erik society for Advancement of Swedish Music at Aeolian Hall, New York, on Nov. 9, playing compositions by Sjogren, Alven and Soderman.


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♮ ♮ ♮

Mrs. Dufresne, a native Frenchwoman, conducts classes and coaches private pupils in the French language.

♮ ♮ ♮

On last Saturday night Mr. Dufresne was soloist in a concert given for the Jackies at the Hamilton Club, having as his accompanist Miss Redmond, and made fine success in a list of songs, scoring particularly and emphatically in "La Marseillaise."

♯♯♯

## LILLIAN AMMALEE FOR FRANCE

Lillian Ammalee, the fine young American pianist who has spent the summer in California, was in Chicago on Monday of this week, the guest of her friend, Miss Anna Tomlinson.

She is now on her way to France, where she goes as an entertainer for the Over There Theatrical League of America.

♯♯♯

**Michaelis**—Ralph Michaelis has accepted the position as head of the violin department of the Preiser School of Music (Austin), made vacant through the going to war of Frederick Braucher. The latter carries with him the good wishes of a great circle of friends and the former will certainly find employment for his fine gifts in the successful school inaugurated by the late Albert Preiser and now successfully managed by Fanny Barnett Preiser, pianist.

♯♯♯

**Congratulations**—Music News extends congratulations to Mr. and Mrs. Peter Jansen (Mabel Woodworth) of Council Bluffs on the birth of a daughter on September 7.

## VERA BRADY SHIPMAN

Mrs. Shipman has booked Warren Proctor and Mme. Sturkow-Ryder in joint recital for the following itinerary:

Monday, Oct. 7—Pittsburg, Kan.
Tuesday, Oct. 8—Lindsborg, Bethany College.
Wednesday, Oct. 9—Miltonvale College at Miltonvale, Kan.
Thursday, Oct. 10—Salina.
Friday, Oct. 11—Wichita High School.
Friday, Oct. 18—Urbana, Ill., University of Illinois.
Saturday, Oct. 19—Bloomington, Ill.
Friday afternoon, Oct. 11—Mt. Carmel Academy at Wichita.

♯♯♯

**Schumann-Heink**—Announcement has been made that Mme. Schumann-Heink has turned over her beautiful Chicago residence on Michigan avenue to the Salvation Army for use as a soldiers' clubhouse during the continuance of the war.

♯♯♯

**Tomlinson**—Anna Tomlinson, teacher of piano, who spent the summer at Minneapolis, has returned to Chicago and will resume her classes at the Sherwood Music School this week.

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## SUNDAY AFTERNOON AT WHITNEY TEW'S STUDIO

A goodly and well-contented audience stayed at the Whitney Tew studio on last Sunday afternoon through a long program in spite of the excitements various which pervaded Michigan avenue in front of the building and seethed and swayed as far as the eye could reach Grantparkwards.

The excitement was due to the war exposition and the throng of people mentioned comprised a goodly percentage of the entire population of Chicago; but still there were enough left who were glad to avail themselves of the artist treat provided by Mr. Tew and his devoted students.

So much has been said about the Tew methods and the special manifestations evolved in the Tew Studios that we will this time take the long range and the easy production for granted, and will talk merely about some of the young artists who appeared and the songs they presented.

Mrs. Thorelius is certainly the possessor of a lovely voice and the fine little "Lullaby" of Kreisler will have few more sincere or effective exponents than was she on Sunday.

Mlle. d'Oex, although still a year away from professional debut, according to a statement made by Mr. Tew, is wonderfully adept in the manipulation of coloratura values and the purity of her tone grows more and more remarkable.

Mrs. Melius has a control of full voice which made her singing of the bravoura Allitsen number a real pleasure, and she proved her capacities amply in other numbers as well.

Each of those scheduled as making "first appearance" did so well as to prove their utter sincerity of purpose, and Mr. Tew's talk on the subject of studio "tryouts" was certainly apropos and very helpful.

Mr. Alcott is rapidly growing into a routined and artistic singer of great range and possibility.

He did some very quiet, cantabile songs on Sunday extremely well and, just to show his versatility, presented with equal effect some thoroughly bravoura numbers.

This writer liked him best, in quiet songs, in "I Know of Two Bright Eyes" and in big songs, in "Marching Along," by Maude Valerie White.

This last named is one which can appropriately be called "stunning," in spite of any squeamishness one may have in using so plebeian a word, and it is a wonder that in these war days it is not used very extensively.

The program in full was as follows:

Nymphs and Shepherds ..... Purcell
Miss Emma Berg

Lullaby ..... Kreisler
Mrs. Thorelius (first appearance)

Jewel Song—(Faust) ..... Gounod
Miss Hazel Renninger

Bell Song—(Lakme) ..... Delibes
Mlle. Roxan d'Oex

The Lord is My Light ..... Allitsen
Mrs. Melius

Lament of Isis (Contralto) ..... Bantock
Waltz Song (Soprano) ..... Gounod
Mrs. Geneva Alcott

Il est doux—Herodiade ..... Massenet
Soupir ..... Bemberg
Miss Dorothy Wood

Recit and aria—
Thus Saith the Lord—Messiah ..... Handl
I Know of Two Bright Eyes ..... Clutsam
John A. Alcott

Could I ..... Tosti
The Star ..... Rogers
Miss Una Foedern (first appearance)

Rondo Capriccioso ..... Mendelssohn
Miss Cartwright
Misses Cartwright and Levy conductors.

Miss d'Oex sang extra numbers, "Shadow Song" and "Comin' Through the Rye."

Miss Wood, Mrs. Melius and Mr. and Mrs. Alcott, in response to special requests, sang "It Is I" (Tosti), Henschel's "Morning Hymn," "The Rosary" (Nevin), "Marching Song" (Maude White), respectively, and Mrs. Thorelius was called upon to repeat the Kreisler Lullaby.

C. E. W.

♯♯♯

## MILON R. HARRIS

After a short vacation and four weeks of normal school in Indiana and Rockford, Ill., Mr. Harris opened his studio, 929 Kimball building, Monday, Sept. 9, for the fall term. His splendid choir at Calvary Presbyterian Church (fifty voices) sang Sunday, the 8th, for the first time after a two months' vacation. This church will dedicate a new modern organ Wednesday night of next week, Sept. 25. Bessie M. McAllister is the regular organist for this church.

♯♯♯

## MAC BURNEY STUDIOS, INC.

Mr. and Mrs. Thomas Noble MacBurney and daughter are taking their usual vacation at their summer home in Michigan. Mr. MacBurney will return on Monday, Sept. 23, when the fall term begins, there being an unusually large enrollment in all departments.

## SINGING TO HELP BOOM THE FOURTH LIBERTY LOAN

Music News gladly reprints this circular letter, which is being sent out freely. Mr. Hyde, at 637 Fine Arts Building, will be pleased to receive the names of those who are willing to help and such other information as will help to expedite classification and assignment.

### The Letter

During the Fourth Liberty Loan Campaign the musical organizations of Chicago are to be given an exceptional opportunity for patriotic service.

The great value of music in connection with all public undertakings is of course universally recognized. In no connection is it more valuable than in one in which the desire is to arouse enthusiasm and stir the emotions. These ends are almost essential to the success of the Liberty Loan Campaign, and to attain this the Civic Music Association, through its superintendent, has been asked to undertake the co-ordination of all musical organizations in Chicago to a hitherto unprecedented degree, and to employ this co-ordinated body in the following manner during the drive for the Fourth Liberty Loan:

1. Massed choruses of unlimited size, for great out-of-door meetings.

2. Massed choruses of definite size, for great indoor meetings.

3. Single choruses of varying size, suitable to the occasion and place of meeting.

4. Choirs and smaller organizations for smaller meetings.

5. Soloists and small groups, as Liberty Loan Troubadors, to appear in association with Four-minute Speakers and salesmen from the Flying Squadron wherever a special appeal is to be made, as in the dining rooms of hotels, restaurants, theaters, street assemblies, etc.

6. Small groups of instrumentalists, especially players of instruments easily carried from place to place, for the purpose of accompanying the Troubadors. Singers who can play their own accompaniments are especially desirable.

7. Orchestras and bands of all sizes, small organizations such as trios and quartets, to furnish music for special occasions in addition to the choruses.

The service to be given will be voluntary, but it must be reliable. Each individual and organization will be asked to state precisely the service offered, and will be relied upon to render the service pledged at the time agreed upon. Thus: Singers will pledge themselves for the out-of-door chorus, which will be used especially on the lake front at the noon hour. Societies will be asked to state the number of appearances they are willing to pledge during the period of the drive. The massed chorus for indoor meetings will not be called on for many meetings, but a few rehearsals will be necessary before the public appearance.

The singers will be asked to sing not only well-known popular and patriotic songs, but also to familiarize themselves with such Liberty Loan booster songs as the Campaign Committee may select. Each campaign brings forth a new crop of these songs and usually one or two have merit for the occasion. At meetings in the interest of the sale of bonds it will be arranged to have groups of singers in different parts of the hall, who, being familiar with the songs to be sung and accustomed to singing under a director, will be able to carry with them the rest of the audience whenever community singing is desired.

It will be readily seen that there is thus opened up before singers and singing societies an opportunity for unusually valuable service. There can be no doubt that this opportunity will be warmly welcomed.

As the work of perfecting so comprehensive an organization is necessarily considerable, promptness in co-operation is especially desirable. You are therefore invited to send to the undersigned at your earliest convenience the names and addresses of the members of your organization, in order that circulars of information may be mailed to them.

During the first week of September a meeting will be called for the purpose of forming a large committee to assist in the direction of musical activities during the Fourth Liberty Loan Campaign, and definite information as to the work to be done and the manner of doing it will then be forthcoming.

In the meantime your prompt and sympathetic co-operation will be deeply appreciated.

Very truly yours,

HERBERT E. HYDE,
Superintendent Chicago Civic Music Association,
Chairman Committee on Musical Activities,
Chicago Liberty Loan Committee.

♯♯♯

**Landwer**—Lillian Landwer, soprano, was a soloist at the War Exposition last Thursday and Friday evenings.

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## JOSEPHINE AND EUGENE SULLIVAN

The management of the Great Northern Hippodrome again last week showed excellent judgment in the selection of a high grade music number, and presented Josephine and Eugene Sullivan, soprano and tenor of Milwaukee, in a short program of duets.

These charming young singers, pupils of Iva Bigelow Weaver in Milwaukee, sang for a number of years at St. John's Cathedral in that city, and became known to all music lovers there.

They have appeared in connection with most of the clubs of Milwaukee and have been for three years the chief entertainers at Spring Bank.

Their appearances in Chicago have also been frequent and, within the last few months they have given three programs at the Great Lakes Naval Training Station.

Their work at the Hippodrome was very delightful and through it they have added materially to their prestige in this city.

Both voices are of great purity and fine quality and the musicianship of each singer is excellent.

Their blending is perfect and it was pure delight to hear "Where My Caravan Has Rested," "Somewhere a Voice Is Calling" and other semi-popular numbers treated with such fine art and in so absolutely effective a way as was the case throughout their singing of last week.

Whether these fine young singers continue in vaudeville or devote themselves to other branches of singing, they are certain of continually growing success, for they have the finest of natural gifts and have also in their work a degree of artistry which proclaims the fact that they are intelligent and sincere workers.

That they are competent to accept any sort of concert engagement is shown in the following program, which is one that has been given often by them:

JOSEPHINE AND EUGENE SULLIVAN

Duet from Act 1, Carmen ..... Bizet
Serenade ..... Tosti
Mr. and Miss Sullivan

Care Selve ..... Handel
Dearest Night ..... Bachelet
Where My Caravan Has Rested ..... Lohr
La donna e mobile (Rigoletto) ..... Verdi
Mr. Sullivan

Caro mio ben ..... Giordani
Songs My Mother Taught Me ..... Dvorak
The Bluebell ..... MacDowell
Caro Nome (Rigoletto) ..... Verdi
Miss Sullivan

Duet from Act 1, Madame Butterfly ..... Puccini
Mr. and Miss Sullivan

The Old Refrain ..... Kreisler
Little Boy Blue ..... Nevin
In an Old Fashioned Town ..... Squires
Ould Doctor MaGinn ..... Lohr
When the Dew Is Falling ..... Schneider
Mr. Sullivan

Ein Schwan ..... Greig
My Laddie ..... Thayer
Down in the Forest ..... Ronald
Song of the Chimes ..... Worrell
The Awakening ..... Spross
Miss Sullivan

Somewhere a Voice Is Calling ..... Tate
At Dawning ..... Cadman
Duet from Finale, Act 1, La Boheme ..... Puccini
Mr. and Miss Sullivan

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### ANNA GROFF-BRYANT

**From the School of Three Arts, Lombard College, Galesburg**

Mrs. Anna Groff-Bryant, director of the School of Three Arts, announces an auspicious opening of the new season. The enrollment far exceeds that of last season.

In spite of the fact that the newly remodeled and specially equipped building for the use of the School of Three Arts has been taken over by the government for a barracks, new headquarters have been secured, and the classes and lessons are meeting on scheduled time. Lombard College has a Unit Students' Army Training Corps, which brings added interest for the coming season.

In addition to the college activities, Mrs. Groff-Bryant is making preparation for several festivals in the Fifteenth District. She had the great honor of being appointed director of the Fifteenth District Festival Zone by the Illinois Federation of Music Clubs. She is also filling the position as music chairman of the Illinois Federation of Women's Clubs of the Fifteenth District. By virtue of these two positions she is also a member of Liberty Chorus and Community Singing of the C. N. D. throughout the Fifteenth District. With the support of all these organizations Mrs. Groff-Bryant hopes to be able to give a festival in each county of the district and to have the counties join in a spring festival in Galesburg, the zone center of the district.

———♯♯♯———

**Anderson**—Hugh Anderson has returned to Chicago from an extended concert trip.


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### EDGEWATER BEACH HOTEL

Last Sunday there was held in the attractive colonial room of the Edgewater Beach Hotel, under the management of Jessie B. Hall, a musicale entitled, "Special Gasless Sunday Concert," and given by a corps of very popular and able soloists. Foremost among these may be mentioned Carl Craven, tenor, a great favorite in Chicago and especially at Edgewater Beach, where he has appeared four times within the year. He opened the program is a duet with Miss Beulah Hayes with Cadman's "Morning of the Year." This was a particularly fortunate number, for, while very short, it was thoroughly distinctive as a composition, and gave ample opportunity to both singers for vocal expression. Mr. Craven was in splendid singing condition and his voice gave the usual impression of refinement and power.

Miss Hayes made herself felt at once as a singer of superior merit, possessing an organ of crystalline calibre, coupled with beautiful enunciation from beginning to end. In "April Morn" (Batten) she demonstrated the very clean-cut and pliable possibilities of her voice and revealed mature sympathy in her rendition of the two old songs, "Bonnie Sweet Bessie" and "Love's Old Sweet Song," which she did with Mr. Craven in duet form. That she is a very adaptable singer was proved at the end of the program, when she did a patriotic vaudeville act with superior understanding and spirit.

Mr. Craven did his most outstanding work in the "Lament" from "Pagliacci." This he gave with a dramatic interpretation such as would be expected of a skilled opera singer, conveying a deep meaning in spite of the rather poor English translation of the text. In another group of songs by American composers he proved himself an artist of superb schooling and insight. He sang "O, My Laddie" (Thayer), which he infused with refined sentiment rather than sentimentality; "Come to the Garden, Love," the old Salter favorite; "Loneliness" (Sturkow-Ryder), which seemed least well fitted to his voice, and a splendid new song by Fay Foster, "The Americans Come," teeming with patriotism and breathless in dramatic power.

No matter how well these two artists may have appeared in themselves, their success could not have been what it was but for the able and sympathetic support of Miss Grace Grove at the piano. Miss Grove is an accompanist of long experience and fine perception, with whom any artist should be glad to work.

The two pianists who contributed to the program were Miss Marie Hartigan and Miss Mildred Waugh, both possessors of a splendid technique, who played a Liszt Hungarian Rhapsodie (duet) with great precision and finish. Miss Waugh also played the Moszkowski E Major Waltz with the pianistic equipment demanded in this brilliant composition.

MARY CARVER WILLIAMS.

———♯♯♯———

**Lindley**—Florence Case Lindley, soprano, has returned from a twelve weeks' chautauqua tour and has resumed her concert work and teaching in Chicago.

———♯♯♯———

**Whitehill**—Clarence Whitehill will make his first New York appearance of the season on October 10, when he will appear as soloist in an orchestral concert at Carnegie Hall.

# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

### Comment on Rudolph Reuter

He showed his sterling qualities at their best in Schumann's Symphonic Etudes.—New York World.

Equal in popularity to Christine Miller was Rudolph Reuter. The program was enjoyable from every standpoint and will be remembered for its distinctiveness.—Emporia (Kan.) Gazette.

Mr. Reuter proved his gifts of sterling quality.—South Bend (Ind.) Tribune.

### Blossom Wilcox in Milwaukee

Blossom Jean Wilcox proved herself some singer at the song recital given at the Hanover Street Church last Saturday evening. Her program included English, French, German, Scotch and Irish selections, each given with a sweetness and time and tune that delighted the audience. By request she rendered "Never Alone" with such pathos and simplicity that was alone worth the price of admission. "Wisconsin, Land of Beauty," was another attractive song, that held the audience. Both Blossom Jean Wilcox and her accompanist, Elizabeth Tucker Burdick, have a great musical career before them, both being young, unaffected and with charming personalities.—Milwaukee Journal.

### Ida Geer Weller

Her voice is of velvety smoothness, rich and resonant, and her range is quite unusual. Brilliant in the upper voice and of mellow richness in the lower notes, she brings to her work a concert and recital program equipment of rare balance.—Musical Courier.

Mrs. Weller has a gorgeous middle register and her upper notes are of rare beauty. Her diction is clean and her manner ingratiating. As a singer of ballads, i e., songs with a story, she is probably at her best. Her songs displayed her dramatic ability and loveliness of register.—Musical America.

The program was splendidly sung and gave much variety in the matter of choice of compositions. Mrs Weller has artistic poise and finish and the quality of her voice is even and pleasing. She also showed keen dramatic sense and a vocal grasp both sure and musical.—Pittsburgh Index.

### Ethel Brenk

The last concert at the Auditorium of the Milwaukee Symphony Orchestra was given before an audience which for size and enthusiasm was alike remarkable.

Miss Ethel Brenk, soprano, sang Puccini's aria, "They Call Me Mimi," from "La Boheme." Her singing of this delightful number was most creditable. Miss Brenk possesses a pleasing, well trained voice, which she uses to best advantage. Her delivery is unaffected and discloses a good musical talent.—Milwaukee Free Press.

Miss Ethel Brenk, having previously figured in a delightful manner, sang "Holy Night" with a depth of feeling and a beauty of tone which stirred the crowd to one of its wildest bursts of applause.

### Anna Case

She is, indeed, without a peer on our concert platform today.—S. Morgan-Powell in the Montreal Daily Star, June 9, 1917.

It is one of the most beautiful (voices) possessed today by any public singer.—New York Tribune, March 10, 1917.

She stands today in the front rank of the world's great singers.—Daily Eastern Argus, Portland, Me., March 23, 1917.

She established a new standard by which comparison will be made in the future.—Canton (Ohio) Daily News, March 27, 1917.

Never from the lips of any artist of either sex has one heard more satisfying or more beautiful singing than that of Miss Anna Case in this particular number.—Saturday Night, Toronto, Canada, March 3, 1917.

### Lillian Ammalee

Lillian Ammalee's is a genuine piano talent, for she combines a marvelous technique with elegance, charm and temperament. Her beautiful touch and tone are as remarkable as is her technique, which is veritable jeu perle. Fine tone nuances and virility make her a very interesting pianist.—Staats-Zeitung, New York.

Lillian Ammalee has an extremely facile talent. Over a brilliant Weber Rondo, or a negligible dance by Beethoven, she can spin with unbelievable speed and lightness. Her finger work is amazingly deft and her bravura passages unusually neat in execution. Her playing is like a delicate piece of china; it is pianism that delights.—The Vogue, New York.

In Chopin her work was marked by tonal richness and a valuation of inner meanings commensurate with dignity and decision of delivery.—The Daily News, Chicago.

Lillian Ammalee, a pianist, disclosed gifts that were of interesting worth. There is a certain masculinity in her touch and about the breadth of tone which she draws from the instrument, for her tone is round as well as big. Technically the performer showed herself to be excellently equipped. Her execution was often glitteringly brilliant, and her runs and passages left nothing to the imagination. Nor did she fail to play musically; the melodic line was always well to the fore.—The Chicago Herald.

### Saba Doak at Fort Oglethorpe

The concert given by Miss Doak was thoroughly enjoyed by all present and her work proved to be far above the average. It is easy to see why she has made such a success as a concert singer. Her voice is clear and strong and carried to all parts of the large auditorium and won the applause of all present.—The Chattanooga Times.

### Amelia Conti

Press comment:

And then came Madame Conti. Never before have we heard such ravishing and colorful beauty of brilliant arpeggio, even on the harp.—Boston Herald.

It would be a blessing if we could keep Madame Conti with us in Chicago. She is to the harp what Kreisler is to the violin—absolute master.—Chicago Inter Ocean.

Madame Conti is a talented harpist. She played her selections with fine interpretation and warm tone and aroused more enthusiasm than any other number on the program.—Denver Press.

### Oscar Wagner.

"Both artists were accompanied by Oscar Wagner, who is one of the most masterly accompanists heard here."—Wilmington, N. C.

"She was accompanied by Oscar Wagner, who shared the honor of the afternoon. He played with the greatest ease and versatility."—Fort Wayne, Ind.

"Oscar Wagner, a clever pianist, gave able support at both recitals."—Cedar Rayids, Ia.

"Mr. Oscar Wagner was at the piano and to him is due much of the credit of the performance. He is an artist to his fingertips."—Clinton, Iowa, Advertiser.

"His accompaniments are of an unusually sympathetic and upholding sort."—Moline, (Ill.) Dispatch.

"His readings are musical and intelligent, and he plays with ease and authority. His tone possesses nuance and his rhythm is vital."—Joplin, (Mo.) Globe.

"Played with fine tone and abundant technical facility."—Mo. State Tchrs. Assn., June 26, Carthage, Mo.

"An adept pianist—with technic, temperament and finish."—Music News.

### SAIDA BALLANTINE ANNOUNCEMENTS

Last week at the Great Northern Hippodrome a thoroughly artistic and unusually successful number on the program was the Artists' String Trio, made up of members of the Chicago Grand Opera Orchestra, comprising Mme. Amelia Conti, harp; Romain Verney, violinist, and Silvio Lavatelle, cello.

These artists played with great beauty of tone and remarkable finesse of style the "Badinage" (Herbert), "Extase" (Ganne) and "Serenade" (Drdla), scoring a pronounced success at every performance.

At the Central Park Theater last week a successful appearance was made by a vocal quartet, the personnel of which was Lillian Stelle, Miss Hinckey, Stuart Dykema and Hugh Anderson.

**Fannell**—Thomas Fannell, tenor, who has been on the road in chautauqua work for the past ten weeks, has returned to Chicago and has resumed his church work and his teaching.

### EASTLAKE-KEIRNAN AT THE WAR EXPOSITION

Eleanor Eastlake and Kathryn Keirnan, duet singers, were the entertainers at the Y Hut at the War Exposition last Friday evening and made so great a success that they were kept singing continuously throughout the evening.

As a result of this they were immediately invited to entertain the boys at the Y. M. C. A. at Fort Sheridan on September 18 and next week at the Aviator School at Rantoul.

**Chicago Chamber Music Trio**—The newly formed Chicago Chamber Music Trio, consisting of Ernest Toy, Frederick Morley and Hans Hess, will give a series of concerts at the church at 16 West Jackson boulevard, beginning on Sunday, September 22, at 3 o'clock, and continuing on succeeding Sundays at the same hour up to and including October 20.

**Zygman**—Flora Zygman will present pupils of her piano class in recital at her Kimball Hall studio this (Friday) evening.

### MOODY INSTITUTE

The Rev. Henry Hepburn, D. D., pastor of Buena Memorial church, who has had a large experience in Sunday school work, has become a special instructor in the Moody Bible Institute of Chicago in the department of Child Study and Sunday school organization and management.

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## QUESTIONS OF LOYALTY ARISE IN CONNECTION WITH THE ILLINOIS CENTENNIAL PAGEANT

A great Centennial Pageant (Illinois) is being planned in Chicago, probably at the Auditorium, and the two schedules of music proposed are said to be so diametrically opposed as to have caused much discussion.

The Chicago Tribune of last Tuesday morning is authority for the statement that the version made by Edward Moore of Chicago has been considered by a certain faction as "containing so much pro-Americanism and war fervor as to hurt the feelings of stanch Americans of German lineage."

It is stated further that the music arranged by Arthur Hercz has been considered favorably by the commission.

Music News has been told on good authority that the Hercz music is not original, but is made up of selections from various sources and that it contains several selections from the Bruch "Cross of Fire," a work which caused such commotion when it was sung in German at Orchestra Hall last year, under the direction of William Boeppler, that it was the direct cause for the suppression of further German text concerts in Chicago.

Incidentally, Mr. Boeppler is to be director of the Illinois Centennial Pageant.

———♯♯♯———

Knowlton—Jean Knowlton, soprano, will specialize this season in two costume recitals, which promise to be both novel and artistic. In one of them she wears an Eighteenth Century shepherdess costume and sings old English and old French pastorales; in the other she wears a genuine Spanish costume, brought by herself from Spain, and gives a number of folk songs which she obtained in that country and which have never been used in public in America.

———♯♯♯———

Cole—Mr. and Mrs. Rossitter Cole are back in Chicago again after a busy and interesting summer in New York City, where Mr. Cole has had charge of the department of music in the Columbia University summer session for the past two years, and where Mrs. Cole has illustrated at the piano her illustrious husband's courses in the history and appreciation of music. Over 6,000 students were in attendance during the summer session.

———♯♯♯———

Hadley—Grant Hadley has returned to Chicago after fulfilling 160 concert engagements throughout the Middle West at the head of the Hadley Concert Company, which scored unusual success everywhere. He has reopened his vocal studio in Kimball Hall.

———♯♯♯———

Craven—Miss Corinne Simpson, pupil of Carl Craven, has been engaged as low alto and pianist of the Four American Girls' Quartet, touring under the Radcliffe Lyceum and Chautauqua Bureau, for a long tour.

———♯♯♯———

Pyre Players—The Pyre Popular Players at the Warrington Theater in Oak Park will present "A Pair of Queens" throughout next week.

———♯♯♯———

Klebba—Louis Klebba, teacher of singing at 418 Fine Arts Building, has gone into war service.

## AT THE WARRINGTON THEATER, OAK PARK

Walton Pyre and his Popular Players at he Warrington Theater in Oak Park have earned a vote of thanks in this busy, hurly-burly and materialistic time for their faithful and altogether sympathetic presentation of the very poetic and spiritual play, "Sweet Lavender."

Of about the same vintage as "Hazel Kirke," this play is now, of course, a bit old-fashioned, and it takes more finesse than he usual present day actors possess to present it properly.

But at the Warrington there is good, terling direction, and there is fine, intelligent co-operation all along the line, with he result that the proper atmosphere is maintained and the exactly definite picture of "Sweet Lavender" fully attained in the presentations of the current week.

The play is excellently staged, it is well dressed and the correct mood is maintained n every way.

Even the small orchestra makes a very definite and thoroughly appropriate appeal with the old-fashioned "Spring Song" (Mendelssohn) and other much-loved music (in place of the usual noisy interludes provided nowadays), while the use of "Love's Old, Sweet Song" as the introduction to each act is apropos and thoroughly effective.

Mr. Pyre as Richard Phenyl is ideally cast and he plays ideally. In the long list of parts in which he has been seen his intelligence and skill have never been better shown. His reading of the Cinderella speech s beautiful.

Mrs. Pyre, as Lavender, shows remarkable self-control in the matter of presentation and still more particularly in dressing the part.

The natural temptation would be to dress in a way to make a pretty stage picture, regardless of the text fact that Lavender has no money and is a sublimated housemaid.

But Mrs. Pyre does not forget these basic facts for a moment, and in dress and action is absolutely and logically "Sweet Lavender."

Robert Valentine, as Horace Brehm, is not quite so happily cast as he was last week, but is, nevertheless, breezy and convincing.

Harry B. Castle, distinctly of the old school, knows the business of the stage thoroughly and plays every part convincingly.

He was, therefore, excellent as Geoffrey Wedderburn, another of the blustery old men he so loves to depict, and would have been even more so could he bluster just a little less.

Karl L. Way, as Clement Hale, was well cast and, as usual, he played with skill and style.

Allen York, who plays this week his second character with the Pyre Players, has certainly disclosed marked versatility. He made a big reputation in intensely dramatic roles at the Community Hall series last winter, and he is typically a juvenile in manner and appearance. Yet last week he played with great skill a middle-aged Frenchman, and in "Sweet Lavender" he is equally successful as an old Irish doctor—brogue and everything. In makeup and speech he was definite and thoroughly efficient, and in the matter of characterization he excelled signally.

Mr. York knows how to give each character a definite picture and a positive meaning, and as the lovable but whimsical old doctor he held close attention and won great approval by holding consistently to the picture he had set for himself and which was both logical and convincing.

Jean De Perrior played Mr. Maw, an old lawyer, and in doing so proved that he is far better as a flip young bellboy, such as the one he depicted last week.

Avis Wynne, as Minnie Gilfillian, was splendidly cast and did a very charming and convincing piece of work, while Cora King as Mrs. Gilfillian again proved her great adaptability to roles of the grande dame variety.

Jean Cooper, experienced and resourceful, made a fine part in every picture as Ruth Rolt, a very appealing and sympathetic character.

"Sweet Lavender" abounds in beautiful lines, which, unless deftly handled, might seem at times stilted.

This pitfall was skillfully avoided, however, and there was naturalness and sincerity throughout the play.

Hoping to be pardoned for the seeming lack of gallantry, this writer must yet go on record as saying that the women of the Pyre company could learn a lot by studying the enunciation of the men.

C. E. W.

###

**Garrick Theater**—"Seven Days' Leave," an attractive war play, is now on view at the Garrick Theater.

# Lowell Mabie Welles

## BARITONE

## LOCKPORT AMERICAN FESTIVAL SUCCESSES, TWO SEASONS

## *PRESS COMMENT*

**1917**

LOCKPORT UNION SUN

The work of Lowell Mabie Welles, baritone, received a tremendous ovation and was classed with the best things heard during the week.

NIAGARA DAILY PRESS

Mr. Welles possesses a rich and well-schooled voice. He gave his songs with the most commendable regard for phrasing, shading and style and was very warmly received by the audience. Chadwick's "Northern Days" and Grant Schaefer's "The Wind Speaks" were beautiful songs on his list in which his power to paint various moods was well illustrated.

**1918**

LOCKPORT UNION SUN

First honors went to Lowell Mabie Welles in the evening. Mr. Welles presented two groups of songs which very much excelled his numbers at the last convention. His voice, a beautiful baritone, is more sonorous and evenly developed and the high tones easily produced.

NIAGARA DAILY PRESS

Lowell Mabie Welles, a prime favorite here, sang two groups of songs. His rich baritone voice, command of varied styles and good diction won hearty recognition and he was compelled to add to his official list of songs.

Protheroe's "Pilot" was notably effective by reason of its interpretation and Mr. Welles scored again in "Her Rose," by Coombs. He was ably supported at the piano by Mabel Dennison, accompanist.

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## MINNEAPOLIS SYMPHONY ORCHESTRA ONE HUNDRED PER CENT AMERICAN

Following is the introduction to a pamphlet which is being sent out by the management of the Minneapolis Symphony Orchestra:

"The sixteenth season of the Minneapolis Symphony Orchestra will open on the evening of Friday, Oct. 25, 1918. Music in war time has come to be so universally recognized as "essential" that the leading Orchestral Associations in the United States are not only planning to "carry on," us usual, but are in several notable instances enlarging and improving their organizations in order to more adequately meet the situation. In harmony with this idea, the Orchestral Association of Minneapolis expects to maintain the Minneapolis Symphony Orchestra at the high level of efficiency it has heretofore attained and even ventures to indulge in hopes, which are shared by Conductor Oberhoffer, that the season of 1918 may be made notable by the quality of the Orchestral performance. There will be a number of new faces in the orchestra, due to death, resignation and service with the colors by members of the orchestra within military age. The new members, including the concert master and solo cellist, have been selected with great care, and will, the conductor and director confidently predict, maintain with ability and enthusiasm the traditions of the important places they have been called upon to fill. In selecting new members for the orchestra, the management have made loyalty to the United States of America the supreme and final test. No applicant who could not qualify in this particular has been or in the future ever will be considered for membership. Carrying this idea still further and with a view of building up a Symphony organization which shall unquestionably be one hundred per cent American, all the members of the orchestra, as well as all the employes of the Orchestral Association, have been required to sign the following affirmation:

"I, the undersigned, member of the Minneapolis Symphony Orchestra, do hereby pledge unswerving loyalty to the United States of America and do solemnly promise to support the United States in the war against Germany and Austria and to do everything in my power to aid the government in conducting the war to a final victory. I pledge myself to observe all government rules and regulations of every nature and, to the extent of my financial ability, to support the government loans as well as the government agencies of relief and mercy, notably the Red Cross, the Y. M. C. A., Y. W. C. A. and Knights of Columbus. I agree that this pledge shall be attached to and become a part of the contract existing between the Orchestral Association of Minneapolis and myself and that failure on my part to carry out in good faith and to the satisfaction of the Orchestral Association, the obligation here assumed, shall constitute a violation of said contract."

———♯♯♯———

## MABLE CORLEW-SMITH

Mable Corlew-Smith, who made so great a success at Lockport, N. Y., last week, is sending out a very attractive little circular from which we quote the following:

CONCERNING THE AMERICAN SOPRANO

"One who has American music at heart:

"One who advocates its education, its composition, and its production—

With the American teachers,
By the American artists,
For the American people;

"One who advertised these ideals before the great war, as well as now.

"Such an one is the American Soprano referred to in this folder."

## YEATMAN GRIFFITH

In the accompanying picture are shown Mr. and Mrs. Yeatman Griffith at their Summer home at Twilight Park, in the

MR. AND MRS. YEATMAN GRIFFITH

Catskill Mountains, where they went on August 1 after closing the most successful season yet experienced in New York.

During the entire season and extending up to August, Yeatman Griffith gave an average of 100 lessons a week, and his class throughout was one of remarkable caliber. It included artists, teachers and students from all parts of the globe.

Many of the notable successes of the last season in opera and concert were achieved by Yeatman Griffith pupils.

On September 16 the New York studios were reopened.

♮ ♮ ♮

Mrs. Yeatman Griffith will spend more time this season in teaching in addition to coaching and accompanying. Miss Euphemia Blunt and Harry C. Thorpe will be assistant teachers, and Mrs. Thorpe assistant accompanist.

Jacques Coini will again conduct the dramatic classes.

———♯♯♯———

## EASTLAKE-KEIRNAN

Eleanor Eastlake and Kathryn Keirnan, duet singers, were hostesses at the Y. M. C. A. Hut at the War Exposition on last Friday evening.

They will have the honor, in conjunction with Helen Campbell, pianist, of presenting the first Saturday afternoon Musicale of the American Conservatory series, some time early in October.

They have been elected active members of the Chicago Woman's Musical Club and will give a program before that organization during this season and will also give the opening program of the Glencoe Woman's Club.

———♯♯♯———

Barron—Robert Barron, a popular young violinist of Chicago, has gone to Eugene, Ore., where he takes charge of the violin department and directs the University orchestra in the University of Oregon School of Music.

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### RUDOLPH REUTER

Rudolph Reuter has returned to Chicago from his vacation at Fish Creek, Wis. While there he gave two concerts, one for the Red Cross and another to establish a fund to buy a piano for the town for use in future charity concerts. His Chicago recital takes place in November under the management of Carl Kinsey.

### WARREN PROCTOR IN ROLE OF WRITER

Warren Proctor, the favorite tenor of the Chicago Grand Opera Company, has not left his boyhood so far behind him but he remembers his childish dreams and imaginings of himself and his sister as they wandered among the hills, woods and rivers of their rural Iowa home.

One day he recounted some of these fancies to his friend, Clara Louise Burnham, the novelist, and she at once was interested. She proposed to elaborate his themes, weaving a bit of a plot about them and publishing a little series of these tales. He agreed, and the result is a volume that will be published by the Harmony Shop, Boston, the last of September, entitled "Wenonah's Stories for Children." Thus two of the arts have touched hands and the friends of the co-authors, as well as the general public, are sure to await the volume with interest.

**Durno**—The Durno Piano Studios in the Lyon & Healy building report a large enrollment for the opening season. Jeannette Durno will interview prospective pupils by appointment, either at her residence studio, 4140 Lake Park av., or at the city studio, 907-908 Lyon & Healy building.

### HOLY CITY

The united choirs of the New First Congregational Church, Ashland and Washington boulevards, are back from a month's outing at Camp Gray, Saugatuck, Mich., where boating, fishing, bathing, baseball and hiking were done "up to the minute." It was a fine recreation after a strenuous year's work.

Director George Lee Tenney and Mrs. Tenney are home from Colorado, where they have spent a month on their ranch, and Miss Lucy J. Hartman has just returned from Lockport, N. Y., where she made six appearances at the National Musical Festival.

"At home" means "at work" with the New First choirs and their soloists, and so on Sunday evening, September 22, at 7:45, Gaul's "Holy City" will be given. This fine work has been given many times by the united choirs, and many will welcome this opportunity of hearing it again.

### ALBERT E. FOX

The Chicago Concert Artists, under the direction of Albert E. Fox, pianist, completed a twelve weeks' Chautauqua engagement under the management of the National Lincoln Chautauqua System, Sept. 18, 1918.

Wally Heymar George, violinist; Leonore Wright Cass, soprano.

Mr. Fox has joined the faculty of the Dearborn School of Lyceum Arts, and after Sept. 23 can be found at the studios of the school, tenth floor Auditorium, Chicago.

### MAGNUSON

On Sunday, September 15, Miss Lillian Magnuson, pianist, and Miss Lorean Donner, soprano, of the Cosmopolitan School, and Miss Mary Hanson, violinist, of the Calumet Conservatory, entertained for the Y. M. C. A. at the War Exposition in Grant Park. They were engaged for the afternoon, but such was their success that they were persuaded to remain through the evening session. "Keep the Home Fires Burning" proved to be the greatest attraction to the passing crowds.

### JOHN RANKEL

John Rankel, the baritone, sang at a Red Cross concert at Rhinelander, Wis., on Tuesday evening, September 17, using songs by Bemberg, Branscombe, Flegier, Logan, Sanderson, Ferrata, Fay Foster, Vanderpool, Lohr, Homer and Moss.

Last Saturday evening Mr. Rankel sang "La Marseillaise" and "Gypsy Love Song" at the War Exposition booths.

**Simpson**—Corinne Simpson, pianist as well as a musician of such versatility as to allow her to do singing in ensemble and to play a small instrument as well, is on tour with the "Four American Girls" Concert Company which is scoring fine success throughout the Circuit No. 4 of the Radcliff Chautauqua Bureau. Miss Simpson is also a well known teacher in Chicago.

**Hyde**—Herbert E. Hyde, well-known Chicago musician and composer, has composed special incidental and entr'acte music for Stuart Walker's new play, "Jonathan Makes a Wish," which will be presented at the Princess Theater commencing September 10. Mr. Hyde spent a week in Indianapolis, where the play was first produced, working out musical themes in harmony with the youthful spirit of Mr. Walker's play.


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## VARIOUS VOCAL VAGARIES

**The general belief that a singer may be in good voice today and not tomorrow, is a logical outgrowth of the reversed law of breath-emission now universally employed.**

In the renascence of the art of singing about to come there is an awakening, either through objective observation or subjective perception, the new adjustment of spiritual values. This aroused desire will not rest in a disquieted aloofness from the true nature of art, but will probe to the depths of principles and reach that source of beauty within us where "broods a radiance vast, to be elicited ray by ray."

HERBERT WHITNEY TEW

The three essential attributes to success in art processes may be named, Wisdom, Courage and Loyalty.

Wisdom to see the inevitable fruit of a true law; courage to maintain its truth, though the whole world to a man should arise to oppose it, and loyalty to the law which knows neither modification nor change.

An absolute law of nature, call it what you will; the act of God, a spiritual and immutable activity, an impartation from the source of the dynamic irradiation of order, a process of the first great cause, a mode of truth's manifestation; by whatsoever name we choose to call a principle of being, we exercise it well or otherwise, exactly in proportion to the obedience and loyalty we yield to it.

The perennial decree of wisdom in the cohesion of universal forces is co-ordination; no machine, be it mental or material, can successfully function unless all parts co-ordinate or work in unity and harmony.

The modern processes of tone-emission are, without exception, the antithesis to this all-essential central domination. Years of study with the most eminent of the world's vocal teachers, and long experience before the public in the practice of the theories advanced by them, enable me to state, with indisputable authority, that the entire vocal training of today is an advocacy of a studied conflict of mechanisms.

The whole imbroglio of error, resulting in a perpetual struggle, results from the loss of the Voce di Mista or one position scale. How to produce this scale, no one knows; many are seeking it; they are balked at the outset by the deep-seated mistake as to what appogiata is, and how the breath is controlled.

This loss has resulted in the usual processes attendant upon decay. The art of singing being, as Francesco Lamperti said, "in a terrible state of decadence," the body of the idea exudes the excrescences which have fastened upon it to glut in their work of destruction. The spirit of co-ordination departed—art withdrawn—and behind the grinning mask a mental, protoplasmic pulp alone writhes and recoils in its sickening famine of the heart, the hope of beauty dead, the star extinct.

But even in the rotting leaf there still remains the germ or instinct of life; otherwise it could not rot; Co-ordination Is.

Co-ordination lives! Neither physical decay nor mental dissolution can interfere with or alter this eternal fact. The accumulated vagaries, theories, speculations, and experiments of the complacent highbrow, simmering in his own juice, cannot long barnacle the true idea which is stirring and awakening to life. Why? Because the dyed-in-the-wool Zoilus, the critic in his Attic fur ("asinus portat mysteria"), a Midas, even though Apollo was constrained to confer upon him the accolade of the ears of an ass, the wayfaring man, the child of the Ghetto, all thrill instinctively at "the touch of nature which makes the whole world akin." The striking on the cords of the heart by the harmonies of music takes him out of the realm of the grinding day-life, and "arches over this existence with Another and a divinier."

To say that the singing of today does this would be a flagrant effrontery to the true facts. The tears which fall unbidden from the eye, impelled by the exquisite grace and soft beauty of the tone of Patti, is that tribute of joy and responsive gratitude with which the soul embraces its beloved fellows.

Can we recall an instance when we have been moved thus by the singing of, for example, a Melba or a Caruso?

Tears can only spring at the call of some emotion inspired by truth. St. Lawrence wept that others had not the same spirit to suffer for truth's sake as did he.

Co-ordination of the mechanisms results in a use of the vocal instrument by which it emits simulacra of the purest emotions of the soul; without this nice adjustment these may not be uttered. All modern processes defeat this adjustment at the attack; for this reason the heart remains untouched. The jugglery and practiced trickery of some of our highly paid operatic acrobats sometimes excites a species of admiration, but this is so tinctured with sadness at the wasted time and energy, and the crippling of a fearfully and wonderfully fashioned instrument, that one who thinks leaves the theater dejected and cast down. The deft and normal adjustment of the instrument through appogiata places it in a position in which a scale of three or four octaves naturally and spontaneously flows.

It is impossible to have one beautiful tone above the E first line treble clef without the command of this scale; that is to say, without the position of the instrument which is the counterfoil to this breath mastery.

The bacilli which have corroded and eaten away the flesh of the old art may be summed under the modern vagaries known as "head voice," "chest voice," "open," "closed" or "covered" tones; "registers," "breaks," "nasal resonance," "up over," "forward," "in the masque," "clavicular," "lateral," "abdominal," or "diaphragmatic" breathing, etc., etc., etc.

All terms utterly meaningless, and without the faintest excuse for being.

Not one of these could exist without completely upsetting the normal position and right activity of the vocal instrument.

What these clogs in the vocal mental gearing of today have sprung from, I shall endeavor shortly to explain; space now prevents.

That one who possesses, or, to those who understand, is possessed by an art, could be in good voice today and not tomorrow, is sublimated inanity. The mastery of an art is in itself a perpetually normal state of the vocal mechanism.

Until these facts become recognized, modern singing must remain a pitiable thing, lacking in every element of power, beauty or conviction.

HERBERT WHITNEY TEW.

♯♯♯

## EFFA ELLIS PERFIELD MUSIC SCHOOL

The Perfields and Miss Turner, Mrs. Perfield's assistant teacher, returned last week from an extensive southern trip, where they had been holding Summer school, pedagogical talks, etc. Their work in the Chicago school has already started. A new teachers' class will begin Tuesday, September 24. Children's classes are now forming, and as the Effa Ellis Perfield Music School is more of a teachers' training school, it takes only a limited number of children; and as attendance at these classes enables children to get better grades in their school work, enrollment is highly desirable.

There is to be only one class in the Nature Music Course this season. This is a course designed for children under seven years of age.

♯♯♯

**Musical Courier**—Through an error of the printer, Leonard Liebling was referred to editorially in Music News last week as "of the Musical Course." Correction is scarcely necessary, for everyone knows that Mr. Liebling is editor-in-chief of the Musical Courier of New York.

# Music in New York

1 W. Thirty-fourth St.

By JOSEPH DE VALDOR

Telephone Greeley 5462

### Thus Spake Mr. Gatti-Casaza — Plans for 1918-19 Season of the Metropolitan Opera

With two months ahead of us, the Metropolitan Opera makes the following announcements for the next season, which is to open on November 11th. Besides the old members of the company, the American contingent will be reinforced with the following: Alice Gentle, soprano; Helen Marsh, contralto; Carlo Hackett, tenor; Reinold Werrenrath, baritone; Miss Flora Eaton, soprano, formerly of the San Carlo Opera of Naples. The French contingent will be strengthened with the engagement of M. Robert Couzinou. The Italian cast will comprise the names of Giulio Crimi and Giordano Paltrinieri, tenors, while the baritones will be increased with the appearance of Signor Montesanto, formerly of the Scala, Milan. We note also the engagement of Mlle. Margaret Romaine, said to hail from the Opera Comique. John McCormack will appear in special performances and the old favorites are re-engaged. There were announced in our last issue five novelties. In addition to which the management intends to perform the following: "La Forza del Destino" (Verdi), with Caruso and Scotti; "Crispino e la Comare," opera buffo, by the Crothers Ricci; "Petroushkha," a ballet by Stravinsky; "La Reine Fiammette," by Xavier Leroux; "Oberon," in English, by Carl Maria von Weber; "Mireille," by Charles Gounod. The standard operas will be given as usual. No Wagnerian operas are to be given. The old conductors will again lead the orchestra. We note among the re-engaged Frieda Hempel, Arthur Bodansky and Matzenauer.

### The Sudden Death of Oscar Spirescu

Musical circles were much shocked by the sudden death of Oscar Spirescu, the leader of the Strand Orchestra. The conductor died on Saturday evening, September 7th. He was 44 years old and his unexpected death is a loss to musical circles. In 1916 he conducted concerts at the Manhattan Opera House and during the summer of 1917 he led the "pops" at Cincinnati. He was born in Roumania and was once the leader of the Bukarest National Opera. He leaves a widow. The funeral took place on September 12th. The Strand Symphony Orchestra played at the interment.

### Third Children's Twilight Concert of the Y. M. C. A.

The third twilight children's concert under the auspices of the Y. M. C. A. took place at the Columbia University on September 5th. The community music was under the leadership of Robert Lawrence. Ellmer Zoller was at the piano. The soloists were: Neira Riegger, soprano; Dan Beddoe, tenor, and August Rada, boy soprano.

### The Coming Season of the Humanitarian Cult

The Humanitarian Cult will pursue its regular course of musical entertainments at Carnegie Hall. Its first concert of a long series will be given on October 1st. From this date up to May, 1919, the concerts will be semi-monthly. Those who have been engaged to provide the musical program are: Sophie Braslau, Mme. Matzenauer, Max Rosen, Leopold Godowsky, Ethel Leginska, Rudolph Ganz, John Powell, and others to be announced.

### Mischa Levitzki and Elias Breeskin

The genial Russian pianist has been engaged to appear with the Boston Symphony Orchestra during the month of December. The excellent Russian violinist has just been engaged as assisting artist to Enrico Caruso, by arrangements of Daniel Mayer with the Metropolitan Musical Bureau. Mr. Breeskin will appear with Caruso in the following cities on the dates named: Buffalo, October 11th; Ann Arbor, Mich., October 19th; Chicago, at the Auditorium, on October 27th, and at Milwaukee, October 29th.

### The Rialto

With the abatement of the torrid wave this movie house draws large audiences from noon to 11 p. m. For the week ending September 15th the musical program consisted of Overture 1812, by Tschaikowsky, played by the orchestra under the direction of Hugo Riesenfeld. Annie Rosner, soprano, sang "Mine," by Fred Sohnan, and Desire Defrere of the Chicago Apera sang the Prologue from Pagliacci. The Rialto orchestra played also "Irish Tune from County Derry" and "Shepherd's Hey," by Percy Grainger. The organist rendered Marche Religieuse, by Alexandre Guilmant.

### Walter Damrosch Returns from France

The leader of the Symphony Society of New York went to France in June and returned September 9th to New York. While in France he entertained the soldiers with orchestral concerts, musicians being gathered from the French orchestral organizations. While at the front he conferred with General Pershing concerning the standard of the American Navy and Military bands. For the improvement of our bands a school was established, with the aid of the French Government, which will be opened on October 15th near the American headquarters in France. The conductors will be instructed for a period of three months, also the players are to receive a musical training. Andre Caplet, formerly conductor of the Boston Opera Company, under Henry Russell, and now a sergeant in the French Army, will be at the head of the school. Francis Casadesus will teach orchestration. Mr. Casadesus is a brother of Henri, the leader of the organization, "Societe des Anciens Instruments," which is to tour next fall with the French Military Band.

### The Strand

With the return of vacationists to the metropolis the management revived the operatic bits. The week ending September 15th excerpts from "Rigoletto" were played by the


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orchestra, with a quartet of soloists. The famous La Donna e mobile and the quartet of the last act were interpreted by Ernest Davis, tenor; Mme. Alys Michot, coloratura soprano; M. Yon Collignon, baritone, and Mme. Ada Poli, contralto. Mr. Davis' singing of the drinking song was excellent, in fact above the average tenor of the popular priced opera. Such a voice should find shelter in some operatic organization. Mme. Michot's singing in the quartet blended beautifully with the tenor's timbre and she herself would be a valuable asset to a respectable organization. The balance of the cast was satisfactory. Mr. Edouarde conducted. Other numbers consisted of "March Slav," by Tschaikowsky; horn solo of the "Meditation" from "Thais," by A. Geithe, who did not satisfy the writer, and organ solo, the "Grand March" from "Queen of Sheba," by Gounod.

♮ ♮ ♮

### The Opening of the Metropolitan

November 11th the Metropolitan Opera House will throw its doors open for a twenty-three weeks' season with a performance of "Samson and Delila." In the cast are Caruso, Louise Homer, Couzinou, Leon Rothier, and Pierre Monteux at the baton.

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### The American Society of Singers

Some new names have been added to the cast: Craig Campbell, tenor; Helen Buchanan, soprano, and Mary Kent, formerly Marie von Essen, formerly of Detroit. The artistic director is Jacques Coini; musical directors, Sam Franko, Henry Hadley, Richard Hageman and William H. Humiston; chorus master, William Tyroler. Others of the cast we note: Inez Barbour, Blanche De Costa, Dora De Phillippe, Sue Harvard, Ruth Miller, Mabel Rieggelman and Greta Torpadie, sopranos; mezzo sopranos and contraltos, Josephine Jacoby, Florence Mulford; tenors, Orville Harold, Harvey Wilson, John Barnes Wells and Franklin Riker; baritones and bassos, Orrin Bastedo, Arthur Middleton, John Quine, Hartridge Whipp, Clarence Whitehill, Walter Greene and Carl Formes. I have announced in a previous issue the other members. The chorus consists of forty voices, the orchestra of thirty-six musicians. The season begins September 23d at the Park Theater.

♮ ♮ ♮

### Giorgio Pollaco and Tenor Sullivan with Campanini

I am informed from very reliable sources that Giorgio Pollaco, formerly conductor of the Metropolitan Opera House, has been engaged by Maestro Campanini for the season of 1918-19. It is a good acquisition. Also Mr. Sullivan, principal tenor of the Grand Opera of Paris, has been engaged. The tenor is of Irish extraction, but is a French citizen, and has been leading tenor at the opera for many years. Yvonne Gall of the Paris Opera is also engaged.

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### The San Carlo Opera Company—Second Week

The popular organization of Fortune Gallo drew larger houses on its second week and the bills were varied in interest. New artists appeared in different roles and all seemed to have satisfied the opera lovers. On Monday, September 9th, "Carmen" was repeated with the previous cast, save for Manuel Salazar's first appearance in the part of Don Jose. Tuesday, September 10th, "The Jewels of Madonna" was given for the benefit of the women's stage relief and more than $1,100 was realized. Cartoons drawn by Enrico Caruso were auctioned and over a thousand dollars was cashed in. The tenor was in the audience. Burr McIntosh, the comedian, was the auctioneer. The cast consisted of Amsden, Agostini and Royer. On Wednesday matinee, September 11th, "Rigoletto" was repeated with the first appearance of Mme. Loretta Del Valle as Gilda. Evening, "Cavalleria" and "Pagliacci," with the previous cast. On September 12th Marcella Craft appeared as Violetta in "Traviata" and Romeo Boscacci as Alfredo. September 13, "La Gioconda" with Elisabeth Amsden, Manuel Salazar, Joseph Royer and others. Saturday matinee Marcella Craft repeated her impersonation of Marguerite in a repetition of "Faust," with Agostini, De Biasi and Antola.

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### "Aida"

When the writer reached the opera house, alias Shubert Theater, a vast throng was still clamoring for tickets, but unfortunately for the music lovers every seat was taken. What a splendid business for a municipal opera house. I wonder if our city fathers ever went to a popular priced opera. It would stimulate some of them for the erection of a municipal opera house. The bill was "Aida," always popular and destined to be for decades. For the singers there is an opportunity to display their voices and their histrionical powers. No opera of Verdi is so well provided with tunes for four principals. Each and every one has ample opportunities to demonstrate his abilities. Estelle Wentworth was cast for the principal name part and it may be said without reserve and without fear of contradiction that she is a better equipped soprano than Elisabeth Amsden, who opened the season in the same part. By the way, both are Americans, but Estelle is the best of the two. She controls her voice with excellent knowledge; her mezzo voce is good and musical; her phrasing is correct, and she possesses taste for interpretation. As an actress she uses an intelligence which few singers possess. Her performance was a good one and deserves praise for a correct picture of the Ethiopian slave. "Muni Pieta" and "O, Patria mia" were rewarded with spontaneous applause. Leone Zinovieff made his second appearance as Radames. Restraint of voice was fully justified for the mediocre acoustics, but his voice is of unsurpassed beauty and more voluminous than one would suspect. He combines the timbre of the lyric and dramatic tenor. He acts with discrimination and in the proper spirit of the libretto. There is no doubt that his is the best voice of the company, and he is only a guest artist. His Italian diction, his phrasing and his style are superior to many a Latin tenor. The public had ample justification for the ovation accorded to him with just and deserved appreciation. Joseph Royer, in appropriate costume, gave a vivid interpretation of Amonosro. Stella Demette looked handsome as Amneris and satisfied the listeners through excellent vocalization and splendid acting. Enzo Bozzano again displayed his beautiful sonorous voice and his Ramfis was above the popular priced operas. The guiding spirit of the performance was Gaetano Merola, who at the baton led the musicians, in the meanwhile never neglecting the soloists and the legions of the stage. Effective was his conducting and pleasurable his results. Under the circumstances of a limited stage, no elaborate scenery could have been possible.

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## THE THEATERS

### "Jonathan Makes a Wish" at the Princess

After "Seventeen," Stuart Walker presents the above play in three acts by an author unnamed on the program. So if there is some criticism to be sprinkled it will have to be anonymous. The theme of the play is based on the query as to whether a boy should follow his own inclinations in life, or must he abide by the vocation chosen by the head of the family? The idea is good; it is, in fact, novel for our stage. But the dialogue lacks the power and the pep. The conversations are almost childlike. The play is not a manly one—not for grown-up people—because it runs on a "baby" gamut. The conclusion is that the boy chooses his vocation of a writer and actor.

The incidental music is by Herbert Hyde of Chicago.

Other scenes of the play are melodramatic without the use of concealed weapons. It is a harmless play which could be reworked to better results. Of the interpreters Gregory Kelly (Jonathan), Margaret Mower (Mlle. Perrault), Edgar Stehli (Hank) and George Gaul (Nathaniel) can be mentioned for their work. A fairly good orchestra played the incidental music.

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### M. T. N. A.

The Hotel Statler at St. Louis will be the headquarters and meeting place for the coming Music Teachers' National Association convention, Dec. 30-31 and Jan. 1. The facilities and arrangements are such that all the meetings can be held in the hotel. Recent additions to the program are an address by Mrs. David Allen Campbell, editor of The Musical Monitor, or "New Citizen's Work in Music," and a special paper on "Voice Teaching," by Mr. J. C. Wilcox of Denver. This paper will be a part of the voice conference which is under the direction of Mr. D. A. Clippinger of Chicago. The program of the Public School Music Section, in charge of Prof. Karl W. Gehrkens of Oberlin College, will be concerned with the general topic of "Theory Teaching in the Public Schools."

The introduction will be by Osbourne McConathy of Northwestern University, Evanston, Ill., and John Ross Frampton of Iowa State Teachers' College will speak on "A Normal School Harmony Class." Other speakers will be announced later.

Full particulars regarding the coming meeting and membership in the association may be had from the secretary, Mr. William Benbow, 825 Elmwood av., Buffalo, N. Y.

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### WARREN PROCTOR OPENS SEASON AT CALUMET

Mr. Warren Proctor, tenor of the Chicago Grand Opera Company, will open the Fall Festival under the direction of F. J. Radey of Calumet, Mich., at that place. The festival consists of concerts furnished by Mr. Proctor, Mr. Werrenrath, Maud Powell and Olive Klein. Mr. Proctor will also tour Kansas during the first two weeks of October in joint recital with Mme. Sturkow-Ryder.

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# The Elderly Person

"How did you ever do it, Elderly? I never could get anyone to fall for my picture, and here you've gotten into two periodicals. Good space, too. Did you work 'em?"

Thus the Organist.

"Be merciful," pleaded the Parson. "He is a modest chap and blushes easily at undue publicity. Don't hurt his feelings."

"Well," said the Credit Man, "I've been chairman of lots of committees and chased around town and through villages, but no one ever blew a horn about me or printed my picture. And I rather think my good, straight profile would show up well in a halftone."

"Don't be sulky, Elderly. You've got to tell us some time. Daguerre, too. You must have been getting money from home to be able to blow it there where all the artistic fraternity hangs out. I'll say it's a stunning picture, though. But come on! How did you get it over?"

Very poised, the Elderly Person:

"I take it all this rigamarole is as to that picture of mine where I don't take off my hat to anyone. Of course it was a pleasant episode. I feel fully honored and equally modest and simple. I like to believe that real worth and modesty can go together, and any courtesy to a simple man surprises him when it singles him out. Incidentally, it answers quite naturally the various wonders of you fellows as to why the plate of compliments is never passed your way. Work 'em, indeed! You haven't much discernment if you cannot tell that there was no working in on that job.

"I really think Mr. Daguerre is at the bottom of it, although in an innocent way. You see, he sent me a request for a sitting to include among a comprehensive and selected group of artistic Chicago people"——

"Never sent for me," said the Organist.

"Nor me," added the others.

"Be that as it may. I thought that remark would get you. I can't help it. He'll never know that what interested me chiefly was a bit of reminiscence aroused. This, I figured, would be probably the last photograph I would be shot for. Restrain your crocodile tears. I'm not leaving soon. And it was fitting that Mr. Daguerre should take the last picture, because his forefathers took my first one, so many, many years ago. Before we had photographs the form of self-preservation was called ambrotype and daguerreotype. You find them, occasionally, regarded as heirloom treasures. They were trying to take—and trying to look at afterward. Always the light had to fall a certain way on the metal plate, else a part of the portrait was black. Something about the hair and collar usually went black, and we could see only eyes and mouth and nostril point. I thought about this as I let the artist work his sweet will with me the other day. He shoved canvas frames this way and that, switched on and off lights, put the machine close or far off, shut me into little corners or gave me all out of doors. And talked all the time about sundry things and answered all my questions. He used up so many plates I was troubled until he said they could be washed off and used again. I noticed him trying to do something which implied that the bare top of my head wasn't helping the picture. I asked him if he couldn't provide some hairs and be a public benefactor. If Jefferson said that such a man was he who made two blades of grass to grow where one grew before what wouldn't we do for the man who made two blades of hair where none grew before?

"He said he couldn't do that but the next best thing was to cover up the bald spot with my hat. I demurred some. Said Mr. Eddy might run across it, by chance, and he had just sent me his picture, hatted. Of course, in every way he does not need to take off his hat to any one and has not for these many years, organistically. But the artist insisted and it proved to be the crowning incident.

"How different all this from my first picture, which, by the way, was never really taken. I've the vaguest sort of a remembrance of myself and sister, both in skirts, in the gallery. Of our great interest in the head rest and supports. Of how father sat in a chair with an infant standing either side. Of how I would laugh at his head in those prongs. Of how I was repeatedly placed in position and the velvet, loose jacket above the yellow plaid skirt was smoothed out again and again. Of how I was told to keep my feet quiet and insisted on putting one of them on the bottom rung of the chairs and upsetting things. Of how I was scolded, cajoled, petted, ordered and begged to be still. I think I must have tried to obey, but exposures were lengthy and I gave way every time. And at last I was given up for a bad job by the shirt-sleeved operator who had gone from patient deference to concentrated fury. He fairly danced around with his mixed emotions and I can believe that he told his wife that night that if he had such a child he would put him away. They didn't speak of us as kids in those days. My sister was well behaved, of course, and so had the reward of being in with my father, while I looked on.

"Next time I had better luck. I knew I had reached the dignity of pants and a jacket with brass buttons and some one had given me some money or I had earned

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it. I really wanted the picture, however, because I wished to see how I looked with a ring on my first finger. It was a carnelian ring, shiny and breakable. And I sat up sturdily and let the hand droop over the table's edge in just the way to give the ring all the display possible. But when I got the case and opened it the disappointment was keen, for the ring didn't loom up at all. To comfort me Mr. Daguerre's forefather put a line of gilt where it should be and I was satisfied—even if it was a fraud.

"The cases were quite the expensive part of the picture. Daguerreotypes faded in the open, so elaborate, velvet-lined cases were made. These were fastened with little humps of clasps that children particularly delighted to fool with. The cases were mostly of a sort of earthly substance like malachite. They lasted forever, but they needed to. Some were of stamped leather. There was a picture of my mother that fascinated me. I was allowed to have it when I was 'a good boy.' It was taken when in London and had crossed the sea with her. She was young and pretty, with quaint bands of hair around her smooth oval face. I remember being fond of the wide lace collar about her throat and the big brooch in the center. And the silk dress had fringe about the sleeves and there were lace undersleeves falling over her hands. It was quite the custom for husband and wife to be enclosed in opposite sides of these cases. And I remember that I used to wonder why all men were so severe looking. My mother looked as if she could laugh easily. My father as if he never laughed. Those men certainly took themselves seriously. Quick as there were any children in the house the mothers seemed to expand into loveliness and affection and the man to take on a severe attitude toward life in general and children in particular. We were always afraid of father—of mother never. Very different from the comradery of father and children in well regulated families today."

"Hold on," cried the Organist. "What's all this dissertation, bringing us down to the bed rock of rearing children, got to do with how you put it over on Mr. Gruenstein of the 'Diapason' and Mr. Watt of 'Music News,' so that your picture was in each paper with allusions of a kindly nature printed underneath."

"I'm afraid you're crawfishing, as usual, Elderly," said the Parson, "It's not a nice trait, this of yours, of talking all around a subject and dodging the real issue."

"I think the old chap's been studying the meaning of 'camouflage' and 'barrage,' and using us as an experimental station," echoed the Credit Man. "We didn't ask you for your early history, although I had a ring picture once myself. We didn't ask for the connection between your first and last picture or a moving picture of your bad behavior. Now, did we? But that's all we've got."

"I refer you to the famous bass solo in 'Elijah,'" answered

THE ELDERLY PERSON.

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## "DARKY SPIRITUALS"

This is the title of a little booklet which has come into Music News office and which, in content, is an announcement of the songs of David W. Guion, a young Southern composer whose work is being brought to the attention of the American public by M. Witmark & Sons of New York.

Several of these unique Spirituals, founded on melodies taught Mr. Guion by his own colored "Mammy," were sung at the Lockport Festival with great success.

———♯♯♯———

**Hubbard**—Minnie C. Hubbard, violinist, of Mankato, Minn., was a Music News visitor on last Thursday.


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# Music News

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# Music News

Vol. 10 No. 39

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, SEPTEMBER 27, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

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# Music News

Vol. 10 Chicago, September 27, 1918 No. 39


# Editorial

"STRIKE NOW! STRIKE HARD! STRIKE TOGETHER!"

Under the above caption The Platform, a very live and thoroughly fearless paper, has in the current issue a most admirable article on Publicity, which we quote here, in part:

"This is no time for lyceum and chautauqua slackers. The lyceum movement was born out of the spiritual awakening that came through the war of the '60s. The new spiritual awakening of our nation as the result of this world-wide war will mark the revival time of moral earnestness in this great movement, but it is no time for weak efforts or day dreaming. It is a time for action and for strong, coherent efforts.

"The national needs for spiritual awakening forecast a period of advancement. The public was never as hungry for solutions as it is at this moment. It is a time for the individual who will 'think his message through' to a keynote of action and strike hard for attention. Mild-mannered 'gum-shoe' promotion will not avail. What chance has half-inch type in a window across the street to attract the attention of the youth of today? We need heroic publicity. The man speeding down the street in an automobile at twenty miles an hour will not stop to buy tickets for a lecture course that is heralded in type that you can't read while passing a store window.

"The need is for heroic publicity, about heroic themes. Perhaps 90 per cent of the subjects used five years ago will go into the waste-basket. There is need for new messages. Well and good if the old-line standard men are willing to prepare them. If not, then new men will come. The war is creating a new audience. You must feel this in every community. Your neighbor isn't the same man that he was a year ago. He isn't shocked at the same things. He doesn't laugh at the same things. Even his facial expression is changed. This new audience out in front demands new material. The thing to do is to 'strike hard' and to 'strike now.'"

* * * * * *

And—while The Platform appeals especially to lyceum and chautauqua workers, the principles laid down are equally applicable to musicians of all ranks and kinds.

If there are not now so many oratorio engagements as formerly, look for something else.

If the old type recital does not appeal, find a new type. Make music just as much alive as is today every other department of human life.

Study the times—study men and conditions and make music appeal to the new conditions.

> Germany's war debt has reached 37 per cent of its total wealth; that is to say, 37 per cent of $80,000,000,000. We have spent only 5 per cent of our national wealth of $250,000,000,000. We look over these figures with a sense of proper pride as we approach the fourth Liberty Loan. We are made conscious of having only scratched the surface of our wealth. Wherefore we should prepare to take liberally of the issue with the pleasurable knowledge that with the $6,000,000,000 subscribed we will not even yet have approached the expenditures of enemy countries. Our wheels are just starting to turn with the magnificence of our purposes, and to give them momentum let us make wide estimates of what we will do with our shares individually. We have made a good national start. Let us hit harder each time.—Editorial in Chicago Tribune.

And, above all, consider the slogan proposed by this paper of "Nothing for nothing." Commercialize your work absolutely. Dispense with everything that is for show only and come right down to business principles in whatever you do.

Music News is already pledged to the support of Americanism in music in every detail, and it wishes, further, to be the most helpful medium in America toward the upbuilding of the business interests of the American musicians.

Take up the fight with us for better business recognition for musicians. Refuse absolutely to be made the tool of any factor whatsoever that does not recognize the worth and the dignity of music as a profession.

Write articles and letters to us expressing your opinions and detailing your experiences. They will certainly find place in our columns, for we are in deadly earnest in the statement that henceforth we shall be devoted to the propaganda of American music and the absolute recognition of music as a business proposition.

* * *

PASSING COMMENT

The country has been flooded recently with the circulars of the Musical Alliance of the United States, and we are asked constantly to give our opinion of this association.

The platform of this alliance is for the greater part absolutely good, and most of the aims are the same as those expounded constantly the past few years by Music News and other papers. We shall work unreservedly for the success of the principles laid down by the Musical Alliance.

But we do not indorse the organization as it stands, for the one very simple but all-embracing reason that as now constituted and organized it is wide open to the implication that it is "one-man propaganda" and that the chief object of the alliance is to furnish advertisement for Musical America of New York.

John C. Freund, editor of Musical America, is also president of the Musical Alliance, and in his pilgrimages about the United States he advertises his paper just as much as he advertises the alliance.

Milton Weil is treasurer of both the alliance and of Musical America.

We do not claim that it would be impossible for Mr. Freund or Mr. Weil to give whole-hearted service to the alliance while at the same time booming Musical America, but we do think that the public at large will never accept as completely representative an alliance which, on the surface, is so absolutely the thought and the upbuilding of one paper.

What would be better?

We confess that we do not know. But, certainly, an alliance which really hopes

to accomplish all the fine objects set down in the prospectus of the one under consideration should be directed by a board which included educators, artists, business men, publishers and managers, as well as editors, and until such an organization is announced Music News will prefer to advocate the principles of Americanism in music, commercialism in music and reciprocity among musicians in its own way, rather than to formally indorse the movement known as the Musical Alliance of the United States, which is fostered and promoted as well as officered by Musical America.

♮ ♮ ♮

A young artist in Chicago has consulted us in regard to a program she will give this season and has asked our opinion as between using a big work of MacDowell (piano) or one by Schumann, and also whether or not her program should exclude German music altogether.

Our answer was: "Unquestionably there will be some of the German classics played in Chicago this season, and you would not be alone if you decided to present some of them; but if you are big enough, broad enough, original enough and courageous enough to present a program of works written entirely by Americans and Our Allies, with especial emphasis on the American works, then truly you are proving yourself to be a thinking and progressive young artist as well as a consistent patriot."

♮ ♮ ♮

At Orchestra Hall there is on view a government picture which is very wonderful as well as intensely interesting and which should be seen by everyone who can get into the hall during its run. The music is furnished both by organ and orchestra, and it is appropriate and stirring.

♮ ♮ ♮

At the Playhouse an old-fashioned melodrama, called "The Vigilantes," is on view, and it certainly furnishes some breathless moments for those who like "rough and tumble" fighting intermixed with good old-fashioned romance.

The music here is furnished by a small orchestra under the direction of Aristide Coccaro, and gains its chief significance from the fact that unusual intelligence is exhibited in the synchronization of story and music.

Mr. Coccaro is evidently a man of vast experience as well as abiding good taste, and his achievements are very much above the average.

♮ ♮ ♮

Again has Carl D. Kinsey, manager of the Chicago Musical College, proven his judgment superior to that of the throng which is so fond of saying "It can't be done."

This time the chorus was almost unanimous in the refrain, "It will be impossible to book a class even for Auer at the rate of $40 a lesson," but the facts are that the master teacher began his work at the college last Monday with all his available time booked for his Chicago term, and "it was not a difficult task either," says Mr. Kinsey, who reports further that the entire enrollment of the college is 10 per cent in advance of what is was at the opening term last year.

———♯♯♯———

### A LETTER

Music News:

In view of your admirable advice on Commercialism I would remark that it is easier to earn the money than to hang onto it afterwards.

The musicians deposit their savings in the bank and that institution immediately loans it out to non musical enterprises, discriminating against musical needs, as usual, refusing to musicians a similar combination of their funds to which they are entitled as depositors.

I will therefore hold $100 for a musicians' building and loan association, with a musicians' country homestead in view, as the safest investment, for a starter. I believe there are many who would like a settled home for occasional resort, with musical facilities, etc. Why not?

This would serve as a "Preparedness" for other enterprises, insuring the musicians the enjoyment of their combined savings, instead of some one else, with the usual rate of interest and money back by transference of the shares, as customary. We can manage it.

Sincerely,

CONRAD BRYANT SCHAEFER.

———♯♯♯———

### AMERICA'S ANSWER TO FLANDERS FIELDS

**As enacted at Veuilly La Poterie, France, June 6, 1918**

From blood-stained Flanders Fields, where poppies grow,
A message came to you and me
From fallen dead: "Take up our quarrel with the foe."
In U. S. A. our khaki-clad who heard that call across the sea
Straightway, with measured tread, and spirits high,
Their answer gave, in battle line in bleeding France.
We come! We come! The millions come, with helmets poppy-decked!
We come in answer to your call, your blood has not been shed in vain,
Our blood shall mingle here with yours, till this shall be the world's refrain,
And this your lullaby:
Sleep, heroes, under poppies, sleep;
We keep the faith with you who died,
And poppy-decked, we "carry on,"
So sleep in peace, for peace is nigh.
—Sophia Swanstrom-Young.

(Copyright 1918).

———♯♯♯———

### SONG OF ILLINOIS

(From Press Bureau, Illinois War Savings Committee)

We'll put Illinois 'way over the top,
And Pershing across the Rhine;
The more stamps we buy, the more guns will pop,
And break down the German line.

We're sending to France our millions of men
To get Kaiser Wilhelm's goat,
But it takes many dollars, francs and yen,
So don't only give your note.

War Savings as well as the income tax
Are needed by Uncle Sam;
Each stamp helps to swing the big allied ax
On Wilhelm's neck at Potsdam.

While Foch and "Black Jack" are pushing ahead
We'll speed the drive over here;
This state must be first, she cannot be led,
So do something more than cheer.

Already the goat has a worried look
And Kaiser Bill's mustache droops;
His "plans" don't work out according to book,
He quails before Yankee troops.

But till the war's won we'll never say stop.
Each patriot stands in line;
We'll put Illinois 'way over the top,
And Pershing across the Rhine.

———♯♯♯———

### AMERICA'S MUSIC

Primeval forests whispered it;
The birds took up the song,—
The winds blew o'er the prairie lands,
And carried it along.
The mountains, from their lofty heights,
Flung upward to the sky
The mighty chant of Freedom, like
Great rivers rushing by.

Across the sea, the nations heard,
And answered to the call.
From ev'ry land they hurried fast,
Escaping from the thrall
Of masters hard, or circumstance
That bound them in its chain,
And finding, in the Western World,
The joy of hope again.

The settlers on the mountains, or
The dwellers on the shore,
The Red Men in the forest lands
The miners' golden ore—
The right of equal justice shown,
With all it means to men,
Strikes clear the note of Freedom's cry,
Through ev'ry crag and glen.

Ring out, O music of the soul!
Since first the world began,
It voices all the hopes and fears
Within the heart of man.
Where sound the mighty floodgates, from
The hilltops to the sea,
America's great music rings,
The chant of Liberty!
—M. A. B. Evans.


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## LAZAR S. SAMOILOFF

What Lazar S. Samoiloff has achieved by his intense energy, artistic enthusiasm and ideals, rare magnetism and unremitting study is made manifest in the exceptionally interesting testimonials given him by the world's greatest artists, and also by his professional pupils. No one at all acquainted with musical conditions needs any reminder of the high artistic position which he holds among the ablest singers and teachers of vocal culture.

Samoiloff's success as an operatic and concert singer, also as a teacher of high reputation, was first established in the old world. The famous Everardi discovered Samoiloff's unusual talent for the operatic stage, and gave him his first vocal training in Kieff, Russia, in 1895.

Later in Vienna, while a student of medicine at the university, Samoiloff was also a pupil of the Imperial Conservatory of Musical Arts, where he held an earned free scholarship, and was granted a monthly allowance from the Emperor of Austria, from Baron de Hirsch, from Baron de Rothschild and from Baron von Goodman. As a leading baritone in the grand opera houses of Charkoff, Odessa, Moscow and other Russian cities he sang all the Italian and Russian operas for four years. Following this came a concert tour with the celebrated soprano Esther Adaberto (late with the Metropolitan Opera House), which lasted eight months.

Then Samoiloff determined to go to Milan, Italy, where he studied the art of teaching, singing under the Chevalier Augusto Brodgi, the greatest singer and teacher of his time.

Success with and interest in his pupil led Augusto Brodgi to recommend him as a teacher and to refer many pupils to him for instruction.

Returning to Russia, Samoiloff became a teacher of vocal art in the Imperial School of Music and Drama of Odessa, where he stayed for two years. Leaving Odessa, where his farewell concert was hailed as one of the greatest musical events of the season, he went to Paris, whence, in company with his friend, Th. Chaliapin, the greatest living basso, he came to New York.

In 1908 Samoiloff opened a school for singing in Carnegie Hall, New York, and since that time has produced a number of professional pupils. In addition to this, he has shown marked ability to restore voices impaired by wrong teaching.

During each season he has given monthly musicals and three or more concerts to show what his pupils have accomplished under his instruction.

### Some Letters to Samoiloff

The Peace Society of the City of New York
Andrew Carnegie, President
507 Fifth Avenue, New York, March 30, 1909.
Mr. Lazar S. Samoiloff.

My Dear Mr. Samoiloff: . . . . Only words of praise have been spoken of the singing of yourself and chorus. It was a real pleasure to have the Russion nation represented by so fine a group of its own people, and to receive such co-operation as you gave. Thanking you once more, I am,

Yours very sincerely,
W. H. SHORT,
Executive Secretary.

Dear Mr. Samoiloff: After hearing you and your pupils sing I am convinced that you are a real master of the Bel Canto Method of Singing and I am not at all surprised that the musical world is so kind to you and you are so successful.

Good luck to you.

Yours,
GEORGE BAKLANOFF.

\#\#\#

## AMERICAN CONSERVATORY OF MUSIC NOTES

The regular Saturday afternoon series of public recitals will open Saturday, October 5, with a recital by the Misses Eleanor Eastlake and Kathryn Keirnan, duettists, assisted by Helen Campbell, pianist. A program of selected vocal duets by prominent American and European composers will be presented. These recitals will take place at Kimball Hall every Saturday afternoon at 3 o'clock. The programs of the present season will be of unusual interest and will be presented either by members of the faculty or artist-pupils.

The rehearsals for the American Conservatory Students' Orchestra are held Monday afternoons at 3 o'clock, under the direction of Herbert Butler.

Walter Pyre, director of the American Conservatory School of Acting and Expression, is manager of a stock company at the Warrington Theater, Oak Park.

\#\#\#

**Murdock**—Miss Leta Murdock, violinist, with Miss Mora Murdock, accompanist, and a contralto gave a program at the Great Lakes Training Camp last Wednesday evening.

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## HELENA BINGHAM NOTES

Mrs. Helena Bingham Burton was soloist at the Church of the Ascension, Salida, Colo., the evening of September 15 and sang her setting of "The Beatitudes." At the same service the organist, Mrs. Lester Smith, played "Ewa-Yea" for voluntary.

Miss Isabel Hodding, soprano, sang "Remember Now Thy Creator" at the Christian Science service in Salida on September 1.

Miss Bingham sang her "Hail, Starry Flag" at the last session of the Hundred Per Cent American Club of Salida, in which she is an enthusiastic worker.

Miss Flora Farrington sang at a recent concert in Denver the two songs from "Hiawatha," which are two of the recent publications of the Bingham songs.

———♯♯♯———

**Dunlap**—Mrs. Samuel P. Dunlap, formerly very well known as a Chicago pianist, but who has spent the last ten years in New York (with the exception of last winter, when she was in Florida), has returned to this city and will again take up a position as church organist.

———♯♯♯———

**A New Trio**—La Sourdine Ensemble, the new organized trio, which is composed of three of America's finest artists, Alfred Kastner, harpist; Leo Schulz, cellist, and Anton Fayer, flutist, has been engaged to give a recital in the concert course of the New York Columbia University, March 1st.

———♯♯♯———

**Walker**—A schedule of the classes at the Virna Harman Walker Studio of Dancing at 206 South Wabash avenue just at hand announces a ballet and interpretative course, a ballroom course, a children's course and a professional course, with lessons either in classes or private.

# Music in Chicago

## AN ATTRACTIVE STUDIO RECITAL

Following out the announced plan of a bi-monthly studio recital of their pupils, Flora Zygman, Mr. Huelster and Mr. Zygman, piano, voice and violin teachers, respectively, presented a fine program last Friday evening at the studios at 827 Kimball Hall and, much to their credit, sent the audience away clamoring for more. "And," said Mr. Huelster at the close of the program, "we intend always to make these programs less than an hour and a half long, and we want you always to go away feeling refreshed and happy, instead of having been detained so long that you have grown weary of music in general and of us in particular."

This is an attitude which could be copied with advantage by other studios.

In the absence of Harry Wills, a tenor of fine voice and training who was to have represented the teaching of Mr. Huelster, the latter himself appeared and to the adroit accompaniment of Mrs. Zygman gave Cornelius' wonderful little song, "Monotone," and the exquisite "The Quest" of Eleanor Smith with fine understanding.

Mildred Hatch also appeared, singing two of the Browning texts as set to music by Protheroe, and songs of Lieurance and Woodman with much intelligence.

Samuel Katzin and George Jasinski, pupils of Mr. Zygman, showed proofs of his skill and style in their deft handling of a Bach Concerto for two violins and piano, the last named instrument being played skillfully by Dorothy Friedlander, who also made a success of the Mendelssohn Rondo Capriccioso, which she played earlier in the program.

Mrs. Zygman, an earnest, enthusiastic teacher, was excellently represented further in the work of Paula Salamson, who played Variations of Beethoven, and Sarah Waldman, who was heard in the Grieg Sonata for piano.

Elias Moll, a youth who looks to be about 16, played (with Mrs. Zygman at the second piano) the scintillant Hungarian Fantasy of Liszt, and did it in a way to reflect very great credit upon both his teacher and himself. He has spirit and refinement of style and will go far in pianistic work if he perseveres.

A special treat was provided at the end of the program in the work of Mrs. Zygman herself, who played the First Movement of the Grieg Pianoforte Concerto, with the sympathetic accompaniment at the second piano of Mrs. Huelster.

Mrs. Zygman, who is a brilliant young player with personality and great intelligence, as well as remarkably developed pianistic powers, has been engaged to give the Grieg Sonata as soloist with the Cincinnati Symphony Orchestra next January.

She will certainly score a big success, for she has immense technic and an unusual skill in tone color and mood painting.

C. E. W.

———♯♯♯———

**McGranahan** — Thomas McGranahan, tenor, is in war service at Camp Mills and has, during the past few weeks, been singing a great deal in the hospital wards at that camp and in others in the east.

## MILDRED BROWN

Miss Mildred Brown, violinist, has just returned from a decidedly successful concert tour through the east. Her itinerary took her through the states of Pennsylvania, Maryland, Delaware, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Maine, New Hampshire and Vermont and the Canadian provinces of Nova Scotia, New Brunswick and Prince Edward Island. The tour lasted fourteen weeks.

After a short stay in Chicago Miss Brown will leave on October 1 for a tour of the middle West lasting twenty-four weeks. This compels Miss Brown to abandon her teaching and also the numerous concert engagements which were to have identified her with the active musical life of Chicago throughout the Winter.

———♯♯♯———

## RECEPTION TO LEOPOLD AUER

Mr. and Mrs. Carl D. Kinsey entertained the members of the faculty of the Chicago Musical College at their home last Saturday evening, the guests of honor being Leopold Auer and Mme. Stein.

Mr. Auer was, of course, the center of attraction and proved himself a remarkably good conversationalist and a man who has an opinion worth hearing on every possible musical subject.

During the evening there were some delightful songs by Gustaf Holmquist and some extremely fine piano playing by Rudolph Reuter.

———♯♯♯———

**Clark** — Chicago is again welcoming Charles W. Clark to the center of her musical activities. After a summer of work and play, he is returning here to take up his winter instruction at the Bush Conservatory and fill the numerous engagements already booked for him.

———♯♯♯———

**Kraft**—F. W. Kraft has accepted the position as dean of the music department of the Southwestern University at Georgetown, Tex.


JOHN

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## KENWOOD EVANGELICAL CHURCH

It is impossible to hear the beautiful organ at the Kenwood Evangelical Church without thinking at once of Palmer Christian, for it is the child of his imaginations and plannings, and it is easy to recall sev-

MARIE SIDENIUS ZENDT

eral occasions when his recitals on this fine instrument have been pure and undefiled joy.

Mr. Christian is at present at Albuquerque, N. M., building up his health, and friends who have seen him very recently

WILLIAM CLARE HALL

tell of the fact that he is almost at normal again.

We certainly hope to have him back at Kenwood Evangelical church some time, but during his absence he is not forgotten and on last Sunday morning one of the most beautiful as well as thoroughly impressive

GAVIN WILLIAMSON

moments was that when his excellent response, "Lord, Let Thy Mercy Be Upon Us," was sung with great sympathy and complete artistry by the famous Kenwood Evangelical Quartet.

The personnel of this body is the same as last season, and includes Marie Sidenius Zendt, Barbara Wait, William Clare Hall and Dr. William Carver Williams, an ensemble which has no superior and the individual members of which are artists, each and every one.

Besides the aforementioned response and several other service numbers, well presented, the quartet sang on last Sunday two anthems which, while diametrically opposed to each other in style, were yet both done with remarkable regard for content and with such a nice sense of musical and intellectual finish as to make them notable examples of church singing at its best estate, such, indeed, as is always expected at the Kenwood Church when this quartet is in evidence.

The first of these numbers was "O, Praise the Lord," by Tschaikowsky, which opened

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with a bit of well knit harmony, showing the musical qualities of the four admirably, and this passage was ended and climaxed by a resounding top note in which the lovely high quality of Mrs. Zendt's voice was shown to great advantage.

The following development was in the form of an elaborate Fugue on the word "Alleluia," led off with great tone and style by Miss Wait and followed up and maintained by the others in a way to prove such musicianship in all the singers as to place them entirely outside the usual plane, both as regards voices and collective musicianship.

The other anthem, "Behold, What Manner of Love" (Andrews), was simpler of content and in form, but it, too, gave ample opportunity for the display of individual voice beauties and a rather quiet quartet blend which was altogether beautiful.

The hymns are wonderfully well sung at

PALMER CHRISTIAN

this church, and everything about the music is at such a point of refinement and good style as to unquestionably place it among the three or four best of the city in so far as music is concerned.

DR. WILLIAM CARVER WILLIAMS

During the absence of Mr. Christian the organ is played with much musical finish, as well as adequate technical display, by Gavin Williamson, who has returned to Chicago after a year spent in Pittsburgh in very successful teaching and church work.

Mr. Williamson was particularly deft in his accompanying of the anthems, and at no moment of the service did he fail to observe excellent taste and very often, indeed, the little touches he introduced were of striking effectiveness.

His set numbers, all well played, were a "Prayer" and "Melodie" (Salome) and the Postlude in F by Guilmant.

The service under consideration was a union of the Kenwood Evangelical congregation with that of Plymouth Congregational Church and was attended by a very large number of people, a goodly per cent being soldiers who were present as guests for the day of the members of the church.

The rapt attention accorded an explanation of the new military course at the University of Chicago, given by the speaker of the morning, proved that this church is vitally concerned in the big question of the day.

C. E. W.

## THE PAGEANT MUSIC

In place of the objectionable music partly prepared for the Illinois Pageant the following program has been announced:

The Star Spangled Banner.
Prolog—Special composition by Daniel Protheroe.
Indian music from Victor Herbert's opera, Natoma.
Marquette and La Salle Indian music from Herman Belstedt.
Indian war dance from Natoma.
Rule Britannia.
Old Netherlands hymn, church choral.
Old French country dance, arranged by Godell.
Indian music from Natoma.
Illinois Becomes State, spring dance by Grieg.
Illinois.
Marseillaise.
French song; solo by Mlle. Nenette Marchand.
Minuette by Boccherino.
Virginia reel, winding up with Yankee Doodle.
Intermission—Pastoral from William Tell, by Rossini.
Harvest dance. Music by Grieg.
Hail, Columbia!
Follow the Flag! Special composition by G. Paoli.
We Are Coming, Father Abraham; civil war song.
Chicago Fire. Dance music from Samson and Delilah, by Saint-Saens.
World's Fair March, by Sousa.
Song of the Fury of War. Special composition by Godell.
Hands Across the Sea, by Sousa, or Over There.
Angel Chorus from Elijah, by Mendelssohn.
Song of Abundance. Special composition by G. Paoli.
Stars and Stripes; march by Sousa.
Pledge to Columbia, by Protheroe.
America.

The pageant will open with a prologue sung by a chorus of 300 voices, accompanied by the orchestra conducted by Daniel Protheroe. Each succeeding scene will reveal some step of Illinois in her march forward in civilization and development.

###

## CHICAGO MUSICAL COLLEGE

The concert which will open the series of winter programs of the Chicago Musical College next Saturday in Ziegfeld Theater will be of particular interest, as it will bring forward for the first time two students of Professor Leopold Auer, the renowned master who gave to the world Heifetz, Elman, Zimbalist, Seidel, Rosen, etc., and who has been teaching in the Chicago Musical College since September 16. All the students who will appear on the program are drawn from the advanced classes.

The program will be the following:

Piano—Ballade, G minor.....Chopin
Esther Berger, Chicago
(Student of Karl Reckzeh)
Vocal—Polonaise (Mignon) .....Thomas
Helen Hagen, Newton, Kan.
(Student of Mrs. O. L. Fox)
Piano—Concert Etude, Les Vagues.....Moszkowski
Marion Bergman, St. Louis, Mo.
(Student of Alexander Raab)
Violin—Concerto, D minor, First Movement....Bruch
Abraham Sopkin, Chicago
(Student of Prof. Leopold Auer)
Vocal—
You Loved the Time of Violets.....Lohr
The Fount of Bimini.....Cadman
Mrs. Naomi Brown Hamilton, Chicago
(Student of Edoardo Sacerdote)
Piano—
Legende .....Kabo
Rigaudon .....MacDowell
Mrs. Bertha Lewis, Chicago
(Student of Harold V. Mickwitz)
Vocal—O Don Fatale (Don Carlo).....Verdi
May Pfeiffer, Chicago
(Student of Edoardo Sacerdote)
Violin—Concerto, E major, Second and Third Movements .....Vieuxtemps
Nina Wulfe, Chicago
(Student of Prof. Leopold Auer)
Piano—Fantasie on the music to A Midsummer Night's Dream.....Mendelssohn-Liszt
Aaron Ascher, Chicago Heights
(Student of Rudolph Reuter)

###

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## CHICAGO MUSICAL COLLEGE NOTES

The series of lectures on "The History of Music" to be given during the season by Felix Borowski will begin next Saturday morning, September 28, at 9:15 o'clock in Ziegfeld Theater. The subject of the first lecture will be "Primitive Music."

♮ ♮ ♮

Miss Lucy Jacks, a student in the piano department of the college, has taken a position as instructor of music at the Brenau College Conservatory in Georgia. Miss Margaret Poindexter is teacher of music at Bethany College, Topeka, Kan. Miss Ann W. Rowland is at the college in Maple Creek, Saskatchewan, Canada. All these have been students of Rudolph Reuter.

♮ ♮ ♮

William Beller, winner of the gold medal in last season's graduating class in piano, has entered the Students' Army Training Corps of Marquette University. Frank Mannheimer, winner of two diamond and other medals, has entered the army service after a Chautauqua tour lasting all summer. He is in the Commissary Department of a camp in Georgia.

♮ ♮ ♮

An important addition has just been made to the faculty of the Chicago Musical College. Maurice Aronson, who has joined the piano department of the institution, long has been associated with Leopold Godowsky, whose assistant he was both in this country and abroad. Mr. Aronson has produced some notable pupils, among whom is his wife, Vera Kaplan Aronson, who has been engaged as soloist this season by the Chicago Symphony Orchestra.

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## GERTRUDE OGDEN FLEMING

Gertrude Ogden Fleming of the Centralizing School of Music has just returned from a trip to the western coast, having sung a number of times both in Los Angeles and San Francisco. While in the West she met a great many of her former pupils. She stopped in Denver en route and visited a former pupil, who is a very successful teacher in that city.

♮ ♮ ♮

Although the season is not far advanced, her students have already made several appearances, as follows:

Sept. 6—Esther Z. Lang, soprano, soloist at meeting of Exemption Board No. 64 at Kosciuszko Park.

Sept. 7—Martha Williams, soprano, soloist at Medill McCormick patriotic rally at South Shore Theater.

Sept. 17—Martha Williams, soprano, and Sara Rouski, contralto, in program of songs (American) and folk songs in costume at Park Ridge Woman's Club, Park Ridge, Ill.

Sept. 17—Esther Z. Lang, giving a group of songs at luncheon of the North Carolina Colony of the Illinois Colony Club at Hotel Morrison.

Sept. 18—Esther Z. Lang, in group of songs at meeting of War Recreation Association, local board No. 64.

Oct. 5—Esther Z. Lang will give a group of songs on program at Waukegan, Ill., at an entertainment given for the boys at Great Lakes.

Oct. 11—Esther Z. Lang, assisting Miss Turgeon, pianist, in a program at Central Recital Hall. ♮ ♮ ♮

In the near future Mrs. Fleming's pupils will give a program at Central Recital Hall, part of which will be a little musical skit, written and produced by one of the students.

———♯♯♯———

## AN INTERESTING LECTURE

There was held this past week at 3358 South Michigan avenue an entertainment which could not help being interesting, because of its unique character. The lecture was given by Clement B. Shaw, formerly of Chicago, and was the narrative of an old Norse legend, Frithiof's Saga, written by the great poet Tegner and translated by Mr. Shaw. The tale was accompanied by quaint, fabulous lantern slides and Norse folk songs played to the reading of chosen parts of the translation, read with fine expression by Sophie Swanstrom Young, assisting the lecturer. The program, though interesting throughout, was somewhat magnanimous in proportions, considering the seriousness of the subject, for the translation, in book form (containing twenty-four cantos), constitutes a volume of considerable size, reminding one singularly of dusty Aeneids and Iliads on college library shelves. And, indeed, we are told in the foreword that the age-old romance of Frithiof and Ingeborg is one of the great classic myths of the far north, and that Esaias Tegner is the Homer of Scandinavia, who took the legend and made of it the greatest epic in the Swedish language.

When one hears this charming story and learns that it is only one of the many which exist in the hearts and minds of the Scandinavian people, one realizes that it is indeed time to defer for a time our worship of Donner and Wotan and become more intimately acquainted with the Thor and Oden of the north.

MARY CARVER WILLIAMS.


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## OPENING OF SKINNER ORGAN AT FIRST CONGREGATIONAL AT OAK PARK

A long-heralded and eagerly anticipated unfolding of the merits of the large organ to complete the stately interior of the reconstructed First Congregational Church at Oak Park came to fruition on last Friday. The event attracted musical people from all parts of the city and notables abounded. For example, Charles E. Stebbins, the composer of "In Summer," turned leaves for Mr. Zeuch, the giver of the recital. And Mr. Ernest Skinner, its builder, came on from Boston. He made a little impromptu speech, as likeable as his own agreeable personality.

The instrument has been advertised as the largest church organ in this vicinity, and the truth of the statement is not called into question, particularly as the matter of quantity is so completely swamped in its quality. This is so supreme that the organ may be regarded as something apart, something requiring adjustment to fully embrace its manifold excellencies.

In its entirety it is the acme, the last word, for polish, exquisite finish of detail and good taste carried to its ultimate. In its freedom from any grossness it stands as an esthetic delight. It almost seems as if every pipe had been made and voiced with a minute subjection of its value to every other pipe. From the smallest of the dissolving tones of the Vox Humana and the elfin notes from the marvelous French horn in the echo organ, to the heaviest utterance from the Bombarde in the pedal, there is no jarring sound. The stunning Tuba Mirabiles, which usually runs away with and covers up any organ which adopts it, is well in leash and held to the rigorous exercise of a demand for blending and harmony. There are so many adjuncts and individual excellencies that it were trite to enumerate them. And they are so numerous that the man who plays it regularly will have only himself to blame if he ever grows stale in his registration. It is a concert organ of rare facilities. Orchestral effects of studied efficacy are incorporated for voicing almost anything which can be adapted. And the things to tickle the devotee's ear, who only knows music through that means, have not been overlooked. Chimes and harps and celestas and carillons are there to satisfy the tender emotions and quiet the spirit. And there is measured power and authority and a truly admirable dignity in the whole to command respect and exercise charm and excite gratification.

From what is written above it will be gathered that the instrument is choicely satisfactory and its presence to be regarded as something to be grateful for and enjoy with returning pleasure.

It would be a captious spirit which studied this organ as a type and magnified its limitations in the presence of its supercharm. But just because it is so perfect along certain lines, the temptation to study it for a minute or so is irresistible. If aught but the recorded influence of honest impression is read into the comment it will be deliberate misinterpretation.

Riding home with a musical couple, this remark expressed a certain sentiment: "I missed the majesty, the mastery of power, the compelling emotion which overwhelming sonority produces. I was pleased and delighted, but never once touched. I wanted it to break loose in waves and rushes of sound and it didn't do it."

The modern organ repeatedly lacks this. Old-fashioned people like myself become bores when they maintain that the ability to make sonorous diapasons is either a lost art or the need of them put into the discard. In the search and demand for orchestral effects the foundation diapason tone is either nullified by the adjunct or purposely treated with indifference. And we grow accustomed and accept the facts as they are. But we miss what the organ has usually stood for—bigness and breadth of powerful, awe-inspiring tone. In a church service nothing seems to quite compensate for that majestic body of sound which fills the space and thunders to go beyond the roof and carry the devotion it inspires upward. And supers and subs won't do it. This organ has splendid dignity, but not majesty. As a type of taste refined to its last degree, it is like a "perfect gentleman." His manners are beyond question and he has dignity, but a perfect gentleman is not majestic. A certain ruggedness goes with majesty. And the types bespeak localities. The studied restraint of New England as is voiced in its center at Boston speaks in this organ. It is admirable in the extreme, but to the western pulse it lacks the good red blood we prize. Boston people never "break loose," and this is the anwer to my young friends who wanted the organ to!

And if one adds that our own William E. Zeuch, whom we have loved all these years as facile princeps, fitted himself to the make and mood of the instrument, it carries no kind of lack of appreciation of his eminent attainment. The recital was almost a listing of the organ's rare specialties. Such absolute poise and sureness in his intentions and the technical and interpretative skill to reveal them are not better found in any player in these parts. To enumerate the numbers would be but to praise them all, for he met each mood with its definite color and infused everything with a wealth of detail which made the minutes speed along happily. When organists want to praise one another they say: "He played beautifully," and that settles it. And that was what Mr. Zeuch did on Friday.

Columns could be written of William H. Shuey, who looked after the church's interests, but what need? The organ is his monument—his and Mr. Skinner's! And it's a fine one.

ALBERT COTSWORTH.

———♯♯♯———

## JOSEPHINE AND EUGENE SULLIVAN

The following letter was sent to these young duet singers recently:

Mr. Eugene and Miss Josephine Sullivan,
233 Mason St., Milwaukee, Wis.

Dear Mr. and Miss Sullivan:

It is my wish to thank you for the delightful and beneficial program which you so kindly gave to us. The cultivation and stimulation of a desire for those things which will assist in elevating the minds of the men during the tenure of their patriotic services and in their after life, is one of our greatest aims and we feel that you have been of material assistance to us in this regard.

May I again thank you in behalf of the many men who have expressed their appreciation of your thoughtfulness?

(Signed) ROLAND H. RISDON.

———♯♯♯———

**Frederiksen**—Miss Ethel Turck, artist pupil of Frederik Frederiksen, played last week the following numbers at the Swedish Study League: Introduction and Adagio Religioso from the Fourth Concerto in D minor (Vieuxtemps), "Moment Musical" (Schubert-Auer) and Mazurka "Obertass" (Wieniawski).


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## STULTS STUDIO NOTES

Walter Allen Stults, prominent baritone and instructor, has returned from his summer home in Grand Lake, Colo., ready for

WALTER ALLEN STULTS

vigorous year's work. The picture of ealth and vigor, as a result of hours per ay at his favorite sport of angling, Mr. Stults reports that he has his usual capacity egistration at Northwestern and that he s expecting a repetition of last season's arge following at his Kimball Hall Studio. As in former years, Mr. Stults will be in Chicago on Monday and Thursday afternoons from 1 to 6 o'clock at 828 Kimball Hall.

———###———

## FREDERIK FREDERIKSEN

Frederik Frederiksen will play the following program at a joint recital with Tor Van Pyk at the Lyceum Arts Conservatory Tuesday evening, October 1:

Romance and Finale a la Zingara (Second Concerto) ..... Wieniawski
Rondo Capriccioso ..... Saint-Saens
Midsummer Dance ..... Tor Aulin
(First time in Chicago)

———###———

Thompson—Master Jack Grey of Hotel isson will do his bit by singing in the iberty Loan drive concerts. This charming lad has been preparing for this work ith Nance D. Thompson at the Lyceum rts Conservatory.


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## FRANK VAN DUSEN

Frank Van Dusen, organist and teacher at the American Conservatory, is one of Chicago's busy teachers who each year trains many organists from various parts of the country for professional work.

The following is a list of recent pupils of Mr. Van Dusen's, who are now filling responsible positions as organists:

Miss Alice Byrne, St. Mary's Cathedral, Natchez, Miss.

Miss Alice Olander, Wicker Park Methodist Episcopal Church, Chicago.

Miss Josephine Alexander, First M. E. Church, Wabash, Ind.

Miss Mary Shoemaker, First Presbyterian Church, South Haven, Mich.

Mr. Albert Scholen, Swedish-Lutheran Church, Jamestown, N. Y.

Mr. Edmund Fitch, Ascher's Chateau theater, Chicago.

Mr. Thomas Stob, First Christian Reform of Englewood, Chicago.

Mr. Herman Wedghorst, Ashland theater, Chicago.

Miss Helen Schaff, First Church of Christ, Scientist, Park Ridge, Ill.

Miss Elizabeth Fleer, Evangelical Salem, Chicago.

Mrs. Elizabeth Oakes-Neitz, Fowler M. E. Church, Chicago.

Miss Mary E. Wynn, First Presbyterian Church, Macomb, Ill.

Miss Emily Roberts, First Congregational Church, Lancaster, Wis.

Mrs. E. Read, First Presbyterian Church, Kalamazoo, Mich.

Miss Henrietta Murphy, Assistant, Our Lady of Sorrows, Chicago.

Miss Luretta Lindfield, Drury Lane theater, Chicago.

Mr. Grant Nolan, First Congregational Church, Woodstock, Ill.

Miss F. Lehnkering, First Congregational Church, Darlington, Wis.

Mrs. Lou Housman, Sheerin theater, Chicago.

Mrs. Elizabeth Schack, St. Mary's, Lansing, Mich.

Hanna Johnson, Swedish-Lutheran Bethany Church, Chicago.

Miss Elizabeth McVoy, college organist and teacher, Brookhaven, Miss.

Miss Bab McGraw, college organist and teacher, Altus, Ark.

Mr. Charles Schutz, Clifton theater, Chicago.

**Pupils Now in Service of U. S. A.**

Mr. Earl Blades, from Ascher's Lakeside theater, Chicago.

Mr. Marmaduke Eide, from Strand theater, New York.

Mr. Marshall Galloway, from Hemminway M. E. Church, Evanston, Ill.

Mr. Rudolph Stoeckman, from Frolic theater, Chicago.

Mr. Elmer Ende, organist and choirmaster, Boston.

———###———

## ORGAN RECITAL BY ARTHUR FRASER

Arthur Randolph Fraser, organist and choirmaster of Grace Church, Oak Park, will give an organ recital of patriotic music, Sunday, Sept. 29, at 7:30 p. m., at the First Methodist Church, Lake Bluff, Ill. Dr. S. H. Newhall, tenor of Trinity Church, Highland Park, Ill., will assist. The recital is given by the Epworth League for the benefit of the jackies.


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## F. WIGHT NEUMANN ANNOUNCEMENTS

F. Wight Neumann has returned to Chicago and announces his plans for the coming season. He has taken the management of the new Kimball Hall, where he intends to play many of his artists. Kimball Hall is centrally located, corner Jackson boulevard and Wabash avenue. The hall was dedicated last season by Mme. Frances Alda.

Kimball Hall has every modern convenience, unsurpassed acoustics, perfect ventilation, comfortable seats, appointments up to date, large stage and is considered one of the best concert halls of its size in the United States.

Mr. Neumann will open his season with a recital by Paul Althouse, one of the principal tenors of the Metropolitan Opera, New York, Thursday evening, October 31, at Kimball Hall, to be followed by a piano recital by Harold Bauer at Kimball Hall, Sunday afternoon, November 3.

Mme. Margaret Matzenauer, leading contralto of the Metropolitan Opera, New York, with Frank LaForge as accompanist, song recital, Cohan's Grand Opera House, Sunday afternoon, November 10.

Miss Agnes Lapham, piano recital, Kimball Hall, Sunday afternoon, November 10.

Miss Carolyn Willard, piano recital, Kimball Hall, Tuesday evening, November 12.

Pablo Casals, the world's greatest cellist, recital, Cohan's Grand Opera House, Sunday afternoon, November 17.

Mme. Edna de Lima, lyric soprano, recital, Kimball Hall, Sunday afternoon, November 24.

Max Rosen, the young American violin virtuoso, recital, Cohan's Grand Opera House, Sunday afternoon, December 1.

Mme. Ethel Leginska, piano recital, Kimball Hall, Sunday afternoon, January 19.

Arthur Middleton, baritone, Metropolitan Opera, recital, Kimball Hall, Sunday afternoon, January 5.

Guiomar Novaes, the Brazilian pianiste, recital, Kimball Hall, Sunday afternoon, January 12.

Ossip Gabrilowitsch, piano recital, Kimball Hall, Sunday afternoon, January 19.

Marcella Craft, prima donna soprano, song recital, Kimball Hall, Sunday afternoon, January 26.

Joseph Bonnet, French organist, recital, Kimball Hall, Tuesday evening, January 28.

Myrtle Elvyn, piano recital, Kimball Hall, Sunday afternoon, February 2.

Leopold Godowsky, piano recital, Cohan's Grand Opera House, Sunday afternoon, February 16.

Silvio Scionti, piano recital, Kimball Hall, Sunday afternoon, February 23.

Riccardo Martin, tenor, song recital, Kimball Hall, Sunday afternoon, March 2.

Heniot Levy, piano recital, Kimball Hall, Sunday afternoon, April 13.

Negotiations are pending with other artists and organizations and will be duly announced through the daily press.

———♯♯♯———

**Ringo**—Marguerite Ringo, soprano, is singing in the war hospitals and last week covered ten wards at Columbia Base Hospital, New York, and about the same at Ellis Island, this entailing nearly thirty songs in an afternoon.

———♯♯♯———

**Neumann**—Mr. and Mrs. F. Wight Neumann, 3155 Michigan avenue, have returned to Chicago after spending the summer at their country home, Thousand Islands and Saranac Lake.

## FRANK M. DUNFORD

Frank M. Dunford, basso cantante, sang for a splendid patriotic meeting at Oak Park on Sunday afternoon, Sept. 8. His solo number, "The Americans Come" (Fay Foster), created a sensation, and the audience arose en masse as a token of their appreciation.

He used this song also at a service flag-raising at Central Park avenue and Lexington with equal success.

He has offered his services to the committee to do all he can toward the success of the Fourth Liberty Loan drive.

———♯♯♯———

## VIRNA HARMAN WALKER

At the Fall opening of the Virna Harman Walker Studio of Dancing on September 28 at 8:30 p. m. the following program will be presented:

Part I

National Emblem Dance—Harriet Schwitzer.
Waltz Trio—Charlotte Cohen, Alice Slotnikoff, Ruth Murphy.
Ocean at Sunrise—Ruth Murphy.
Sleepy Time—Harriet Schwitzer.
Butterfly Dance—Charlotte Cohen.
Elements in Tumult (water, wind and fire)—Lenore Schade, Katherine Skehan, Evelyn Lavezzorio.
Pas des Fleurs—Ruth Murphy.
Valse Caprice—Virna Harman Walker.
The Waterfall—Anna Gladstone, Marie Ruff, Adelaide Burlingame.
Daisies—Virna Harman Walker.
Anitra's Dance—Marie Ruff.
American Patrol—Ruth Murphy and Charlotte Cohen.
Reading (selected)—Adelaide Burlingame.

Part II—(Dances Composed by Miss Walker)

Danse des Voiles—Katherine Skehan, Lenore Schade, Dorothy Schneider, Willa Barrett, Evelyn Lavezzorio.
Jockey Dance—Robert Pause.
Song of the Lark—Charlotte Cohen.
Coquetterie Polka—Katherine Skehan.
Narcissus—Robert Pause.
To Spring—Virna Harman Walker.
Pandora (Greek ballet). Characters—Pandora, Mercury, attendants, evil spirits and Hope (in order of appearance): Misses Ruff, Burlingame, Ricker, Gladstone, Watson, Kensing, Seabrook, Skehan, Schade, Schneider, Barrett, Lavezzorio, Schwitzer, Borkon, Frank, Keane, Cella, Murphy, Slotnikoff, Cohen and Virna Harman Walker.
Danse Egyptienne—Robert Pause.


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# *As to Publicity*

*There are signs aplenty that the coming musical season will be a good one in the United States.*

*The larger Colleges have had a wonderful registration of pupils throughout the Summer and the Fall.*

*The big Managers of the country are planning extensive operations for the coming season—much greater than last year.*

*These are straws which show, distinctly, which way the wind is blowing.*

*There is much money in circulation in the country and there is also a feeling of stability and security.*

*Everyone has now decided that music is a necessity—one of the big factors in maintaining the morale of the people in war times, and therefore it will be more patronized than it was last year.*

*In Canada there was a great decrease in music at the beginning of the war. But last year there was a big recovery from this condition, with the result that all good musical enterprises had a year of unprecedented prosperity.*

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"Ten Fundamental Elements of Piano Interpretation and How to Teach Them" forms the composite subject of a series of normal lectures to be given by President E. H. Scott of the Western Conservatory in the lecture room of that institution.

These lectures will occur weekly at 6 o'clock Wednesday evenings, beginning next Wednesday, and will be free. Young teachers are cordially invited to attend.

Following is the list of subjects in the order of their treatment:

1—"Rhythm and Time."
2—"Phrasing and Argument."
3—"Tempo, Influence Of."
4—"Touch, Tone, Color."
5—"Dynamics, Shading and Contrast."
6—"Harmony and Analysis."
7—"Melody and Accompaniment."
8—"Pedaling."
9—"Thematic Development."
10—"Definiteness and Authority in Presentation."

———###———

### AT THE WARRINGTON

The bill for the week is "A Pair of Queens," a farce-comedy most truly. The piece is well put on, as is the usual thing with Walton Pyre, and the parts were well cast in most cases. Allen York, new to the company this fall, and Karl L. Way take the leading men parts as Peter Cranby and John Shelly, both young men putting themselves with much abandon into the respective characters and therefore making much success.

Miss Cora King as Martha, the conscientious maid, was clever in the part and very funny. Miss Bess Bennett seemed the favorite of the audience and was attractive in the part of Polly Webb. Miss Avis Wynne was good in the part of Mrs. Cranby. Harry Castle as Joe Doak and Robert Valentine as Steve Haines were very funny.

It is very entertaining, and Oak Parkers are showing their appreciation of Mr. Pyre's efforts.

Next week the pronounced success "The Other Wife" will be played.

M.

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## ST. JAMES M. E. CHURCH

A visit to St. James last Sunday morning disclosed the fact, first of all, that Tina Mae Haines, organist and choir director, is still, as she has always been, a fine program-maker, and that she is one of the most skillful and effective church organists in Chicago, as well.

And also, in spite of the fact that she is struggling with unsettled conditions and has, at present, substitutes instead of regularly seasoned and acclimated singers, she was able on Sunday to present a very attractive and well-finished program.

Her quartet at this time was composed of Marjory Dodge Warner, soprano; Florence Hallberg, contralto; Stuart Dykema, tenor; and G. Magnus Schutz, bass, seasoned musicians all of them, and each one the possessor of good voice and correct church style.

The anthems of the morning were Zeckwer's rather profuse "Burst Forth, My Soul" and Williams' "Harvest Song," in which occurs a soprano solo of bucolic simplicity and charm which provided Mrs. Warner a fine moment in which to display her skill and good style.

The Zeckwer piece also had considerable soprano solo activity and a particularly grateful moment for bass, which, it goes without saying, was well conserved by Mr. Schutz.

The hymns, as always at St. James, were done with much impressiveness, and the various service bits (including a Response "Mizpah") by Miss Haines, were well presented.

Miss Haines has at St. James an organ of remarkable power, beauty and variety, and she is its complete mistress. Not alone in accompaniment did she excel, but also in her set numbers displayed the greatest of good judgment and style.

The organ numbers of the day were "Sunrise" (Demarest), Sortie in D minor (Rogers), Choral and Fugue, Excerpt from "Piece Symphonique" and "March Religieuse" (Guilmant).

C. E. W.

###

## JEANNE BOYD

Jeanne Boyd has resumed her work at the Lyceum Arts Conservatory, where she will conduct the theory department, a class in piano, and be available as a coach of song repertoire. She will also take charge of the Music Study Club and the Choral Club, to be organized in the school this season.

In Fremont, Neb., on Sept. 12, Miss Boyd presented a young and talented pupil, Lura Pratt, in the following program of songs:

| | |
|---|---|
| One Spring Morning | Nevin |
| Two Seal Songs | Lehmann |
| On a Screen<br>To a Young Gentleman<br>Don't Ceare | Carpenter |
| Chinese Mother Goose Rhymes | Crist |
| Li'l Bit o' Honey | Bond |
| Mammy's Song | Ware |
| Pretty Girl Milking Her Cow | Old Irish |
| Sheila | Jeanne Boyd |
| Dennis | Richardson |

Lura Pratt
Jeanne Boyd at the Piano

###

**English**—Miss Helen Conner, soprano, a pupil of Arthur B. English, has been engaged for the part of the Gypsy Queen in the Maytime Company, which played recently at the Studebaker Theater and is now on tour.

## MORGAN KINGSTON'S BUSY RAVINIA SEASON

Twenty-seven performances in nine weeks is the remarkable record of Morgan Kingston, the Metropolitan's Welsh tenor, is Ravinia Park, Chicago, this summer. In the closing ten days of the season he sang seven times. Mr. Kingston appeared in nine Italian and one French opera, as follows: "Aida," "Trovatore," "Jewels of the Madonna," "Pagliacci," "Tosca," "Cavalleria," "Amor dei Tre Re," "Butterfly," "Boheme" and "Carmen." The tenor has returned to New York, where he is making preparations for his second season as leading tenor with the Metropolitan Opera Company. Mr. Kingston has already arranged to find time to help make the fourth Liberty Loan a rousing success. Two of his sons are now fighting on the Ypres front.

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Editor
LESTER S. BUTLER

### Boston Symphony

The orchestra is too wide-horizoned yet. Although it has been for long (with other similar organizations in New York, Chicago, San Francisco et al.) one of the most active sources of Hun propaganda, loyal Americas still urge that its personnel be undisturbed unless flagrant cause for change be evident.

Guesswork about its future conductor is a pleasant pastime for some news gatherers, and such dailies as the Boston Herald and Journal sometimes err in facts, as when publishing an item that Sir Henry Wood has been chosen.

The most interesting statement about the matter would be that an American would direct an all-American orchestra and that the future Boston Symphony shall be of this country in spirit, fealty and nationality—U. S. A. citizens.

♮ ♮ ♮

### Worcester's Need

"We need an auditorium that will seat 3,000 or 3,500," said Charles L. Averill, manager of Hotel Bancroft, the other day, "and it need not be expensive, but should be architecturally correct in design for its site, and that should be on the corner of Portland and Franklin streets, facing the Common, and opposite Hotel Bancroft."

"What about a combination—stores on the ground floor, auditorium above?" was asked.

"No such thing should be built. One story. That would give entrances—if the site extended as it might from Portland to Salem street—on three sides, the main one being on Franklin street."

Worcester's principal hall for large gatherings is Mechanics' Hall, but with a city of 150,000 the seating capacity is inadequate. Hotel Bancroft has a hall of 700 or 800 capacity, and many sorts of gatherings are held there during the year. With an auditorium adjacent to the Hotel Bancroft, overflows, as in political campaigns, could readily find accommodation in the smaller hall. And many other advantages are apparent when one considers the varied needs of meetings of people in considerable numbers. Food, hotel service, hospitality, just across the street, are among these.

"The site mentioned would not be expensive," said Mr. Averill, "and the auditorium would add another factor toward making the Common the civic center of Worcester, as it logically should be."

"An auditorium the first thing after the war" is a good slogan.

♮ ♮ ♮

### Briefs

The Worcester Musical Festival, September 30-October 4—the all-American festival—has its forces in training. Dr. Arthur Mees is conductor; Thaddeus Rich of the Philadelphia Orchestra, which plays at the festival, is associate conductor. Music-lovers anticipate one of the best festivals ever held. Arthur J. Bassett, president of the Worcester County Musical Association, has worked unceasingly and with well-directed effort in the cause, and the advance sale of seats makes financial success practically assured.

R. S. Stoughton, composer, is at the organ console of the First Universalist Church during the absence of J. E. Bouvier, song leader at one of our military camps.

♮ ♮ ♮

### The Symphony Concerts

The thirty-eighth season of Boston symphony concerts will have twenty-four Friday afternoons and twenty-four Saturday nights, beginning October 11-12.

Pierre Monteux, French, from the Metropolitan Opera Company, will serve as conductor for the first month, October. The permanent leader has not been named at this writing, but it is a safe guess that it will not be an American. Boston—or rather the management of her orchestra—is afraid that the German standard of musical excellence will not be maintained if a real, full-blooded American is chosen. Loyalty to art serves strange purposes.

It is said, however, that the management, determined to have an orchestra of Americans or aliens of allied countries, has released nearly a third of its personnel—some twenty-five men—who have been replaced by equally capable musicians of French and American nativity. This action is encouraging, especially when it is declared that, "despite its losses, the Boston Symphony Orchestra will be the finest band in the world."

The visiting solo artists so far announced are Harold Bauer, Joseph Bonnet, Sophie Braslau, Florence Easton, Fredric Fradkin, Mabel Garrison, Emilio De Gogorza, Jascha Heifetz, Josef Hofmann, Mischa Levitzki, Josef Malkin, Arthur Rubinstein, Olga Samaroff and Jacques Thibaud.

♮ ♮ ♮

### Sixty-sixth Worcester Music Festival

The Worcester Music Festival directors are making this festival an all-American one, and here follow the programs:

First Concert
Wednesday Evening, October 2, 8 o'Clock
JUDITH
A Lyric Drama for Soli, Chorus and Orchestra
George W. Chadwick

Judith ..... Louise Homer
Achior ..... George Hamlin
Holofernes ..... Reinald Werrenrath
Ozias ..... Edgar Schofield
Chorus and Orchestra

Second Concert
Thursday Afternoon, October 3, 2:30 o'Clock
Overture (Samson and Delilah) ..... Goldmark
New England Symphony ..... Kelley
Urbs Sion Aurea (Hora Novissima) ..... Parker
George Hamlin
Four Character Pieces ..... Foote

Third Concert
Thursday Evening, October 3, 8 o'Clock
ODE TO MUSIC
Henry Hadley
Text by Dr. Henry Van Dyke

Soprano ..... Mabel Garrison
Contralto ..... Emma Roberts
Tenor ..... Arthur Hackett
Bass ..... Milton C. Snyder
Chorus, Children's Chorus, Orchestra and Organ

Fourth Concert
Friday Afternoon, October 4, 2:30 o'Clock
Prelude—Natoma ..... Herbert
Concerto No. 2, D minor ..... MacDowell
Frances Nash
Symphonic Legend ..... Schelling
The Looking Glass ..... Damrosch
I Stood on the Ribber ..... Burleigh
Dawn in the Desert ..... Ross
Emma Roberts
Tam O'Shanter ..... Chadwick

Fifth Concert
Friday Evening, October 4, 8 o'Clock
American Fantasie ..... Herbert
Graduale from Mass in E flat ..... Beach
Arthur Hackett
Oh, Ye Birds of Spring (Shanewis) ..... Cadman
Louise Homer
Indian Suite ..... MacDowell
Dirge Like
Swift and Light
Aria ..... Kelley
Mabel Garrison
Columbus at the Helm ..... Siemonn
Arthur Hackett
Three Dances ..... Gilbert
Homer Songs with Orchestra—
Prospice
Sheep and Lambs
Sing to Me, Sing
Louise Homer
O Woo a Woman (Cyrano) ..... Damrosch
Mabel Garrison
Peace with a Sword ..... Daniels
Chorus and Orchestra

♮ ♮ ♮

### Steinert Series of Concerts, Worcester

Under the management of Stanley C. Brennan, manager of the Steinert Music Store, Worcester, a series of five concerts will be given in Mechanics' Hall during the coming season. The announcement reads:

"First Concert—Wednesday evening, November 6: The New York Philharmonic Orchestra, seventy-five all-American musicians; Josef Stransky, conductor; with Max Rosen, violin soloist.

"Second Concert—Monday evening, January 13: Frances Alda, soprano, from the Metropolitan Opera Company, in a song recital.

"Third Concert—Monday evening, March 10: Josef Hofmann in a piano recital.

"Fourth Concert—Wednesday evening, March 19: Amelita Galli-Curci, the world's greatest coloratura soprano.

"Fifth Concert—Tuesday evening, April 8: Carolina Lazzari, contralto, of the Chicago Opera Company, and Rudolph Ganz, the Swiss pianist."

♮ ♮ ♮

### Concerts of the Worcester Symphony Orchestra

The fourth season series of concerts of the Worcester Symphony Orchestra (Daniel Silvester, conductor) will be given in Mechanics' Hall, November 21, 1918, January 21 and April 24, 1919. Lambert Murphy is the soloist November 21.

♮ ♮ ♮

**Frederiksen**—Thelma Frederiksen, pianist, the talented daughter of Frederik Frederiksen and a pupil of Clarence Eidam, gave a program for the Swedish Study League last week with great success. She will also play for the French club, Le Cenacle, on October 5 and later in the month for the Playgoers' Club.

♯ ♯ ♯

**Thompson**—Barney M. Thompson, baritone of the Warwick quartet, has been visiting his mother, Nance D. Thompson, in Chicago. Mr. Thompson has canceled his two years' contract with the quartet in order to go to work for Uncle Sam. He enters college at Fayette, Mo., for military training.

♯ ♯ ♯

**Gale**—Permelia Gale, contralto, sang at the Great Lakes Naval Training Station last Sunday evening.

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## RAYMOND WILSON

Raymond Wilson, the pianist, is still uncertain as to what effect war conditions will have on his concert tour this season, but the indications are that he will have an unusually large number of appearances. Mr. Wilson returned early in September from his Summer stay in Oxford, Pa., where he divided his time between working in his war garden and preparing his program for his second Aeolian Hall recital, October 31.

On his way back to Syracuse from Pennsylvania Mr. Wilson stopped in New York and made several records for the Ampico reproducing piano. It is expected that these will be completed and offered to the public early this Fall, and it is probable that Mr. Wilson will be called upon to prepare more records later. The clarity, sincerity and full, round tone of his playing should make his art interpretations very successful.

Whether the war will have much effect upon the attendance at the College of Fine Arts of Syracuse University, with which Mr. Wilson is connected, remains to be seen. However, as the large majority of piano students are young ladies, the prospects are that he will have all the work he can do in view of the extensive concert work which he will have. The draft will probably have more effect upon the choral work than upon the instrumental sections, as it will be almost impossible to get young men enough for the work of the University Chorus, the Glee Club and other choral organizations.

♯♯♯

## MORA MURDOCK AT STREATOR

Miss Mora Murdock, pianist and organist, has returned from Streator, Ill., where she has filled an engagement as organist for the Central Illinois M. E. conference. Friday evening, September 13, she gave an organ recital of which the Streator Independent Times makes comment in part:

"The organ recital given last evening by Miss Mora Murdock prior to the masterly oration by Bishop Quayle was well calculated to exhibit her virtuosity and the possibilities of the big organ, eliciting also the hearty acclaim of the audience, which, after the 'William Tell' overture, demanded an encore.

"The overture was beautifully phrased and the little encore had an appeal all its own. The program, as a whole, demonstrated to Streator audiences that Miss Murdock is broad in her powers of interpretation, in her breadth of musical comprehension and in her versatility as an artist."

♯♯♯

**Stein**—Ruth Helena Dahly, contralto, artist pupil of Karl Buren Stein, sang at the Edgewater Country Club September 6; for the jackies at the Daughters of the Republic September 14, and at the benefit for the Norwegian Orphans' Home September 18. Grover Haislip, baritone, also a pupil of Dr. Stein, was the soloist with the band at the Mayfair Patriotic Community meeting September 7.

♯♯♯

**Orchard**—Mrs. Charles Orchard was the accompanist for Ora Padget-Langer, contralto, and Charles Mitchell Mixer, violinist, in Lincoln, Ill., recently and will accompany them at the opening meeting of the Daughters of Indiana at the Congress Hotel October 1 and at the Austin Woman's Club October 7.

### LOS ANGELES, CAL.

Mr. J. Carl Breil, another Los Angeles composer, will be honored with a presentation of his opera, "The Legend," by the Metropolitan Opera Company, New York City. Mr. Charles W. Cadman will also have a representation of his "Shanewis," in fourteen performances. We rejoice in the recognition of our Pacific coast composers.

♮ ♮ ♮

The war tax, upon concerts, as well as instruments, is surely a very great drawback upon the artists and managers of musical enterprises. These concerts, of the better order, have not been paying ventures, and to make up for the tax by increase of rates would lessen the attendance. The spirit of the musician and the artist is in full keeping with the government's interest, as they have extensively manifested by the donating of their talent for the many enterprises for the benefit of the organizations for war benefits. No class has been so liberal as the musical profession, even at a loss to their actual needs, in these critical times that confront the teacher and entertainer. The Gamut Club gave a wholesouled support to affiliation with the needs of the hour to win the war.

♮ ♮ ♮

The September banquet of the Gamut Club was an inspiring occasion. Judge H. N. Wells gave a thrilling speech on "The Harmony of Democracy," encouraging music for the people. The great opportunity is now open to make the work effective for America and American composition and with it the great potency of the power of the music charm. The meeting opened by the singing of Schoenefeld's setting of "American Hymn." Mr. Charles C. Draa, in the absence of President Behymer, acted as chairman. Mr. Cyril Dwight Edwards sang the text of Charles Simonis' "Sons of the Sea," with Will Garroway's musical setting, and gave a telling expression to the strong words and strong piano accompaniment. Composer at the piano. The song is intensely dramatic, and vocally Mr. Edwards gave an effective rendition. Also sang an Italian aria, "Bennvento," for baritone. The surprise of the evening was the violin playing of little Miss Elsa Cherniavsky, perhaps under 10 years of age, in playing the great works, "Hejre Kati," by Hubuy, and "Kuiawiak," by Wieniawsky, with the most skillful technique and mastery. She was accompanied by Alice E. Harrison, in effective application. Mme. Paula Dorhmann gave entertainingly several soprano solos of patriotic order. Miss Shirly and Ruth Irvine, in piano, with whistling fancies. Mr. H. W. Adams, in piano variations; Mrs. Norman Robinson, in charming readings of clever verse, to the delight of all, by her art.

"Lafayette Day," Sept. 6, gave a fine program of music (French) and fine addresses by Frenchmen and patriotic Americans, Los Angeles Oratorio Society, Director Lebegott, and a marine band. "La Marseillaise" was sung in French by Marguerite Sigonde, in colors, under the tricolor flag, the audience joining in the chorus. The great speech of the day was by Judge Benjamin F. Bledsoe. "America" and "Star Spangled Banner" were enthusiastically rendered. General Charles Henry Whipple, U. S. A., was director of program.

The Zoellner String quartet are active in practice and have presented several programs with great success at the Bryson apartments at the Naval Base, San Pedro, and they are giving some teaching besides their preparation for the open road tour of the states.

♮ ♮ ♮

The Woman's Lyric Club is planning a special work for the season in the enlargement of their chorus to 120 or more trained voices. They will give "The Mystic Hour," by Clough-Leighter.

♮ ♮ ♮

Mme. Mae MacDonald Hope will present her chamber course of choice programs the coming season. Her charming artistry (pianist-virtuoso), will attract a good following.

♮ ♮ ♮

Miss Katherine Fiske will spend the winter with her teacher, Sigmund Beel, in San Francisco.

♮ ♮ ♮

The Los Angeles Symphony Orchestra, under F. W. Blanchard's management, will continue the next season.

Strong desire for seats promises no decline in interest, though many barriers must be set aside to keep up the educational work of the symphony musical culture.

♮ ♮ ♮

Impressario Behymer is busy in the east in securing stars for the La Scala Opera Company's season here.

♮ ♮ ♮

Woman's Symphony Orchestra, Director Schoenefeld, plans for a season without German music, by order of the program committee.

♮ ♮ ♮

The Sixty-eighth California Admission Day, celebrated in patriotic excellence for the benefit of the soldiers and sailors and war camps near by, gave a great variety program for "Field Day," of the wild west color, which was inaugurated with thrilling effects. The aggregation of some 300 players in army, sailor and local bands was of much musical interest, the evening winding up with a grand military ball. Fifteen thousand people were within the gates and enjoyed it as only the westerner knows how.

♮ ♮ ♮

A lively activity is being put forth in the expansion of music influence by Mr. Charles C. Draa, vice president of the Gamut Club, who has been appointed chairman of the war concert bureau of southern California, for the cantonment of southern California, with a federation of musicians. He has such able assistants as Mrs. Cecil Frankel of Hollywood; Mrs. Jamison, of the Federation of Woman's Clubs reputation and president of Music Teachers' Association, and many of telling influence to aid in the organization. Programs of popular music will be rendered by choral organizations in the larger auditoriums, and very able and attractive soloists, in which there will be a participation with the masses of the people in community song, as well as interesting programs for the camps. The work is under the War Savings Concert Bureau. This will call out much gratuitous effort, but it will count for much good to causes that must be supported and also the dissemination of musical enthusiasm.

S. W. MOUNTZ.

Hotel Sherman.

♯♯♯

**Clarke**—Edward Clarke, baritone, and Rachel Steinman Clarke, violinist, have returned to the city and resumed their classes at the Lyceum Arts Conservatory, Lyon & Healy building. These artists spent the summer on a chautauqua trip. They appeared in the eastern states and Canada, covering 6,500 miles, and making the entire journey in their car. Assisted by Earl Victor Prahl, who accompanied them on their tour, they opened their concert season in Chicago Sept. 17, when they gave a recital before the convention of the International Lyceum Association at the LaSalle hotel. On Oct. 3 they will appear at Jackson, Mich., Oct. 4 at Pontiac, Mich., and Oct. 7, for the Brownson Club in Chicago, where Mr. Clarke will give his now well-known lecture recital, "Home and Patriotic Songs of the United States." On Oct. 29, Mr. and Mrs. Clarke, together with Jeanne Boyd, will appear in recital at the Lyceum Arts Conservatory, Chicago.

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**Clippinger**—E. Earle Swinney, one of D. A. Clippinger's artist pupils, will head the voice department in the University at Madison, Wis., this year.

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RAOUL VIDAS

The accompanying photo represents Raoul Vidas, the French violinist, at the age of 12, at that time a prodigy boy violinist. After five years he is to make his American debut at the Carnegie Hall on Nov. 10.

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# AMBITION

Embodied in every normal individual is the desire and the ability for self-expression. From observation, if not from experience, we know that the happiest people are those who are satisfying this desire and this ability in the joy of their work.

It is my contention that the mainspring of all unhappiness and discontent lies in one's failure to tap his individual reservoir of self-expression. More often than otherwise this failure is due to restrictions forced on children by too ambitious parents, who. having failed in their attainment, would have their expression find its blossom in the life of the child. But we have failed to recognize the individuality of each individual. As parents, our greatest value lies in our ability to assist the child to discover its own particular phase of expression. More often than otherwise this assistance, this inspiration, this incentive, or what it may be, is furnished by the teacher. And, it might be added, the teachers who are thus capacitated are far too few in number. Who cannot recall a period in their life when the soul cried out for a helping hand to point the way when, because of the warring soul-stirrings within and lack of expression without, life seemed an impenetrable prison-house. Ambition is an overwhelming soul-stirring that will not be quelled, but must find its outlet. Most of us are expressionless for lack of the strength of our convictions—confidence in self—while this confidence in the very uniqueness and originality of its individuality is the one thing that will command attention and satisfy the ambitious soul. Emerson convincingly puts it thus, "To believe your own thought, to believe what is true for you in your private heart, is true for all men—that is genius." But most of us must pass thru a period of devouring books along our favorite line of thought to gain self-confidence and approval, only to see finally that we have lost time is a useless preamble. The fact that we feel the soul-stirrings of ambition is sufficient guarantee of latent power within. And the sooner one begins to give expression to his dream-life, the sooner one comes into the truth of his own self-expression. By the exercise of self-trust, new powers shall appear. What is the worth of one's ambition if he has not the courage to give expression to the truth as it has come to him in the silent communion with his own soul—to do that one thing which is his to do as no other can do it?

One's ambition lies in the extent to which he feels these soul-stirrings and puts forth the effort to bring them into expression. And one feels for a long period before true expression begins to manifest itself. I say, true self-expression, for the soul of man is satisfied with nothing short of truth and its revelation. Such is the condition of the human mind, imaged as it is in the likeness of its Maker.

Truth is no formidable thing. Indeed, 'tis truth that makes us free. Certainly there is no more laudable ambition than to seek truth, if, indeed, it is not the only real ambition, which, when attained, metes out its own approval and reward. Within and without there is harmony; a content, a peace which is beyond the understanding of all those who have not attained.

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Mr. Neumann takes pleasure in announcing that he will play the following artists under his management at Kimball Hall:

PAUL ALTHOUSE, one of the principal tenors of the Metropolitan Opera, N. Y., and one of the most successful artists of the Evanston Festival last season, Thursday evening, October 31st.

HAROLD BAUER, pianist, Sunday afternoon, November 3rd.

AGNES LAPHAM, pianist, Sunday afternoon, November 10th.

CAROLYN WILLARD, pianiste, Tuesday evening, November 12th.

EDNA DE LIMA, soprano, who appeared successfully in recitals the seasons 1916 and 1917 at the Illinois and Cort Theatres, Sunday afternoon, November 24th.

ETHEL LEGINSKA, pianiste, Sunday afternoon, December 8th.

ARTHUR MIDDLETON, baritone, Metropolitan Opera, Sunday afternoon, January 5th.

GUIOMAR NOVAES, Brazilian pianiste, Sunday afternoon, January 12th.

OSSIP GABRILOWITSCH, pianist and conductor, Detroit Symphony Orchestra, Sunday afternoon, January 19th.

MARCELLA CRAFT, soprano, Sunday afternoon, January 26th.

JOSEPH BONNET, the eminent French organist, Tuesday evening, January 28th.

MYRTLE ELVYN, pianiste, Sunday afternoon, February 2nd.

SILVIO SCIONTI, pianist, Sunday afternoon, February 23rd.

RICCARDO MARTIN, America's leading tenor, Sunday afternoon, March 2nd.

ETHEL LEGINSKA, second appearance, Sunday afternoon, March 23rd.

HENIOT LEVY, pianist, Sunday afternoon, April 13th.

***Kimball Hall can be rented for concerts, recitals, lectures, theatricals, religious services, etc.***

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That still small voice speaks and we stand boldly before the world, girt about by the principles of right thinking and right living, daring to be and to give expression to the soul-stirrings of a righteous ambition, for which we are ready to live and, if need be, die.

The seeking mind and the searching heart have the promise of reward. "Seek and ye shall find." It is the working out of the law; the psychology of development. Heart-hunger shall be satisfied. Unconsciously there is a laying up of treasures in the daily life of the hungry soul, and when the fountain of life has once received its initial tap the very face of nature takes on a new and more radiant aspect. All those smoldering forces of our being begin to manifest themselves. We wonder at the new-found beauty in everything; we marvel at the love in the hearts of our fellowmen; we get a glimpse of the Infinite and feel an at-one-ment with all life. We find self to be a very storehouse of riches, ready to be transformed into radiant expression of truth and beauty. Oh, the marvel of it. The joy, the rapture of reflecting His light, which we soon recognize as being our own God-given gift. And ours the joy to serve some other soul in penetrating the darkness and gloom out of which we have come.

One thing being done in the camps today which gladdens the heart of the far-seeing man is the application of psychology to the individual man, that his true self may come into its own expression. No one effort can possibly be so productive of good as this. But because each individual is unique, each person a new quality in nature, the response to influence, the expression of each soul must be peculiar to itself. Not is man satisfied with anything short of giving expression to truth in his own individual way.

Count that man blessed who, early in life, realizes he must stand alone—he is alone—but this very condition of harmony with self is the prerequisite to that larger harmony of at-one-ment with God and all that is.

Every true man is a cause within himself, a source, a fountain; nay, he is a God in the making. Do you not feel it so then you are robbing yourself of your birthright, you are starving your own soul. Fear not for past errors. Look today in the face and in the high conceit of your manhood dare to give expression to truth as you know it to be. Let the errors of yesterday be transmuted into truth of today. Do not postpone, but live your life today! Seek no man's approval, but the integrity of your own being. Know that peace comes only thru the triumph of principle!

MARIE GLENN ESTILL.

**Mixer**—Charles Mitchell Mixer, violinist, after fulfilling several Chautauqua engagements, has returned to his class at the American Conservatory. His enrollment of pupils is almost at maximum of teaching hours. Mr. Mixer is to be soloist on Oct. 1 at the Congress hotel for the Daughters of Indiana; Oct. 6, Warren Avenue Congregational Church; Oct. 7, Austin Woman's Club; Oct. 8, Oak Park Woman's Club.

###

**Johnson**—Frank Johnson, baritone, has been engaged as soloist for the opening program of the Arche Club on Oct. 4. He will sing "Vision Fugitive" (Massenet) and a group of songs to the accompaniment of a double quartet of strings from the Chicago Symphony Orchestra.


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# THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

### Thomas Hilton-Turvey Was Noted Composer

Thomas Hilton-Turvey, voice master, composer and violinist, who gained an international reputation through his songs sung all over the world by David Bispham, Rheinhold Werrenrath and Mme. Gatti Casazza, died Friday night at his home, 10 South Eighteenth Street. He would have been sixty years old October 5.

He was born in Birkenhead, England, the only son of Thomas Turvey, organist at Worlsop Abbey, England, and a teacher of note. He was educated at Great Crosby, England, and the Modern School, Toronto, Can., taking his musical B. A. under Dr. Hugh A. Clarke, of the University of Pennsylvania.

His work in voice production was extraordinarily fundamental and original, and ranged all the way from the building of tone in the deaf and dumb to voice training for opera. Probably few had gone deeper into the subject than he. He was known in a modest circle of friends as a singer and violinist of transcending beauty and artistry. He was a member of the Overseas Club of England and the United States.

He leaves a wife, Carol Hilton-Turvey, daughter of Captain Schetky, U. S. Navy, retired.—Philadelphia Public Ledger.

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### Chicagoans Present When Mrs. Coolidge Opens Music Temple

Chicago, in its social and musical aspects, was well represented at the dedication of the music temple which Mrs. Frederick S. Coolidge, now of New York City, has built in the Berkshires, on South Mountain, near Pittsfield, Mass., her summer home. The temple is another manifestation of Mrs. Coolidge's interest in the form of composition colloquially called "chamber music," and is the artistic "home" of the Berkshire quartet, which she organized last year, with Hugo Kortschak, formerly of Chicago, as conductor.

The dedication of the temple was in the form of a three days' festival on Monday, Tuesday and Wednesday of the present week. The Berkshire quartet gave all of Monday's program and shared Wednesday's with the Letz quartet, under Hans Letz, also well known in Chicago. Tuesday's was divided between the new Elschuco trio, under Samuel Gardner, once a member of the Chicago Symphony, and the Longy Club, made up for the performance of chamber music not involving stringed instruments.

A feature of Wednesday's bill was the first performance of the quartet whose author, Tadeusz Iarecki, took the $1,000 prize offered for 1918 by Mrs. Coolidge for the best composition in kind submitted in contest.—Chicago Tribune.

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### Lazar Samoiloff

Miss Vivian Holt, soprano, and Ben Reuben, basso, lately with the Century Opera Company, both pupils of Lazar S. Samoiloff, whose studio is in Carnegie Hall, are making a tour in the West with the National Grand Opera Company. Miss Holt is singing the leading soprano parts as the Gilda in "Rigoletto," by Verdi, and the Lucia in the opera "Lucia." Mr. Reuben is singing the leading basso parts, the Sparafucile in the opera "Rigoletto" and the Mephisto in "Faust." They both possess beautiful voices, and the especially fine schooling and excellent method in their voice placement are receiving high praise from the critics. They have also shown great dramatic ability. Many singers this winter have been unable to sing on account of colds. That Miss Holt and Mr. Reuben have not been prevented from singing when they had colds is due, they believe, to Mr. Samoiloff's method—the old Italian school bel canto.—New York Press.

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### Richard Knotts

Richard Knotts, who has been summering at Wilson, N. Y., has returned to Pittsburgh and is again busily engaged in the musical activities of the city. During the first week in September Mr. Knotts appeared twice at the National American Musical Festival at Lockport, N. Y. His work met with the approval of the critics, as the following press comments will testify:

Richard Knotts, bass-baritone, one of last season's successes at the festival, made his reappearance in two song groups. Mr. Knotts has such a satisfying wealth of mellow tone, poured out without effort and discreetly controlled, that his singing affords constant pleasure. He has, moreover, the assets of good enunciation and intelligent musical conception. His singing was most cordially received and encored.—Miss Mary Howard, critic on the Buffalo Enquirer, writing for Niagara Press.

Mr. Knotts, the baritone, presented the next group of songs. Mr. Knotts' voice was clear and vibrant and he did justice to the many opportunities offered him in the several songs. Many times an opulence of tone, delightful in quality, stirred the interest of the audience.—Robert A. Bartholomew, critic for the Union Sun and Journal, Lockport, N. Y.

Mr. Knotts, the possesser of striking personality, proved that he has grown vocally in the last year, for his singing had an added musical value over last year. Of his two groups of songs, the two Chadwick songs were best, closely seconded in popular favor by the two of Burleigh.—Charles E. Watt, Chicago Music News.

Richard Knotts, bass-baritone, repeated the strong impression he created last year and sang with polish and finish. His singing meant much to the audience.—Leonard Liebling, Editor in Chief of the Musical Courier, New York City.

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### Press Comments on Grace Brune-Marcusson at Lockport Festival

Grace Brune-Marcusson, soprano, gave songs by Spross, Burleigh, Foster, Mason and Seiler with authority and intelligence, and the brilliancy of her last number, "A Burst of Melody," made an encore imperative.—Niagara Daily Press.

Grace Brune-Marcusson, soprano, sang a group of songs with style and intelligence.—Lockport Union Sun and Journal.

A group by the late Ed. Horsman, who had expected to be present at the festival, was sung by Mme. Marcusson with tonal purity and sweetness. English text given as this soprano utters it is no longer open to the charge of being "unsingable," so admirable and musical is her enunciation.—Niagara Daily Press.

A group of songs by Ed. Horsman and sung by Grace Brune-Marcusson concluded the afternoon program. Mrs. Marcusson displayed a lovely voice, full of dramatic power.—Lockport Union Sun and Journal.

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### Jane English, Coloratura Soprano

Press comments:

A beautiful voice of uncommon richness.—Chicago Herald.

Feeling and musical intelligence.—Chicago Examiner.

Voice clear and bell-like.—Chicago American.

A charming voice of great range.—Flint Daily Journal.

Carefully trained, florid voice of surpassing sweetness.—Toledo Daily Blade.

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**George** — Anna E. George, teacher of piano, who spent the summer in Memphis, Tenn., has returned to Chicago and will resume her classes at the Bush Conservatory this week.

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**Bach Choral Society**—The rehearsals of the Bach Choral Society will be resumed on Monday, Oct. 7, at St. James' Parish House.

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# Music in New York

By JOSEPH DE VALDOR

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### Notes from Abroad

It is the aim of this correspondent to briefly relate to our readers the musical activities in Europe. At the beginning of the hostilities music received a deadly blow abroad and the periodicals ceased for a while. Today the conditions have changed somewhat and weekly magazines have made their reappearance. From the La Rampe of Paris (a weekly) I will from time to time translate brief notes without personal comment. In doing so we revive my notes from abroad, which, following the unusual events, have been temporarily out of the question. At present only news from France will be translated.

**Paris**

At the Opera Comique a presentation of the "Barber of Seville," by Rossini, enlisted the services of Mlle. Nivette as Rosina.

**Marseilles**

At the "Beach" Opera, "La Tosca" and "Werther" were given with Mlle. Brunet, Vezzani and Figarella. "Manson," by Massenet, with Edmond Clement as Des Grieux, was revived.

**Aix Les Bains**

In August a gala performance was tendered to honor the Yankees. Besides the theatrical stars, those on the musical program were Mme. Felia Litvinne of the Paris Opera and Mr. Rousseau of the Opera Comique.

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### Benefit for the Tank Corps; Anna Fitziu Sings

The New Century Theater was taxed to its capacity on Sunday evening, September 8, when a monster benefit for the Yanks' corps was given and brought in over $10,000. On the musical program we noted Anna Fitziu, soprano, in a rendition of the "Star Spangled Banner." Enrico Caruso was another star.

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### Raoul Vidas' Debut

What promises to eclipse everything else the coming season is the debut of Raoul Vidas, violinist, a pupil of the famous French master, Berthellier. We had an influx of Russian violinists last season, and, curiously, all emanating from one teacher, Professor Auer, whose heralded publicity placed him in the front ranks of teachers. Those acquainted with the great teachers will not forget that Marsik, the famous expert, was Jacques Thibaud's teacher, and that the French violinist also studied with Ysaye. Thibaud's father was the first inspiration to his son. Fritz Kreisler was Massart's pupil. Pablo Sarasate studied with Allard. Massart, Allard and Marsik are a trio of teachers recognized by the whole world as the greatest violinist experts of modern times. We know them not only by names, but from the various famous pupils they gave to the world—Thibaud, Kreisler, Sarasate and Ysaye—and now comes the 17 year old Raoul Vidas, a pupil of Berthellier, whose reputation is indisputable. On November 10 Carnegie Hall will have the first opportunity to listen to this boy. His program is novel, and I am in a position to be the first one to print it:

| | |
|---|---|
| Folies D'Espagne | Corelli |
| Concerto | Saint-Saens |
| Andante (with organ accompaniment) | Tartini |
| La Saltarelle | Wieniawski-Tribaud |
| Intermezzo | Raoul Laparra |
| Moto Perpetuo | F. Ries |
| Yota Navarra | Sarasate |

L. T. Grunberg at the piano.

♮ ♮ ♮

### The Pittsfield Festival a Success

A friend musician who attended the Pittsfield Festival communicates to me the following: "The three days' festival arranged by Mrs. F. S. Coolidge at the Music Temple of South Mountain concluded on September 18 with a prolonged ovation for her. Five concerts have been given for over seven hundred guests. The Berkshire Quartet, headed by Hugo Kortschak, violinist, formerly concert master of the Chicago Symphony, played a composition by Tadeusz Yarecki, a composer who is now with the Polish Legion in France. For his unusual composition he received a prize of $1,000. Among the eighty-two aspirants this young Polish composer was presented with the prize by Mrs. Coolidge. Others who appeared were the Letz Quartet of New York. The festival was a boom for chamber music.

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### Pierre Monteux Now Temporary Conductor of the Boston Symphony

By permission of Mr. Gatti-Casaza, manager of the Metropolitan Opera Company, Pierre Monteux, his capable French conductor, will lead the Boston Symphony Orchestra for three weeks, when the newly appointed leader is to take the rein of the organization of the Hub.

It is rumored that Camille Chevillard of the Lamoureux-Colorme of Paris is to be the leader of the Boston orchestra. Announcement will perhaps be made by the time this appears in print.

No conductor in America has risen so rapidly in a short period of time to great heights as has Pierre Monteux. From a humble violinist he has risen to the post of conductor. He has been in America since 1916. He first came into the public eye as the leader of the Diaghileff Ballet Russe. On this occasion he refused to direct Richard Strauss' music, which elicited opprobrium from our sanguine neutrals and pacifists. In the Summer of 1917 he led the forces of the Civic Orchestral organization. In the Fall of 1917 he was appointed conductor for the French repertoire at the Metropolitan Opera House. Now he is to inaugurate the season of the Boston Symphony.

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### The Symphony Society of New York

Immediately after the arrival of Walter Damrosch from France the plans for the next season have been outlined. There will be eight Thursday afternoons and eight Saturday evenings at Carnegie Hall, sixteen Sunday afternoons in Aeolian Hall, six symphony concerts for young folks on Saturday afternoons at Carnegie Hall, four children's concerts on Saturday mornings in Aeolian Hall and five Saturday afternoon orchestral concerts at the Brooklyn Academy of Music.

Mr. Damrosch inaugurates his thirty-fourth year with the organization. While in France he acquired the rights to present "Faust and Helena," by Lili Boulanger, who died some time ago at a tender age. In France this composer is considered to be the greatest woman composer the world has yet seen.

Those who are to appear as soloists are the following: Alfred Cortot, French pianist; Henri Casadesus of the Societe des Anciens Instruments, Ossip Gabrilowitsch, Josef Hofmann, Harold Bauer, Mischa Levitzki, Jascha Heifetz, Toscha Seidel, Mabel Garrison, Schumann-Heink, Lucy Gates,

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♮ ♮ ♮

**Pablo Casals on the Way to United States**

Owing to difficulties in procuring passports Mr. Casals' arrival in America has been somewhat delayed, but all is well that ends well. The celebrated cellist has cabled that he effected a sailing from Spain and expects to be on these shores within three weeks. About the middle of October he will begin his transcontinental tour. Over sixty bookings are recorded and more are expected by his management.

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**Modest Altschuler as Interpreter**

During the recent registrations on September 12th the able conductor of the Russian Symphony Society acted as interpreter for the Russian population from early morning up to a late hour in the evening.

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**Third Week of the San Carlo**

Fortune Gallo's forces drew capacity houses on its third week's run. Owing to the great demand of operas at popular prices, the San Carlo has extended its New York season to another week, thus changing the itinerary of the company and canceling the week's engagement at Boston. On September 16th "Cavalleria" and "Pagliacci" were repeated. This was a benefit performance. On September 17th "Carmen;" with the previous cast save for Miss Follis' appearance in the part of Micaela, Wednesday matinee "Romeo and Juliet"; evening, "Aida," with Antola as Amonasro.

♮ ♮ ♮

**Lucia**

On September 19th Donizetta's florid opera was given before a large audience with Queen Mario (an American soprano) in the title role. Hampered by a cold, which is the more noticeable in a small house like the Shubert Theater, she could not employ the technic which the part requires. As a whole the heroine was well depicted in song, but the mad scene nearly effected a breakdown of the singer. Under these circumstances clemency is essential. This pupil of Sembrich, through hard studies, will have a career before her. The acting left much to be desired, but in profile she has a great resemblance to Galli-Curci. Signor Boscacci is a good acquisition for the San Carlo, whose tenors this year number five, for the capital parts. The tenor gave a satisfactory vocal interpretation of Edoardo. Antola shared in the success, as Henry Ashton. Rossini, Cervi, Alice Homer and De Biasi concluded the cast. Maestro Amedes Barbieri conducted on September 20th. "La Gioconda" was repeated, with the same cast.

♮ ♮ ♮

**The "Secret of Suzanne," "Pagliacci"**

The first English performance of the San Carlo was given on Saturday matinee before a large audience. Wolf-Ferrari's "Secret of Suzanne," in English, would be a delight if the translation were adequate. Opera in the vernacular is desirable, but expert and literary translators are needed. With the present English text of the "Secret of Suzanne" we could easily dispense. Marcella Craft was the Countess and acted charmingly. Joseph Royer as the Count would need more study of the part, and Cervi as the dumb valet indulged more in burlesque acting than real comedy. The sparkle of the performance was Gaetano Merola, whose conducting was pleasurable. The musicians under his excellent leadership played better than on any other occasions. The other opera was "Pagliacci." Marcella Craft's characterization of Nedda was an artistic exposition of the unfortunate lover. Agostini, Royer, Rossini and Dellemolle completed the cast. Mr. Merola again directed the destinies of the performance and with excellent results. The third week was concluded with a repetition of "Trovatore" on Saturday evening, September 21st.

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**Salmaggi Song Contest**

Maestro Alfredo Salmaggi announces a prize contest for songs in the Neopolitan dialect, which will take place at Carnegie Hall on Sunday evening, November 3rd. Many Italian composers will take part in the contest. Prizes will be awarded to winners by Enrico Caruso, Antonio Scotti and Pasquale Amato. The contest takes its name "Piediorotto" from an ancient custom of the city of Naples. This event promises to attract a large audience.

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## CHICAGO SYMPHONY ORCHESTRA

The regular season will begin with the concerts of October 11 and 12. The soloists now engaged, in addition to members of the orchestra, are:

Piano—Josef Hofmann, Mischa Levitzki, Miss Guiomar Novaes, Mrs. Vera Kaplun-Aronson, Harold Bauer, Ossip Gabrilowitsch, Rudolph Ganz, Miss Frances Nash.

Violin—Toscha Seidel, Raoul Vidas, Jacques Thibaud, Efrem Zimbalist.

Organ—Joseph Bonnet.

Vocal—John McCormack, Reinald Werrenrath, Miss Hulda Lashanska, Mme. Helen Stanley, Miss Sophie Braslau.

The first three programs read as follows:

FIRST PROGRAM

Friday Afternoon, October 11—2:15; Saturday Evening, October 12—8:15

The Star Spangled Banner
Overture to Benvenuto Cellini, Op. 23.....Berlioz
Symphony, D minor.....Franck
Lento, allegro non troppo; allegretto; allegro non troppo
Overture—Fantasia (Romeo and Juliet)..Tschaikowsky
Symphonic Poem—The Sirens, Op. 33.....Gliere
Irish Rhapsody .....Herbert

SECOND PROGRAM

Friday Afternoon, October 18—2:15; Saturday Evening, October 19—8:15

The Star Spangled Banner
Rondo Infinito, Op. 42.....Sinding
Symphony, E flat, Op. 13.....Enesco
Assez vif et rythme; Lent; vif et vigoureux
Norwegian Rhapsody .....Lalo
Suite—Roccoco .....Saar
Etude for Strings.....Sinigaglia
Scherzo—L'Apprenti Sorcier .....Dukas

THIRD PROGRAM

Friday Afternoon, October 25—2:15; Saturday Evening, October 26—8:15

Soloist, Mischa Levitzki

The Star Spangled Banner
Overture to Anacreon.....Cherubini
Concerto for Pianoforte No. 3, C minor, Op. 37 ..... Beethoven
Allegro con brio; largo; rondo
Symphony No. 5, E minor, Op. 64.....Tschaikowsky
Andante, allegro con anima; andante cantabile con alcuna licenza; valse, allegro moderato; finale, andante maestoso, allegro, allegro vivace

♯ ♯ ♯

THE HADLEY CONCERT COMPANY

The Hadley Concert Company, of which Grant Hadley is manager, returned to Chicago last week from an extended Chautauqua tour through the middle and northern states. There were eighty-one towns on the circuit and the Hadleys gave two performances in each. The many fine press comments bespeak the success of this splendid company. The following names comprise the personnel:

Florence Caro Lindley, soprano.
May Pfeiffer, contralto.
Thomas Fannell, tenor.
Grant Hadley, baritone.
Lela Lowe-Pierson, violiniste.
Bernatine Dimond, cellist.
Carlton Coleman, pianist.

**Van Sant**—La Porte Van Sant, teacher of voice, has reopened his studio in Kimball Hall. Marvel Kissel, a former pupil of Mr. Van Sant, has been engaged to do the parts of Azucena and Amneris on tour with the Century Opera Company during the coming season.

♯ ♯ ♯

**Fraser**—Arthur Randolph Fraser played the organ and Gordon Erickson directed the singing at a patriotic rally for the Liberty Loan Drive at the Oak Park theater last Sunday afternoon.

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### MILWAUKEE, WIS.

Concert courses of the same magnitude as usual seem to be in store for music lovers the coming season. Municipal orchestra concerts will be given as heretofore in even greater numbers, with Herman Zeitz, director. Just what inroads will be made by the new draft remains to be seen. Richard Koebner, who has been a local impresario for several seasons and instrumental in bringing the Chicago Symphony in a series each year, is offering the following artists in a special course at the Pabst Theater: Pavley Oukrainsky Ballet, Riccardo Stracciari, Arthur Shattuck, Eddy Brown, Fonzaley Quartet, Harold Bauer, Leo Ornstein, Lucy Gates and Olive Nevin. As usual, Mr. Koebner announces the Chicago Orchestra for ten concerts, with Mabel Garrison and Mischa Levitzki as soloists, and others to be announced later.

Miss Margaret Rice, personal manager of Arthur Shattuck last season, inaugurated the Twilight Series, which made so much of a place for itself. She will again give us the opportunity of hearing an excellent array of artists.

MacDowell Club opens its season October 29th. Programs of unusual interest are planned.

Miss Josephine and Eugene Sullivan, artist pupils of Iva Bigelow Weaver, were heard last week in a musical act at the Great Northern Hippodrome, Chicago. Miss Ethel Brenk, another pupil, has been heard frequently at the Great Lakes during the Summer, as well as at the dedication of the new Athletic Club, and will be soloist with the MacDowell Club November 1st.

Community singing seems to be the order of the day, from moving pictures to department stores, as well as many of the parks. Harry Meurer, Clementine Malek, Mabel Harney and Frederick Carberry are among the leaders.

The Wisconsin College, Wisconsin Conservatory, Marquette Conservatory and a new musical institution known as "The Progressive Studios," as well as most private teachers, have resumed studio work. Mrs. Marie Yahr announces her teaching in connection with the new school.

The Arion Club, with Daniel Protheroe directing as usual, is constantly enlarging its activities and announces an extension series as usual.

### ISN'T IT TRUE?

This is the title of a fine little song which has just been put on the market and which is the joint work of two Gary women writers.

Alice Geer-Ferguson wrote the words and has struck a peculiarly individualistic and happy strain with her story of different "folks," whom you remember for one reason or another, but in the last verse she tells of those folks that you remember "and smile with lashes wet, to know you just remember them, because you can't forget."

Lida Browning-White, another talented Gary woman whose musical composition covers many phases of the subject, both vocal and instrumental, has set this appealing poem to music and has caught its sentiment very deftly, very succinctly and very fully.

### MME. SCHUMANN-HEINK AND JOHN McCORMACK THE MOST RECENT OF BIG ARTISTS TO SING "THE AMERICANS COME!"

J. Fischer & Bro., publishers of Fay Foster's 1917-18 list of songs, feel highly elated over the results they are achieving, more especially with this famous composer's "The Americans Come" and her "Love in Absence."

Unsolicited compliments coming from the most prominent artists are being sent to the publishers daily. "The Americans Come" is certainly living up to expectations and the song is proving to be one of the greatest successes of the year. What is more, indications are that this spirited and patriotic song will retain its popularity long after the war is over.

John McCormack, while cruising aboard the yacht "Surf," sang "The Americans Come" recently to a party of convalescent soldiers and marines. As we were informed by an invited guest, several of the boys heard the number sung while in Chateau Thierry, France, and it was at their request that John McCormack added it to his afternoon's program.

Mme. Schumann-Heink likewise promises to sing "The Americans Come" on every possible occasion.

Sunday, September 15th, Theodore Van Yorx rendered "The Americans Come" in Central Park, New York City, at a Community Festival Sing, under the direction of Harry Barnhart, at a gathering of approximately 10,000 people. A repetition of the song was demanded.

G. B.


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## DAVID BISPHAM

David Bispham's activities in war service keep going at a high pitch, as they have since America entered the lists along with those who are championing the right.

In the week just past, besides teaching in his studio in New York and rehearsing for the season of Opera Comique about to open at the Park Theater by the Society of American Singers, of which Mr. Bispham is one of the founders, he has sung five times for various activities of a patriotic nature. In Ridgefield, Conn., before a distinguished gathering in the cause of Woman Suffrage, in which Mr. Bispham is much interested, and the following day in the same place at a great celebration upon the presentation of the colors and of a service flag to the Town of Ridgefield. Mr. Bispham was the principal singer upon this occasion when the troops were reviewed, addresses delivered by dignitaries of the locality and patriotic songs of the Allies were sung.

Later in the week Mr. Bispham appeared twice in the same evening at a hospital in Brooklyn, singing for American sailors who had been incapacitated. The following night in New York City at one of the great canteens he sang for soldiers, and for the fifth time in the week at Governor's Island in the "Mother Division" Y. M. C. A. hut for enlisted men, later in the evening being received by the army heads in command of Governor's Island at the Officers' Club, when the program was repeated. On this occasion, as previously during the week, Mr. Bispham had the valuable assistance of two of his artist pupils, Mrs. Jackson, alto, of Toronto, and Miss May Bradley, American soprano. Both of these ladies, by their great natural gifts as vocalists and musicians, a combination all too rare, immediately won the admiration, attention and respect of their audiences.

On Monday, September 23d, at the Park Theater, Columbus Circle, New York, the Society of American Singers, of which Mr. Bispham is vice president, opened a season of light opera, that is "Opera Comique," the smaller artistic operas of the great composers whose grand operas hold the Metropolitan stage. It will be remembered that last year the Society of American Singers was founded and two short seasons of opera were given, including such masterpieces as Mozart's "Impresario," Pergolesi's "The Maid as Mistress," Gounod's "Mock Doctor" and Donizetti's "Night Bell." That season was unfortunately interrupted by America's entry into the war. Now, however, the Society of American Singers has been reconstructed, under the presidency of Wade Hinshaw. The directors of the society are about to give an eight weeks' season at the Park Theater on Columbus Circle, the most accessible house in all New York. The first week opened Monday, September 23d, with Bizet's "Carmen," Thomas' "Mignon" and "The Daughter of the Regiment," by Donizetti, in which Mr. Bispham will have an admirable medium in the fine character part of Sergeant Sulpice.

Other operas to be performed by the Society of American Singers are "The Tales of Hoffman," by Offenbach; "The Chimes of Normandy," by Planquette, and the prize opera, "Bianca," by Henry Hadley, with revivals of pieces from the repertoire of last year.

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**Cosmopolitan School of Music**—The Cosmopolitan School of Music announces that Frank Waller Allen will give an extensive and comprehensive course of lectures on Thursday evenings at the school rooms in Kimball Building, beginning on September 19.

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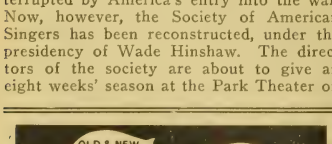
**Cosmopolitan School of Music**—J. Beach Cragun has been engaged to teach public school music at the Cosmopolitan School of Music.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# Music News

Vol. 10 No. 40

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, OCTOBER 4, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

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Music News

Vol. 10 Chicago, October 4, 1918 No. 40

# Editorial

### PASSING COMMENT

Here is something which might be worth the consideration of the Public School Board of Oak Park, which has lately come into prominent notice through the fact that it has voted to retain the study of the German language in the Oak Park schools:

A Chicago traveling man who has just returned from a trip through the West reports that in the railroad station at Colorado Springs, Colo., and in various other points he saw prominently posted the following placard:

THE GERMAN LANGUAGE
Should Be Spoken in Two Places Only
These Are
GERMANY AND HELL
If you want to speak it, GO THERE. Do not use it around Here. We are 100% American.

♮ ♮ ♮

In a review of the musicale at the studio of Flora Zygman, Music News inadvertently referred to her playing (with second piano) of the Grieg Sonata. The item should have read Concerto, of course.

Mrs. Zygman is to play with the Cincinnati Symphony Orchestra in January and has submitted a list of concertos from which a choice can be made for that appearance, the probability being that Mr. Ysaye will prefer the Grieg Concerto.

♮ ♮ ♮

Mason Slade, the popular organist of Christ Church in Woodlawn, has accepted the position as assistant to C. W. Best, manager of the entertainment bureau of the Central Division of the Y. M. C. A. army work.

♮ ♮ ♮

The wonderful collection of war trophies shown recently at the War Exposition at Grant Park, where they were viewed by almost two million people, were taken on tour and shown in many towns, a few hours in each place.

The Illinois itinerary began at Burlington on September 29 and continues until October 8, when it closes in Joliet.

♮ ♮ ♮

John Wiederhirn, the fine young Chicago pianist who is now in war service, has succeeded John Norton in the direction of music for the Sunday morning services at the Great Lakes Naval Training Station.

Mr. Wiederhirn tells us that he wishes good singers to volunteer their services as soloists for these occasions and points out that the place and the time are ideal. Write to him about it, addressing him in care of Chaplain Thompson, Great Lakes, Illinois.

BUY
*Another*
LIBERTY
BOND

♮ ♮ ♮

We are in receipt of a card from Harry Porter, who was called from Music News office for service in France. He states that he is in good health, but that he would certainly like to see M. N. office. His address is A. P. O. 780, Base Hospital 14, American Expeditionary Forces in France.

♮ ♮ ♮

A second hearing of "Eyes of Youth," which is still being played at the Princess Theater by Margaret Illington, confirms the first impression that this is a remarkable play and that it is presented by this versatile actress in like manner.

No fewer than five distinct characterizations are required of the actress during the course of the evening, and she is not only true to each but is able also to draw each one sharply and convincingly.

No one could conceive, for instance, of two more diametrically opposed characters in looks, manner or temperament than the School Teacher and the Opera Singer, and yet Miss Illington is absolutely convincing in both.

The play itself is a visionary, occult thing which causes much speculation and comment as to plausibility, and it is presented at the Princess with such skill as to make it fascinating.

The music at this house is unique, to say the least. It is presented by only a small orchestra, placed in an upper box, but the individual members being of fine quality, the effect is penetrating as well as ingratiating.

During the Illington run the program is very apropos and it is given with much skill.

"A Hindoo Intermezzo" is exquisitely done and adds much to the atmosphere of the play, while the "Dance of the Sylphs," by the Chicago composer, Maurice Goldblatt, proves both beautiful and diverting as well as being, very patently, an excellently written piece of music.

♮ ♮ ♮

The advertisement in Music News of last week announcing that F. Wight Neumann had taken the management of Kimball Hall and that he would present there a distinguished list of artists throughout the season has caused a great amount of comment in musical circles.

The new Kimball Hall is a beautiful place and its location could not be improved upon; and with Mr. Neumann presenting

there such artists as Althouse, Leginska, Bonnet, Bauer, Carolyn Willard, De Lima, Middleton, Gabrilowitsch, Craft, Scionti, Levy and others it is bound to become, very rapidly, a popular rendezvous for all musicians.

♯♯♯

A CONVERSATION

It was at a social function on the West Side. The Editor was talking to a minister.

"I am so glad to see you," said the latter, "because I know you can help me out. Our church gives a constant succession of social events and we are always needing soloists to help fill out our programs. I am sure you can tell me of many musicians who will be glad to appear."

"I can, indeed," said the Editor. "What is the nature of the events and how much do you pay?"

"Oh, we do not pay anything," said the minister. "We find so many young musicians who are glad to do it FOR THE ADVERTISEMENT it affords."

"In that case," said the E., "all I have to suggest is that you apply to the music schools and colleges and ask them to send you advanced pupils and amateurs who need the practice."

"Yes, but we do not want amateurs," replied the other. "We want young professionals."

"Then," replied the E., "you will have to ask some one else to recommend a list, because I personally do not believe in any professional, young or old, appearing anywhere without suitable remuneration."

"Yes, but," argued the minister, "this is for a church and they ought to be willing to help with their gifts and talents, just as other people do. In our next affair, for instance, which happens to be a dinner, all the young ladies of the church are giving their services as waitresses and a committee of women prepare the dinner. They ask no remuneration for that. Why should the assisting musician ask pay for his work."

"The cases are absolutely dissimilar," replied the E. "Your ladies, young and old, have other means of making a livelihood and their work for the church occupies only their spare hours. They do what they do merely to fill up their spare time and it costs them nothing; whereas the musician who comes to you is giving of his profession, of his only means of livelihood. He has no way of making his bread except out of his music and you have no more right to ask him to give that without pay than you would have to ask the ice cream man to furnish the dessert for nothing. If you cannot afford to pay for good music, then go without it entirely, for in my opinion you have no right whatever to expect it as a donation."

## *Concerning Peace*

PEACE is not an ideal at all; it is a state attendant upon the achievement of an ideal. The ideal itself is human liberty, justice, and the honorable conduct of an orderly and humane society. Given this, a durable peace follows naturally as a matter of course. Without this, there is no peace, but only a rule of force until liberty and justice revolt against it in search of peace.

—*Nicholas Murray Butler.*

♯♯♯

TELEPHONICS

A TELEPHONE JOKE

Irascible Old Gentleman (after trying vainly for some time to get the right number): "Is there a fool at the end of this line?"

Young Female Voice (at telephone exchange): "Not at this end, sir."

♮ ♮ ♮

A DAILY EVENT

Scene: Music News office.

The telephone shrills insistently, prophetically, and is answered, when "Is this Brown, Anderson & Young?" floats over the wire.

"No," we reply, "this is not Wabash 4595 and you have THE WRONG NUMBER AS USUAL."

ANOTHER FREQUENT HAPPENING

The Editor at the phone: "Give me Austin 9300, please."

After a minute of wild ringing comes, "This is Austin 9400."

"Central," says the Editor, "you gave me the wrong number."

Bzzzzzzzzzzz (busy signal).

"Give me the manager's office," says the E., patiently.

Promptly comes connection with the manager's office, and also through this means a correct connection with Austin 9300.

"Now," says the E., signaling Central, "Give me Superior 1248, please."

Again a wrong number, again a protest and again the Bzzzzzzzzz, and also once more "The manager, please," and quite promptly through her Superior 1248.

Having finished the talk with Superior the Editor again calls up the manager and says: "Now, I have just called two numbers and was in each case given the wrong number, and in each case when I protested I was given the busy ha, ha; yet both times you were able to get my numbers without trouble. Do you still insist that the girl at Central CANNOT give me the busy signal unless the line is REALLY BUSY, and will you please try to get better service for this phone?"

"I will, indeed," she replies.

But SHE NEVER DOES IT.

♯♯♯

A LETTER

Mr. Watt: Your paper on "Commercialism" contains many good points admirably put. It would be well if all professional musicians would follow where you are leading and pointing the way.

(Signed) HENRIETTE WEBER.

♯♯♯

A POEM

The Home Call

When Evening wraps an infant stillness round
The weary earth like Death's enwinding shroud,
And Darkness steals across the plain in proud,
Sad silence, shedding tears upon the ground;
When hushed is all disordered man-made sound,
And only Nature dares to speak aloud,
Man's hands are then at rest, his heart endowed
With new-born peace, for he is homeward bound.

So must it be when Night nears with her pall
Of final sleep, and sounds her noiseless call,
Through mothers' tears, across the battle-plain,
And lulls its deadly tumult once for all;
Then, hands at rest, men's hearts must live again,
Seek home, and there find comfort after pain.

MARY CARVER WILLIAMS.

♯♯♯

ANOTHER POEM

Are You a Soldier? Do you Want Liberty?

Are you a soldier? Do you want liberty?
Then buy a Liberty Bond.
Do you want our boys to win o'er the sea?
Then buy a Liberty Bond.
Dig into your jeans, clear down to the seams,
And help pave the way to where Liberty gleams
By buying a Liberty Bond.

Refrain:
Buy a bond, buy a bond, buy a bond for Uncle Sam,
It's the only way to win this fray,
And make the world a sane place to stay—
Buy a bond, a Liberty Bond;
Buy a bond for Uncle Sam.

Don't be a slacker, but do a "big bit."
Go buy a Liberty Bond.
Buy with a punch that will make a sure hit;
Buy more Liberty Bonds.
Buy two or three, then two or three more,
Then even it up by buying a score,
And Liberty will be won.

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# Nothing for Nothing

Music News: I am writing to tell you ow much I appreciated reading your arti-le on Commercialism in a recent issue of Iusic News, and I want you to know that heartily agree with the slogan "Nothing or Nothing," and am putting it into prac-ce.

An incident occurred last week in which am sure you will be interested.

The chairman of the social committee of certain church phoned me, and asked me I would give the musical program at the ception for the new pastor. I told her was free on that date and asked her how any numbers they would want, also stat-g my price. On hearing that I was going charge them, the chairman became very rprised. "But you belong to this church, nd what's more it would be such splendid dvertising. People here have not heard ou for so long, and it would mean other ngagements."

I told her it was my rule never to do oncert work of any kind without remu-eration, and for just that reason people ere had not heard me play for some time.

Mrs. Chairman argued to the point of rcasm, but I held my ground.

After hanging up the receiver I stood ear the phone, thinking that maybe I was elfish, and that it looked mercenary. As ese afterthoughts flashed through my head e phone rang again. Reluctantly I picked p the receiver wondering—what now?

This time it was a call from the chair-an of the program committee of a well nown north shore club, asking me if I ould appear on a certain date, which, by e way, was the same date asked for by e church committee. And without any ar-ing they were perfectly willing to pay e what I asked. This time I hung up e receiver with a much different feeling, nd more than ever determined that I was ght in sticking to my price.

Two days later I read your article on ommercialism, and now I am sure I was ght in refusing the non-pay engagement, nd from now on you can count me as one f the big "nothing for nothing" boosters.

Sincerely,
FLORENCE M. GRANDLAND.

Sept. 26, 1918.

———♯♯♯———

## AN AMERICAN PROGRAM

Given at the Heizer School of Music in ioux City, Iowa, by Harry Thatcher Jr.:

rom the Woodland Sketches..Edward A. MacDowell
Trysting Place
To a Wild Rose
rom the Prairie Sketches..Charles Wakefield Cadman
Yuccas
Legend
rom the Day in Venice.....Ethelbert Nevin
Gondoliers
Good Night
alse Caprice, for two pianos....Charles Gilbert Spross
Harry Thatcher, Jr., and Gilbert Kramer

———♯♯♯———

## MARRIAGE OF LEMUEL KILBY

Music News offers congratulations and ishes for abundant prosperity and happi-ess to Mr. and Mrs. Lemuel Kilby, who ere married at Madison, Wis., on last aturday.

Mr. Kilby is one of the best-known of hicago's younger singing artists, and Mrs. ilby was formerly Miss Olive White of adison, Wis.

## LESTER GROOM IN ORGAN RECITALS

Lester Groom will give organ recitals at the Church of the Ascension on Tuesday evenings, October 8, November 12 and December 10. The program for October 8 reads as follows, the assisting artist being John Hanny, baritone:

Grand Chorus in D.....Guilmant
To a Water Lily.....MacDowell
The Cuckoo.....Lemare
Solo—It Is Enough (Elijah).....Mendelssohn
John Hanny
(Cello obbligato by W. H. Knapp)
Fantasie and Fugue in G minor.....Bach
Springtime Sketch.....Brewer
Romanza.....Horatio Parker
Solo—Like as the Heart.....Allitsen
John Hanny
(Cello obbligato by W. H. Knapp)
Traumerei and Romance.....Schumann
Claire de Lune.....Karg-Elert
Finlandia.....Sibelius

———♯♯♯———

## ERIC DE LAMARTER APPOINTED CONDUCTOR OF CHICAGO SYMPHONY ORCHESTRA

**The expected has happened and the resignation of Mr. Stock, for the term of the war, has been accepted.**

**William Middelschulte is no longer the organist of the orchestra and unquestionably every alien enemy in the organization will be deposed.**

**No other course was possible and all pro-Germanism in the orchestra must and will cease.**

**The appointment of Eric De Lamarter as conductor pro tem., with the title of assistant conductor, is absolutely satisfactory and will have excellent results.**

**This news comes just as Music News goes to press, which necessitates the postponement until next week of more extended comment.**

———♯♯♯———

## CHICAGO PIANO COLLEGE

Harmon H. Watt and Eleanor F. Godfrey, directors. The following program will be given at a recital in the college lecture room, 927 Kimball Building, Saturday afternoon, October 5, at 2:30:

Two Three-Part Inventions (C major, C minor)..Bach
Mazurka in F minor.....Chopin
Richard Schweitzer
Valse Lente, A flat.....Schuett
Minuet a l'Antico.....Seeboeck
Miss Lillian Reese
Pasquinade.....Gottschalk
Miss Thelma Simons
Romance in G flat.....Woodman
Oriental.....Friml
Miss Kathryne Turner
Concerto in C major.....Von Weber
Allegro; adagio; finale
Miss Goldie Guy
(Orchestral parts on second piano played by Miss Godfrey)

———♯♯♯———

**Muenstermann**—Esther Muenstermann, contralto, has returned to Chicago after an all-summer tour under the Redpath-Horner management in the West. She will again be contralto soloist at the First M. E. Church in Oak Park and is a teacher in the Mac-Burney Studios in the Fine Arts Building.

———♯♯♯———

**Snider**—The Cathedral Quartet, of which Blanche Snider, soprano, is a member, is singing this week in Stilwell, Alma, Wilsey, Ellsworth, Oakley, Natoma and Beloit, Kan.

## MUSIC TO COME

**Saturday, Oct. 5**

Ziegfeld Theater, 11 a. m.—Chicago Musical College concert.

Kimball Hall, 3 p. m.—American Conservatory, program by Eastlake-Kiernan and Helen Campbell.

**Sunday, Oct. 6**

Orchestra Hall, 3 p. m.—Swedish benefit; program by Alice Sjoselius and Tor Van Pyk.

16 West Jackson street, 3—Chicago Chamber Music Trio.

**Monday, Oct. 7**

Whitney Tew Studios, 8:30—Musicale.

**Tuesday, Oct. 8**

Orchestra Hall, 8:15—Blanche Slocum; song recital.

**Thursday, Oct. 10**

Cosmopolitan School of Music, 8 p. m.—Lecture, Frank Waller Allen.

**Friday, Oct. 11**

Orchestra Hall, 2:30—Chicago Symphony Orchestra.

**Saturday, Oct. 11**

Orchestra Hall, 8:15—Chicago Symphony Orchestra.

———♯♯♯———

**Fitziu**—Anna Fitziu will give duet programs with Andreas de Segurola throughout the country.


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### TOR VAN PYK

Tor Van Pyk, a native of Sweden, received his musical education under such masters as Fritz Arlberg, Johann Ress, Gustave Scharfe and Alfred Thieneman.

He has concertized with great success as tenor soloist in Sweden and Denmark as well as from coast to coast in America.

Beginning with the fall term Mr. Van Pyk has become associated with the Lyceum Arts Conservatory in Chicago and already has a fine class of young vocalists under his care.

On Tuesday evening of this week he appeared in joint program with Frederik Frederiksen at the Lyceum Arts Conservatory and on next Sunday afternoon, October 6, at 3 o'clock, he will be joint soloist with Alice Sjoselius of New York in a concert for the benefit of the Swedish Old People's Home in Chicago, at Orchestra Hall, when he will sing the Cavatine from "Faust" and a group of Swedish songs.


**Arthur B. English**

TEACHER OF SINGING

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# Music in Chicago

### CHICAGO CHAMBER MUSIC TRIO

On Sunday, September 22, at 16 West Jackson boulevard the first of a series of five concerts was given by the Chicago Chamber Music Trio, a new organization of its kind, composed of Ernest Toy, violinist; Frederick Morley, pianist, and Hans Hess, cellist. Made up of a group of such splendid artists, it is no wonder that the trio in its debut performance scored so signal a success. The program, if a trifle too long, was made up in a thoroughly varied and representative fashion, containing the Saint-Saens Trio in F at the beginning and the familiar Godard Trio in conclusion. The playing grew steadily more pleasing toward the end, the first number containing some spots suggestive of newness. The second group consisted of Gavotte-Aria, by Mr. Morley; Elegie, by Arensky, and the Brahms Scherzo from Opus 8. The Gavotte, written in conventional style yet full of modern temperament, revealed in the pianist a singular aptitude for composition. The Adagio and Theme and Variations from the Beethoven Trio in B flat were given with very scholarly interpretation. It is admissibly refreshing to hear a little Beethoven in the proper place after a summer of total abstinence at Ravinia. The beautifully picturesque Godard Trio (than which, to this writer, there is nothing more appealing in chamber music) was played with a rare degree of excellence.

Mr. Toy is a thorough musician of high reputation; Mr. Morley displays infallible technic and keen understanding of artistic values, and the playing of Mr. Hess is well known for its rich beauty of tone. It is to be hoped that under the guidance of these fine artists the appreciation of chamber music, so long dormant in Chicago, will be revived and fostered.

MARY CARVER WILLIAMS.

———♯♯♯———

### AMERICAN CONSERVATORY NOTES

Miss Eleanor Eastlake and Miss Kathryn Keirnan will present a program of selected duets at Kimball Hall Saturday afternoon, October 5. Miss Helen Campbell, pianist, will assist.

♮ ♮ ♮

Miss Mae Doelling, pianist, and Miss Jennie F. W. Johnson, contralto, will appear in joint recital Saturday afternoon, October 12, at Kimball Hall under the auspices of the American Conservatory.

♮ ♮ ♮

The American Conservatory has been singularly successful in securing for its graduates engagements as teachers in colleges and conservatories or in Lyceum and Chautauqua. These engagements are published in the bulletins issued by the conservatory. In the public school music department every graduate of last season has been placed.

♮ ♮ ♮

John R. Hattstaedt, secretary of the American Conservatory and son of the president, has been appointed sergeant in his company at Camp Hancock, Augusta, Ga.

### THE KNUPFER STUDIOS

Walter Knupfer, director of the Knupfer Studios, has added to the vocal department of his school the eminent baritone and voice teacher, Sebastian Burnetti. Mr. Burnetti, a former pupil of Jean de Reszke, Isnardon and Lombardi, has long enjoyed the reputation of being one of the most efficient and successful voice builders of today. Half a dozen celebrities of the Chicago Opera Company, among them Charles Dalmores, the famous French tenor, and Dufranne, the favorite baritone, as well as a number of well known local teachers, have studied with him and proclaim him a pillar of strength in the art of voice perfection. His acquisition will add greatly to the efficiency of the vocal department of the Knupfer Studios, which numbers among its members artists like Frederick Carberry, Augusta Lenska (the well known contralto), Anna Griewisch-Kheiralla, Blanche Van Buren, Zerline Muehlmann and Mabel Rippe.

The first one of the weekly children's classes in ear training, elementary harmony, etc., under the supervision of Magdalene Massman, which are open to all students of the junior department of the school, will be held on Saturday, October 5, from 2 to 4 o'clock.

Later in the season Mr. Knupfer will deliver a series of lectures on music history, to which all students taking the regular course will be admitted free of charge.

The series of young artists' recitals, which were initiated last year with extraordinary success, will be continued this season.


JOHN

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## A FINE PROGRAM AT THE VIRNA WALKER STUDIOS

Virna Harman Walker, a young artist who dances well enough to aspire to the premiere place in a grand opera company and who has been seen in many public functions in Chicago and vicinity, came into the loop district just one year ago and established herself in a fine, big studio in the old Lyon & Healy Building at the corner of Adams street and Wabash avenue, and has since that time done such admirable work and has progressed so rapidly that today her school is thronged with pupils and she is acknowledged on every side as a pronounced success.

Music News has frequently reported the fine public functions given at Miss Walker's studio, but this particular writer had never found it possible to attend any of them until last Saturday evening, at which time he had his first view of the place.

The rooms used by Miss Walker are of splendid size and appointments, as well as being so centrally located, and the atmosphere maintained through attractive furnishings and professional touches in the way of pictures, etc., is thoroughly in keeping.

There was a very large audience present on Saturday to see the program (detailed in Music News last week) and the enthusiasm was unbounded.

An innovation was the presentation of several dances to the music of the Victrola and this proved, indeed, very attractive. The pupils danced astonishingly well to this music, which is usually regarded as lacking considerably in forceful accent and the sound of the instrument was much more pleasant than that of the piano used for other dances, which, to be truthful, was not a good piano and was not played quite so well as it might have been excepting when Miss Walker herself found time in her multitudinous endeavor of the evening to play accompaniments for certain of her pupils.

To a layman the difficulty of the dance steps and the degree of acquired technic are merely incidentals, probably not sensed for anything like their real values.

But everyone can see in interpretative dances such items as exact synchronization with the music, graceful pose, pleasant and appropriate facial expression and beautiful, colorful and apropos dressing.

All these things were in evidence on Saturday night in such exhilarating degree as to prove Miss Walker unquestionably to be a very painstaking, intelligent and successful teacher, and to show also that she has a faithful, talented class of pupils.

The adherence of every one of the pupils to good rhythm and absolute correlation with the accompanying music proved conclusively that Miss Walker herself must have a very keen and thoroughly correct feeling for music.

The gracefulness of even the very young children was also a striking proof of Miss Walker's ability to lay the foundation for interpretative dancing and pantomime, and the wonderfully good taste as well as brilliant effects of the dressing gave eloquent proof, further, of artistic impulse in good working order (co-ordinately) with a correct sensing of every story or mood involved in the dances presented.

These were of wide scope and included the services of many children and young

VIRNA HARMAN WALKER

people, as well as of Miss Walker herself (incidentally and emphatically to be included in the last named classification).

There were flower imitations, nature studies, nationalistic dances, patriotic tableaux and many of the set forms of the classic and modern dances (not forgetting a very clever reading by Adelaide Burlingame) and the program closed with a very elaborate and wholly beautiful pantomime, "Pandora," arranged by Miss Walker and in which she appeared in the leading part.

Others who danced, posed and marched were Harriet Schwitzer, Charlotte Cohen, Alice Slotnikoff, Ruth Murphy, Lenore Schade, Katherine Skehan, Evelyn Lavezzorao, Anna Gladstone, Marie Ruff, Dorothy Schneider, Willa Barrett, Robert Pause and Adelaide Burlingame.

Besides appearing in "Pandora," Miss Walker gave three solo dances, two of which were seen by this writer, these being a brilliant, bounding and altogether exhilarating interpretation of the Rubinstein "Valse Caprice" and a dainty and very original reading of "Daisies."

In the last named not alone did Miss Walker present a beautiful appearance, but was also the very personification of grace and in intelligence of reading far surpassed many much older dancers.

The intermezzo portion of her dance, interposed between graceful swayings as of the nodding daisy plant, consisted of a pantomimic presentation of the "He loves me, he loves me not, he loves me" motif, and it was done skillfully and with complete conviction.

C. E. W.


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# Announcement of the Chicago Opera Association

General Director Cleofonte Campanini of the Chicago Opera Association has completed his plans for the coming grand opera season, the fifth under his direction, and despite untold difficulties and unprecedented conditions the season promises to be one of the most interesting and most replete with novelties, both as to singers and to the operas of his repertoire.

"Louis XIV," by Homer Moore, is the American opera which Maestro Campanini, eager as ever to give opportunity to American composers, will present this season. It was first performed in St. Louis, where it was well received, and will form a valuable addition to the list of American operas already presented by the Chicago Opera Association. Since its initial presentation the composer has made many revisions and changes in his score.

Among the new works to be heard are: "Gismonda," Henry Fevrier's new opera, which will have its world premiere at the hands of the Chicago Opera Association. Its libretto is based upon the famous play of the same name by Sardou. The composer has arranged to come to this country to assist in the presentation of this work, the French government having granted him leave of absence in view of the importance of the premiere and because in M. Fevrier French music possesses one of its great representatives.

"Le Chemineau," by Xavier Leroux, the libretto of which is founded upon the drama in verse by Jean Richepin, "The Vagabond," and which comes with the enthusiastic endorsement of critics in France, where it is one of the favorite operas in the repertoire of the Paris Opera Comique.

"Le Cadeau de Noel," another of Xavier Leroux's recent successes, will also have its American premiere in the coming season. The story of this charming one-act opera is based upon an incident of the present war and its touching appeal, as well as the beauty of its music, has made the work one of the most popular on the French operatic stage.

"Aphrodite," by Camille Erlanger, is another opera new to America. Its plot is taken from Pierre Louy's celebrated novel. It was hailed as one of the great achievements of the Paris Opera Comique, where it was introduced in 1907 and where it has since remained one of the repertoire's main attractions.

"The Jewess" ("La Juive"), by Halevy, has held place in the European repertoire since 1835, with various presentations in America, but has not been given in Chicago, according to available records. The libretto by Scribe places the action in Constance in 1414.

"Le Maschere," by Pietro Mascagni, was first produced on January 17, 1901, creating quite a sensation by having its premiere simultaneously in seven cities — Milan, Venice, Verona, Naples, Turin, Genoa and Rome. With a libretto of great originality the opera has caused a great deal of discussion, but time has justified the composer's faith in his score, just as it did in the case of Puccini's "Madame Butterfly," which failed to gain public favor at its first performance at La Scala.

"Don Carlos," by Giuseppe Verdi, to the libretto by Mery and Du Locle, was enthusiastically received at the Paris Opera on March 11, 1867. In 1883 the composer made some changes in the score, considerably shortening the work. "Don Carlos" is

CLEOFONTE CAMPANINI

the opera that immediately preceded "Aida."

Great variety is found in the list of operas which Maestro Campanini has selected for revival, ranging from modern works that were novelties in recent seasons to the lyric operas of the earliest form. They include "Cleopatre," "Don Quichotte," "Werther," "La Navarraise" by Massenet, "Samson and Delilah" by Saint-Saens, "The Tales of Hoffmann" by Offenbach, "William Tell" by Rossini, "Le Vieil Aigle" by Gunsbourg, "Falstaff" and "Otello" by Verdi, "Fedora" by Giordano, "L'Africaine" by Meyerbeer, "Hamlet" by Thomas, "Norma" by Bellini, "Linda da Chamounix" by Donizetti, "Crispino e la Comare" by the brothers Ricci.

The new artists for the coming season include a number of American singers, among whom are Miss Beryl Brown, soprano; Miss Dorothy Jardon, soprano; Mme. Margaret Namara, soprano, formerly of the Boston Opera Company; Miss Emma Noe, soprano, and William Rogerson, tenor.

Miss Sylvia Tell, an American dancer, will be the premiere danseuse.

The other new artists whose names have been added to the roster of the Chicago Opera Association are Mme. Vira Amazar, soprano of the Petrograd Opera; Mlle. Marthe Chenal, soprano of the Paris Opera and Opera Comique; Miss Dora Gibson, soprano of the Covent Garden Royal Opera, London; Mlle. Yvonne Gall, soprano of the Paris Opera; Guido Ciccolini, tenor of Costanzi, Rome; Alessandro Dolci, tenor of La Scala, Milan; Charles Fontaine, tenor of Paris Opera; Lodovioc Oliviero, tenor of Reggio, Turin; John F. O'Sullivan, tenor of the Paris Opera; Virgilio Lazzari, basso of San Carlo, Naples; Mario Valle, baritone of Communale, Bologna; Louis Hasselmans, conductor of Paris Opera Comique; Giorgio Polacco, formerly conductor of the Metropolitan Opera House, New York.

Among the artists who are returning after an absence of several seasons are Vanni Marcoux, baritone of the Paris Opera at Paris and for the past four years a soldier in the armies of France, and Marcel Journet, basso of the Paris Grand Opera.

The following artists have been retained:

Sopranos—Anna Fitziu, Amelita Galli-Curci, Mary Garden, Florence Macbeth, Margery Maxwell, Miriam Mooney, Evelyn Parnell, Alma Peterson, Marie Pruzan and Rosa Raisa.

Mezzo-sopranos and contraltos—Louise Berat, Maria Claessens, Cyrena Van Gordon, Carolina Lazzari, Irene Pavloska and Marguerite Sylva.

Tenors—Octave Dua, Forrest Lamont, Lucien Muratore and Warren Proctor.

Baritones—Georges Baklanoff, Desire Defrere, Alfred Maguenat, Riccardo Stracciari and Giacomo Rimini.

Bassos—Vittorio Arimondi, Gustave Huberdeau, Constantin Nicolay and Vittorio Trevisan.

Messrs. Pavley and Oukrainsky, the talented Russian dancers whose art is well known to Chicago audiences, will take part in a number of special performances.

Marcel Charlier and Giuseppe Sturani will once more be found among the conductors.

Maestro Cleofonte Campanini will, if his duties in the administration permit, direct the orchestra on special occasions.

The balance of the personnel will be made up as follows: Emile Merle-Forest of La Monnaie, Brussels, stage director; Pietro Nepoti, chorusmaster; Francois Ambrosiny, balletmaster; Anton F. Carbonieri, Arnaldo Conti, Frank St. Leger, Giacomo Spadoni, Cesare Sturani and Ettore Titta Ruffo, assistant conductors.

The season's offerings, in addition to the novelties and revivals, will be selected from the following:

Bizet—Carmen.
Charpentier—Louise.
Debussy—Pelleas and Melisande.
Donizetti—Lucia di Lammermoor.
Fevrier—Monna Vanna.
Gounod—Faust, Romeo and Juliet.
Leoncavallo—Pagliacci.
Mascagni—Cavalleria Rusticana.
Massenet—Le Jongleur de Notre Dame, Manon, Thais.
Meyerbeer—Dinorah.
Offenbach—The Tales of Hoffmann.
Puccini—La Boheme, Madame Butterfly, La Tosca.
Rossini—The Barber of Seville.
Verdi—Aida, Il Trovatore, Rigoletto, La Traviata.
Vandonai—Francesca da Rimini.

As last year, the regular Chicago season will be preceded by a tour of three weeks to a number of western and southern cities, and on January 27, 1919, the company will open its second New York season at the Lexington Theater.

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## FLORENCE EASTON TO SING SIX TIMES WITH BOSTON SYMPHONY ORCHESTRA

A signal honor has been conferred upon Florence Easton, the brilliant soprano of the Metropolitan Opera Company, by her engagement as soloist for six concerts of the Boston Symphony Orchestra. The dates of these concerts are as follows: Nov. 1 and 2, Boston; Nov. 4, Philadelphia; Nov. 5, Washington; Nov. 6, Baltimore; and Nov.

FLORENCE EASTON

8, Brooklyn. Already the possessor of an enthusiastic following in these cities through her operatic appearances, Florence Easton will now have an opportunity to reveal her splendid musicianship and exceptional concert equipment as well. Mme. Easton will rejoin the Metropolitan Opera Company for her second season at the close of this tour.

♯♯♯

## EASTLAKE-KIERNAN DUET RECITAL

Following is the program of the recital to be presented by the American Conservatory at Kimball Hall on Saturday afternoon, Oct. 5, at 3 o'clock:

The Gypsies ..... Brahms
Duet of the Stars ..... Chaminade
The Charm of Spring ..... Salter
On Wings of Music ..... Mendelssohn
Waters of Minnetonka ..... Lieurance
Eleanor Eastlake and Kathryn Kiernan
Ballade—A Flat Major ..... Chopin
Helen Campbell
The Lass With the Delicate Air ..... Arne
Drink to Me Only With Thine Eyes ..... Old English
Two Little Irish Songs ..... Lohr
To My First Love
You'd Better Ask Me
The Low-Backed Car ..... Samuel Lover
Duet from Martha ..... Flotow
Duet from Lakme ..... Delibes
Misses Eastlake and Kiernan

♯♯♯

## ILLINOIS COLLEGE OF MUSIC

Miss Beatrice Dorion, graduate of the Illinois College of Music under Marie Edwards, piano, has been engaged as a member of the faculty of the La Barthe Piano School.

♯♯♯

**Evans-Papert**—Miss Ruby Evans, soprano, Chicago Opera Association, and Frances Papert, mezzo-contralto, will give a program of solos and duets at the Tuesday Art and Travel Club on October 8 at 2 o'clock.

## DE LA FONT

On September 25 at Kimball Hall Mrs. Ella Jane Derdiger presented two of her

CLAIRE DE LA FONT

pupils, Frank De La Font, tenor, and Claire De La Font, soprano, in the following song recital:

Vocal Duet—Maying ..... Smith
To One Unknown ..... Oley Speaks
Aria—Angel of Light (Favorita) ..... Donizetti
Mr. De La Font
Aria—When To Thy Vision (Faust) ..... Gounod
Waiting ..... Millard
Miss De La Font
My Sweeting ..... Garrett
Who Is Sylvia ..... Schubert
Mr. De La Font
Violin solo—Hejie Kati (Czardas) ..... Hubay
Miss Welge
Aria—Jewel Song (Faust) ..... Gounod
The Naughty Little Clock ..... De Koven
Miss De La Font
Aria—Like a Dream (Martha) ..... Flotow
Locations ..... Watts
Mr. De La Font
Violin solos—Rondino (on a Beethoven Theme) ..... Kreisler
Obertass (Mazurka, Opus 19) ..... Wieniakski
Miss Welge
Nymphs and Fawns ..... Bemberg
Give Me All of You ..... Schwarzwald
Miss De La Font
A Song of Liberty ..... Mrs. H. H. A. Beach
Mr. De La Font

The soloists were accompanied by Mrs. Derdiger and assisted by Miss Gladys Welge, violinist, a young teacher in the Preiser School of Austin and an artist of

FRANK DE LA FONT

coming popularity. Mr. and Miss De La Font, brother and sister, have had their entire training under Mrs. Derdiger and have only studied since January, so that a program of the foregoing proportions shows ably the results which Mrs. Derdiger is capable of getting in a few months. Both singers are open for professional engagements, proof of the fact that they possess vocal assurance and personal self-confidence.

The concert was attended by a large and enthusiastic audience, and friends were present in goodly numbers, if this can be judged by the lavish shower of beautiful bouquets.

Mr. and Miss De La Font's songs ranged over a goodly repertoire of operatic and recital numbers. That their teacher has not neglected their schooling in foreign languages was demonstrated by the rendition of the arias from "Favorita" and "Faust," and a sense of humor was cleverly inserted in the case of such songs as "The Naughty Little Clock" and "Locations."

The De La Fonts have every right to be proud of having delighted their friends on Wednesday night and we wish them continued success in their further study.

MARY CARVER WILLIAMS.

♯♯♯

**First Congregational Church, Oak Park**—William E. Zeuch was specially engaged to play the fine new organ at this church on last Sunday, and the regular quartet, Else Harthan Arendt, Permelia Gale, Grant Kimbell and Frank Johnson, was assisted by Mary Ann Kaufman-Brown, formerly well known in Chicago. The anthem was "Blessed Be Thou" (Matthews), and "And a Highway Shall There Be," from "Isaiah" (Patton) was sung, as also the "Inflammatus," from Rossini's "Stabat Mater," the solo part in the latter being taken by Mrs. Brown.


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# BLANCHE SLOCUM

One of the most interesting announcements of this season is the song recital which will be given by Blanche Slocum at Orchestra Hall next Tuesday evening, October 8.

And, indeed, few events in any season have been more important or have attracted more attention.

Miss Slocum has been very much in the public mind and eye the past six months, for she was the last American singer to leave Germany after having studied there for four years and having been forcibly detained many months after our war with that country had begun.

Since her arrival in America she has written a series of very sensational articles for the American newspapers and has given a great many lectures on patriotic subjects, these activities having made her known to a wide circle of people.

Naturally, therefore, everyone wants to see her and, equally, everyone desires to hear the voice which has not been presented in Chicago since her return from Germany.

It is an open secret that Mary Garden has been Miss Slocum's inspiration and backer in her years of study, and it is thoroughly interesting to know what that famous singer has said about her in public print.

"I knew as soon as I heard the first note of her song that she had a phenomenal voice," said Miss Garden. "It is a dramatic soprano with wonderful range and possibilities. Blanche Slocum is a glory and is bound to become one of the world's greatest singers. Her voice is sweet and flexible and is suited to any part she wishes to sing. It is wonderful."

All this was said in an interview given the Associated Press, and it has been read by many thousands of people all over the country. And the result is such interest and enthusiasm as will result inevitably in a sold-out house for the Chicago recital.

Miss Slocum's home is in Oak Park, and that suburb, as well as the musicians of Chicago, is on tiptoe of excitement to hear her and to show appreciation for her achievements. Therefore a big committee of society women of the town has been made into a patroness list and has done everything in its power to cause advance knowledge of the coming Slocum recital. When the evening of October 8 rolls around it will witness such a contingent of Oak Park society at Orchestra Hall as has never been there before, in all probability.

Miss Slocum, whose voice is both powerful and of astonishing range, has prepared a program of unusual content and variety, and as her accompanist is to be Edgar Nelson, the musical delight of the occasion is a foregone conclusion.

Following her Chicago appearance Miss Slocum will fulfill engagements in all parts of the country, these being under the direction of Julius Daiber of New York and his Chicago associate, James Hawley.

Mr. Daiber has prepared an attractive circular for use in introducing Miss Slocum, and from this source we quote the following biographical sketch:

"Miss Blanche Slocum, a native of Michigan, at an early age showed considerable talent and musical ability. Professor of Music T. P. Giddings of the Oak Park schools, which she attended, declared that she had an unusual and rare voice, and after consulting with her parents it was decided that she should study with a view of entering on a professional career. Professor Giddings offered her a free scholarship and she began her studies under his direction. At the Chicago Musical College, at the age of seventeen, she won a medal. Later on she studied with the eminent vocal teacher, Maurice Devries of Chicago. It was in the spring of 1911 when Mary Garden's attention was called to Miss Slocum's voice, and after hearing her declared that she had a most beautiful voice and was bound to become a great singer. Miss Garden immediately made arrangements for this young American to go abroad to Paris and study with her former teacher, Trabadello. After two years of study she went to Berlin and remained there a year after the outbreak of hostilities between the United States and Germany and was the last American singer to leave Germany."

C. E. W.

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## HEIZER SCHOOL OF MUSIC

The Heizer Music School, Sioux City, Iowa, under the direction of Mr. and Mrs. Frederick Heizer and son, Frederick Heizer Jr., at present in the service of the United States Navy, is beginning the season's work in its beautiful new school building with a very encouraging enrollment. During the past few months Mrs. Heizer has presented three gifted young boy pianists. Gilbert Kramer, a fifteen-year-old lad who enters high school this fall, gave a program of classics, showing unusual talent. Dick McGraw, thirteen years old, still in the grades, showed great musical ability, playing a difficult Beethoven Sonata with much finish. Harry Thatcher, another thirteen-year-old lad, of Ruthven, who has been studying through the summer with Mrs. Heizer, gave an all-American program, using works by MacDowell, Nevin and Cadman and a two-piano concert Caprice by Charles Gilbert Spross. Mrs. Heizer takes a special delight in her boy students and has had unusual success with them.

♮ ♮ ♮

The MacDowell Club, under the direction of Mrs. Frederick Heizer, gave its first program of the season Tuesday afternoon, October 1, at the Heizer Music School, at which time the new high school students were admitted as associate members of the club. The program was given by Miss Mabel Barclay, Miss Gertrude Trowl, Miss Frances Fribourg, Miss Irma Ratliff and Mr. and Mrs. Frederick Heizer, and consisted of violin solos, two-piano numbers, string quartet and piano quartet.

♯♯♯

## STUDIO OF HANNA BUTLER

Last Saturday afternoon Roena Mulford, a young pupil of Mrs. Hanna Butler, sang a short recital of songs in Mrs. Butler's studio before a small audience of guests. She sang "Ouvre les yeux bleues" (Massenet), the Waltz Song from "Romeo and Juliet," the "Vilinelle" of Dell'Acqua and "I Send My Heart Up to Thee" (Branscombe). In all these she revealed a high lyric voice, young in quality yet more mature in interpretative power. Miss Mulford has significant possibilities to work for, and everything is in her favor, for there is not an unpleasant note either in her voice or in her stage appearance.

M. C. W.

♯♯♯

**Rydstrom**—Jean O. Rydstrom has returned to Chicago from his vacation in Michigan and has resumed his piano classes at Olivet Institute, 444 Blackhawk street.

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## A. G. O. SERVICE AT TRINITY

There will be a public service of the American Guild of Organists at Trinity Episcopal Church, Chicago, on Sunday afternoon, October 6, at 4:30 p. m. The following organists have been invited to play: Miss Florence Hodge, A. A. G. O.; W. D. Belknap, Frank W. Van Dusen and Dr. Francis Hemington. The choir of forty men and boys will sing the service and Master Sam Thompson, soprano, will sing the offertory.

♯♯♯

## ENGAGEMENT OF MAX KRAMM ANNOUNCED

Music News is privileged to announce the engagement of Max Kramm, the well-known Chicago pianist and teacher, to Miss Ethie Lewis, a charming young woman from the South.

It is understood that the marriage will

ETHIE LEWIS

take place shortly, and Music News joins with the long list of musical friends of Mr. Kramm in wishing him and his bride unlimited happiness and prosperity.

♯♯♯

## PAUL ALTHOUSE SINGS AT AMMUNITION PLANT

One of the most interesting experiences of Paul Althouse's career was his recent concert at the United States Ordnance Plant at Perth Amboy, N. J., when he sang before an audience of 10,000 and was received with the greatest enthusiasm.

On his forthcoming western and southern concert tour Mr. Althouse has volunteered his services for the fourth Liberty Loan and will also give extra concerts at every cantonment near the cities of his itinerary. On Wednesday, September 18, the popular all-American tenor sang at the De Witt Clinton High School, New York, at one of the well known Globe concerts, given under the direction of Charles D. Isaacson. Here he introduced several new songs by American composers that met with great favor.

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**Polacco**—Polacco, one of the most noted and popular of conductors, has been engaged to assist Mr. Campanini in directing the coming opera season at the Auditorium.

## A CHARACTERISTIC SCHUMANN-HEINK ACT—ONE OF MANY

The following from the New York Herald tells of just another of "Mother" Schumann-Heink's little acts of kindness to "our boys" whom she calls "her boys."

"Mme. Schumann-Heink was at the height of her glory last night. She just gathered in ten young seamen from an armored cruiser that happened to be in New York waters and 'God bless their souls,' she said, as she gave a dinner for them at the Waldorf Astoria hotel such as they will never forget. There was a bit of sentiment connected with the dinner, for this cruiser in peace times often plies from San Diego, Mme. Schumann-Heink's home city, up the Pacific coast to the northern boundary. She had been on the lookout for several weeks for the craft, and when she learned that the warship had returned from across the ocean, she sent word down to the captain that she wanted to do a little for his seamen. Last night's dinner was the result. There in a beautifully decorated room at the Waldorf, set aside for her and 'her boys from the Pacific coast,' with roses climbing around over the table and with the Stars and Stripes all about, she laughed in that characteristic way of hers until her big blue eyes fairly wrinkled themselves out of view, and told them stories and patted them on the shoulder and said to each and every one of them, 'Bless your hearts, you're the dearest boys on earth.'"

♯♯♯

## FLORENCE M. GRANDLAND

Florence M. Grandland, concert pianist and accompanist, who played with such great success in the student-artist series at Ravinia Park, appeared this week as soloist and accompanist in joint recital with Amy Emerson Niell, violinist, and Mina Hager, contralto, at the opening program of the Evanston Woman's Club. Miss Grandland gave for her numbers a Chopin group.

♯♯♯

**Noe**—Emma Noe, a young American singer, is announced as one of the promising factors of the coming opera season.

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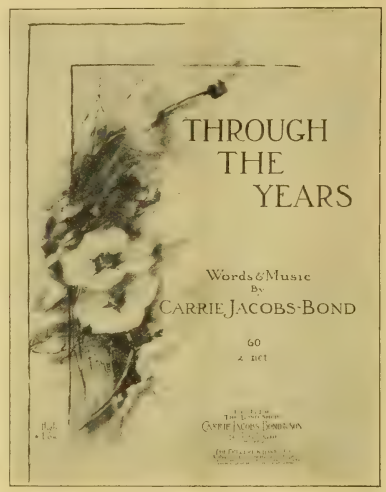


## "Through the Years"

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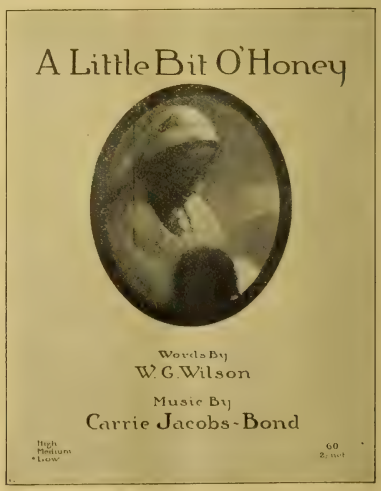
## "A Little Bit O'Honey"

We thought this dainty "Song of Color" would meet with favor, but we didn't know how big its early sale would be — it has passed the 100,000 mark — and is on its way to tremendous popularity.

In three keys.

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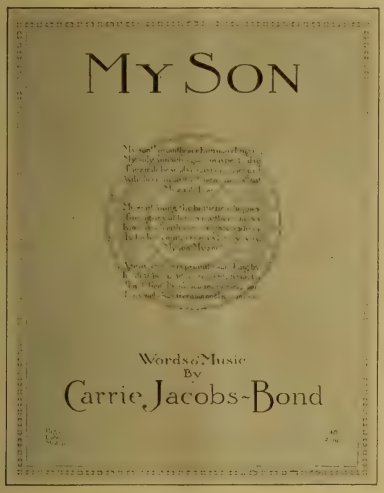


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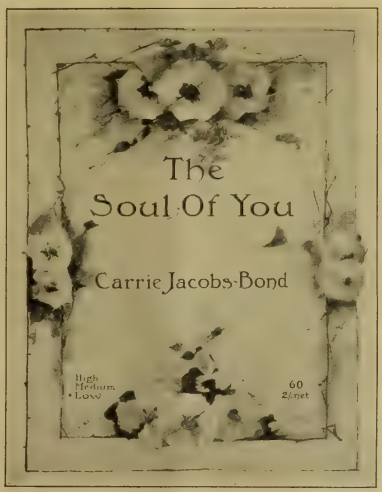


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# The Elderly Person

A fine, powdery snow was falling at noontime of a February day when two gentlemen alighted from a train at Chestnut Hill, just out from Philadelphia. One was tall, alert and vigorous under his long box overcoat. The stylish top coat of the other shielded a short, compact frame, but did not hide a laughing mouth and merry eyes. As the two strode away from the station there was nothing to indicate that they were other than ordinary men, father and son.

But under those overcoats, and invisible to any but the sharpest eyes, were the spirits of another creator and his offspring. For just one-half day "Hugh Wynne" and Dr. S. Weir Mitchell came from the far away Elysium fields and roamed once more about the haunts they loved and made famous to all book lovers.

The younger led the way. Down the wide lane and on into a road it went, bordered and brooded over by widespread arching limbs of mighty trees. And to make the returned spirits feel at home at once, a sign board stated that here was one place where automobiles were forbidden entrance. The snow fell with a soft, insistent spell, coating the figures with a crust of rime to place them back the hundred years or more where they belonged. The whiteness settled on the chains between posts which made a barricade along the depths of that thick woods lining heavily both sides of the twining and turning roadway. The forest was not like a western one where oak, ash, hickory and maple chiefly strive for precedence. They were all there, but in between, and successfully seizing every vantage were the many varieties of evergreen—pine, tamarack, spruce, fir, hemlock and juniper. And the thick underbrush held sassafras, elder, cherry, dogwood and all the company of shrubs which thrive beneath thick meshed tree tops. As the footsteps went deeper into these silences heavy shadows enveloped and surrounded the pilgrims. For a time their footsteps sent echoes and the voices had their sounds tossed back. The older man threw back his chest and gloried aloud in the splendid hush when the young man's laugh came back in a hundred happy cadences.

As the way led down the hill the pilgrims noticed that nature had deeply laid her plans for a big snowstorm. The powdery rime, being really tiny balls of the hardest ice, like shot of the most delicate calibre, had fallen on the warm earth, congealed and made a foundation for the coming invaders. They were the engineers. Much of the powder had lodged in the green of the resinous trees and given them an outline of lacy filigree. Now came the larger flakes, whirling lazily at first but increasing in number and power so fast that they soon blurred the outlook. They quickly silhouetted the fences and put topknots on every post. They blew into pockets and hid dead leaves; they ran into crevices of earth and by their whiteness accented the blackness of the fissures; they perched merrily on jutting spurs of the granite cropping from the hillside and called to comrades to join them when, topheavy, they fell over in a heap, laughing; they searched out every limb, every bough, every twig and made encampment; they dashed at the rough bark of the big trees, found vulnerable places for foothold and plastered the whole shaft with their endless hordes; platoons and divisions took the road away for their portion and sat down sturdily on the icy foundation to make a further substrata for the phalanxes yet to come. This roadway had been free from travel many days. The alternate thaws of day and frosts of night had unloosed the waters in the towering hills on either side. On warm days these ran down the open road. Not all the flow succeeded in reaching the little river below. Much was caught in the locking arms of the ice king. In his glee he had made this a long coating of ice—brilliant and beautiful for observation, but uncommonly slippery for feet. The light covering of snow completed the difficulties of serene progress.

"The heels of O'Sullivan do be a comfort," began the older man—but he did not complete the sentence. The heels were treacherous. Both feet flew into the air and down he went. The smooth overcoat made an ideal toboggan, and a spacious rear view of cleaned ice followed his impromptu ride until a friendly rough spot intervened.

"Zounds!" said the young man as he slid and teetered to keep a balance and come to the aid of his rueful comrade.

"By my halidame, these be parlous, troublous ways," quoth the older as he strove to regain a perpendicular of dignity.

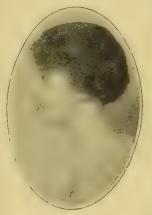
"You are in for trouble," shouted some lads busy about a fire where cooking was in progress. "It's slippier 'n anything all the way."

And so it proved until a curving bridge over the frozen stream below brought opportunity to secure breath and readjustment. Untouched by footsteps or vehicle track the snow lay a thick mantle everywhere. Its dead whiteness and the hush intensified the heavy hoods of the surrounding forest. Save for the lads they had passed the travelers had met no living creature, while the snow had slowly become a carpet of many inches.

"There do be a hostelry in these parts," asseverated the younger man, "and a likely serving maid to brew us a portion. Methinks 'twere well to seek it out and refresh the inner man. What say you?"

"Even so, it is very seemly," affirms the other. "An' the portion be goodly, I care not if the maid be comely or no. Thou mayest chuck her under the chin an' it be thy pleasure. I will be discreet and dry my boots the while thou dalliest."

"Here be the inn," shouted the younger a few minutes later, as he pounded the knocker vigorously. "What ho, landlord! Mine host! Here be two hungry travelers.

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Gadzooks! Look about thee! Art deaf, man?"

But no answer came and they fain made entrance unattended. Many tokens were there that the inn had stood on its foundations over the hundred years. A high rack behind the bar was weighted with pewter tankards and platters and glasses of colonial shapes. Sporting pictures of the British type, wherein is glorified the red coated rider and the long flanked horse, were on the walls. And settles and chairs of ancient date were at the walls. In another room which seemed the tavern proper was a wide throated fireplace with crane and hob and a blazing fire of big logs. Also two most reserved and proper of twentieth century young people, male and female. These eyed their bread and butter and jam with a decorum that was more frigid than the ice-bound river outside. They hastily finished their meal and vanished.

"Egad, but this do be strange," roared the young man. "What ho! Waiter! Garcon! Fetch us a pipe and a bowl!"

Therewith appeared a person no longer young, no longer comely, yet undeniably plump. The older one noticed this and nudged the young man. "Thou mayest have her for all of me," he remarked, sententiously.

"Two long pipes and frothy tankards of ale, and be quick about it," ordered the young man; "and a fair round of beef and potatoes and bread and butter to go therewith, and mayhap a goodly pastry also."

But she shook her head. "We serve only tea and sandwiches," she said dictatorially, as she swept off the crumbs from the table with her hand and arranged the salt, pepper and mustard just so. "As for long pipes, I don't know what you mean. We have Robert Burns cigars or Omar cigarettes."

It took her many moons to evolve the sandwiches, afterward enlivened with a jar of blackberry jam which was in sad state of depletion when the feast was ended.

Then began the great adventure for the spirits of Hugh Wynne and Dr. Mitchell—a walk of two hours or more along a bridle path on the side of the mountain with only the solitude of the forest and the chatter of the little river for company whenever its current burst through the fettering ice and gave the pent-up water freedom. They were absolutely alone in the splendor.

All the time the snow fell smoothly, steadily. It loaded the evergreens till the limbs bent to the ground. The slightest touch to a laden bough created a miniature avalanche. Above and below the trees were burdened. At times the path was a hundred sheer feet above the stream and the sight went over the tops of mighty veterans of the forest. There were no clearings and no sort of conservation that tokened man's care. It looked as if nature was left unmolested in these miles and miles of timber. The fallen trees lay where their graves had been chosen for them by some stormy upheaval. Dead branches and litter were undisturbed. Under the snow, in pockets, the tread felt the spring of rotting leaves. In the far-off ages volcanic eruption had brought to the surface enormous masses of rock, the strata nearly always diagonal or bias from the earth's surface. In and out among these silent utterances of a violent past wound the path. From every fissure the frozen water confessed its enforced obedience. Again and again the travelers slipped on these hidden glaciers. All sense of dignity or ease was lost. The toes were clenched, inside the shoes, in an endeavor to get a firm hold, but of little avail. To tell the number of times each man tumbled would be tiresome. There were all kinds of falls, too. And flounderings which threatened to land them in the little river but for friendly stoppage by tree trunks. No part of either body but got its bump; no article of outside apparel but served as a sled or skate or ski during the sprawling progress. The shoes and trousers were soaked. Everything was wrecked except the spirits of the men. They shouted at and jeered one another. Their laughter rang and echoed. They bandied the expletives of another period unceasingly. "Zounds" and "Gadzooks" caught the echoes again. They floundered and plunged through the snow under the heavy, far-reaching shadows of the woods with an exhilaration which never slackened, never felt strain and which even weathered the storm itself. . . . When they regretfully emerged from the shades they had grown to love anew it was late afternoon, and the long range of the Wissahickon Hills in Fairmount Park were behind them.

"Fine, wasn't it?" said the young man.

"Glorious," asserted

THE ELDERLY PERSON.

###

## ALICE SJOSELIUS IN CHICAGO

Alice Sjoselius, dramatic soprano, will appear at Orchestra Hall, Chicago, on Sunday afternoon, October 6, at a concert given for the benefit of the Swedish Societies Old People's Home Association.

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LELA LOWE-PIERSON

Lela Lowe-Pierson, violinist, has returned to Chicago after fulfilling a twelve weeks' successful Chautauqua tour, and announces that she is in the field for concert engagements, as well as teaching.

The following biographical matter has been contributed by one who knows her abilities and achievements intimately:

"Deep love for music, exceptional talent, and great ambition prompted Lela Lowe-Pierson to take up the study of the violin at a very early age. From the first her teachers predicted a career for her and after studying several years at the Institute of Musical Art, New York, she was engaged by the Redpath Musical Bureau of Chicago, and for the past three years has toured the United States and Canada under this management, apearing everywhere with great success.

"Her playing is characterized by much individuality, splendid technic and a broad, sympathetic tone. Her personality possesses all the charm of the distinctive southerner, and her youthful enthusiasm, absolute poise and unaffectedness win for her new admirers at each appearance."

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## JENNETTE LOUDON'S STUDIO

By way of opening the season, Jennette Loudon gave an informal "tea musicale" in her attractive studio rooms in the Fine Arts Building last Sunday afternoon. Miss Loudon and her able faculty certainly have the gift of making their guests feel at home, as well as of providing them with enjoyable entertainment.

The program (if one may give it so conventional a name) was opened by Miss Margaret Weiland, a very talented young artist who is assisting Miss Loudon in the studio this year. She played Polonaise from "Eugene Oniegin" (Tschaikowsky-Liszt) with flawless technic and much musical feeling.

Another member of the Loudon faculty is Ruby Evans of the Chicago Opera Company, a thoroughly charming artist possessed of rare interpretative power in concert work, as well as opera. She gave two groups of songs containing "In the Garden" (Mary Turner Salter), "Blackbird Song" (Cyril Scott) and one of the Burleigh Negro Spirituals. Beside these she gave a most artistic rendition of Miss Loudon's song, "Memory," which was originally written for low voice, but which contains great distinction in the higher key. The words of this song are unusually fraught with meaning, and Miss Loudon's accompaniment is perfectly attuned to the feeling of the poem.

Ralph Michaels of the violin department played two numbers with splendid tone—"Elegie," by a Chicago composer, Robert Just, and "Serenita" (Vieuxtemps). The former composition, written along extremely modern lines, though perhaps not of the popular kind, still contains many points of interest to a musical listener. Mr. Michaels is also a member of the Beethoven Trio, the personnel of which includes this year Miss Loudon and Frank De Moulin, cellist, in addition.

Miss Weiland played for her second group two attractive original compositions, "A Monotone" and "Capriccio."

A group of spoken songs was given by Dr. Clark, foremost among them being Miss Loudon's setting of "In Flanders Field." This is a very impressive and dramatic setting of MacRae's beautiful words, and is to our mind among the very few successful interpretations of this difficult piece.

MARY CARVER WILLIAMS.

## GREAT LAKES REVUE

The opening night of the Great Lakes Benefit Revue gave the Chicago public a taste of what the men can really do. The performance was a great success and certainly proves beyond a doubt that talent—and not only talent but the ability to demonstrate it to full advantage—is unlimited at Great Lakes. The comedy, from the bare idea to the working out of each detail, was original and carried out in a thoroughly professional way. There was nothing amateurish about the staging, the parts were splendidly chosen and well done, and the orchestra and chorus were well trained and rousing to a degree.

The only criticism which might be made is that the performance was too long, although the audience was so consistently entertained that few thought of leaving before the end.

No Chicagoan who loves fun and frolic can afford to miss this show. It is well worth your money.

M. C. W.

MINNETTE WARREN

Minnette Lake Warren, the St. Paul teacher and manager, and her very talented daughter, Miss Minnette Warren, were Music News visitors on Monday.

Miss Warren is on her way to New York, where she will give a piano recital at Aeolian Hall on October 11. She will be soloist with the Minneapolis Symphony Orchestra in its home city on November 24, playing the Tschaikowsky Concerto.

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## M. BARBEREUX PARRY

Mrs. M. Barbereux Parry opened her spacious new studio at 506 Fine Arts Building on September 30 with a splendid class.

The Barbereux system of constructive voice production gives hope to all voices, for the constructive principle, which is the tuning of the individual tone throughout the whole range, not only builds the undeveloped voice in power, compass and tonal beauty, but reconstructs the worn and unbeautiful voice. In fact, this system is every day bringing back the original beauty and power of voice to many singers, who have not been able to use their voices for years, with the old thought of physical effort and health consciousness.

This work is the most advanced of any in the vocal field today, and the unlimited faith all students of this system have in their work proves their results fully justify all claims.

Madam Parry recognizes the great interest that many who have not studied the system feel and because of this she is glad to demonstrate with students in all stages of the work for the benefit of those who are curious. In fact, she says, "My studio is a 'work shop' or a 'laboratory' if you will, where purely scientific principles are being applied to voices which are in all degrees of deficiency. The process is most interesting from a purely scientific standpoint and I gladly arrange for public demonstrations at any time. For to know and recognize the human voice 'as a stringed instrument' is the local 'new thought' of today and is the hope of singers of the future, and to educate the masses to this viewpoint is our mission."

Notice—The article on "Ambition," in the Music News of September 27, was written by Marie Glem Estill, associate teacher of the Barbereux System.

———♯♯♯———

## LYRAVINE VOTAW

Lyravine Votaw spent a busy summer with private voice pupils and normal training classes in her studio, 110 Auditorium Building. She also conducted the music in teachers' institutes in Indiana counties in August.

Her course for music supervisors and grade teachers is strong and highly enjoyable. The classes are in session Saturday. Advanced methods, 9 o'clock; harmony, 9:30; musical appreciation, 10:30; history of music, 11:30. Courses for primary and intermediate grades begin the first week in October and will be held Saturday afternoons. A class in rhythmic expression is also being formed.

Miss Votaw's work is accredited by the Board of Education for teachers' promotional credits.

The music at Our Lady of Lourdes, St. Jerome's and the high school of De Paul is under Miss Votaw's supervision. Her students are filling important positions. Miss Votaw is associated with the Dearborn School of Lyceum Arts at 110-111-112 Auditorium Building and will make visitors welcome at any time.

A class in theory for singers was most successful under her direction last season. It will be resumed in the near future.

———♯♯♯———

Boyd—Jeanne Boyd has returned to Chicago after a vacation spent at her home in the West and has resumed teaching at the Lyceum Arts Conservatory.

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## SECOND CONCERT OF THE CHICAGO CHAMBER MUSIC TRIO

The second concert of the new Chamber Music Ensemble, consisting of Ernest Toy (violin), Hans Hess (cello) and Frederick Morley (piano), took place before a remarkably large audience on last Sunday afternoon at 16 West Jackson boulevard.

This place, new to concert-goers, is the audience room of a church organization and it lends itself admirably to the needs of chamber music, as it is not too large, it is reasonably quiet (at least on "gasless" Sundays) and its acoustics are good.

The program consisted of two Bach excerpts (not heard by this writer), the Schumann Trio in D Minor, a Paraphrase on a Negro Melody by Coleridge-Taylor and a "Fairy Waltz" (Schuett).

The Schumann piece was, of course, the keystone of the concert and it proved to be a splendid work, excellently played.

The three members of the ensemble are solo artists of such splendid attainment that the tonal quality produced by them together could not fail to be fine, and their musicianship is such as to make a definite, logical reading certain.

The finer nuance, the absolute blend of tone which comes from long association, is already admirably suggested and it is certain to come in full measure with a few more appearances.

The Chicago Chamber Music Trio is destined, therefore, inevitably to become one of the very finest factors of the local situation, and the style and finish already attained are thoroughly gratifying.

The Adagio of the Schumann number was considerably the best of the three and in it the singing tone of both violin and cello were exquisite.

The Coleridge-Taylor piece, which is both novel and characteristic, was played with beautiful tonal quality and sympathetic interpretative thought, and the Waltz of Schuett, while not particularly "fairy" in style or utterance, was yet of original content and attractive rhythmic flow.

These concerts continue for five Sundays at the same place and there is every evidence that by that time they will be so well established that the trio will have become one of the decided factors of the season and will, doubtless, have frequent presentation in other environment.

C. E. W.

———♯♯♯———

**De Treville**—Mlle. Yvonne de Treville at a concert before the First Battalion, U. S. A., at the battalion headquarters in Jersey City last Saturday evening made her tenth appearance under the auspices of War Camp Community Service and became the possessor of the W. C. C. S. honor medal. This insignia was designed by the bureau of speakers and meetings of that organization as a mark of appreciation for those speakers and singers who have appeared ten times under the "Red Circle" banner of the W. C. C. S. at meetings arranged for the entertainment of soldiers and sailors. Mlle. de Treville is the first singer to receive the medal, although it has been awarded to several speakers.

———♯♯♯———

**Legler**—Metta K. Legler, soprano, well known in musical circles in Chicago, has accepted the position as director of the music department in the State Normal School at Moorhead, Minn.

## A NEW ORGAN DEDICATED

In spite of war times, Chicago has witnessed already this fall two important organ openings, and there are probably others in view.

The latest occasion was last Wednesday evening, when, at the Calvary Presbyterian Church, on Keeler avenue and Jackson boulevard, a handsome new Casavant organ was inaugurated with a distinctive recital by Harrison M. Wild, with Marie Sidenius Zendt as the assisting singer.

Milon R. Harris is the director of music at this church and has in the last year or so built up one of the characteristically fine Harris choruses which have flourished in a number of West Side churches, and he naturally has become a prime favorite with the choir and congregation. Up to this time, however, he has been compelled at Calvary to be content with a piano only for background, and although he had the skillful services of Bessie McAllister as accompanist, yet it must be a great joy to him to now have so fine an instrument to supplement his efforts. And Miss McAllister is to be congratulated also on the new medium she will have on which to exercise her skill and artistry.

The organ is not a big one, and its lack of great body, as also its rather limited number of specific solo stops, made its use in recital a trifle disappointing. Nevertheless it is of exquisite tone and balance, and for church use it will unquestionably be a permanent joy and inspiration.

Mr. Wild, master technician no less than fine artist and thoroughly skillful program builder, was heard in a program which might well be used as a model by anyone who needs a list of representative works for such an occasion as that of last Wednesday.

Bach, for instance, is at his biggest and best in the G minor Fantasie and at his most charming point of childlike simplicity and art in the famous Air in D, both of which were played with classic purity, the group closing logically and in fine proportion also with the Finale to Opus 22 (Piutti).

The next group was frankly one to charm and consisted of the "Spring Song" (Mendelssohn), "Autumn Sketch" (Brewer) and "In Summer" (Stebbins), three characteristic bits, each one beautiful after its own kind and altogether forming a colorful and very beautiful group.

The next group opened with the familiar but ever fine "Funeral March and Seraphic Chant," that most characteristic of all Guilmant excerpts, followed by the rather difficult-to-fathom Nocturne by Bonnet and the indestructible and perennially popular "Tannhauser" March (Wagner).

The closing group opened with the Military Polonaise of Chopin, played with much vim and such volume as the organ afforded, and contained further the pretty Andantino (Lemare) and the strongly outlined and remarkably well built variations on "The Star Spangled Banner" by Dudley Buck.

Mrs. Zendt, who had the scholarly accompaniment of Mr. Wild at the piano and organ to give her background, appeared to decided advantage in her very first song, "The Nightingale" (Ward Stephens), which she sang with beautiful quality and keen perception of its inherent musical beauties, following this up with a clear-cut reading of the crisp "Blackbird's Song" (Cyril Scott) and a neatly virtuosic and effective rendition of "Lo! Here the Gentle Lark" (Bishop).

Mrs. Zendt has long since won her place as a mistress of the art of oratorio, and she has made especially her own Haydn's "Creation." Therefore her singing of "With Verdure Clad" came in the nature of an established reading, the fine artistic points of which were long ago conceded by everyone. The work found her on Wednesday in most responsive mood, and its rendition added much to her prestige.

For closing group the Spohr "Rose Softly Blooming," which is a favorite in her repertoire, was sung with much suavity and purity of tone; Carpenter's "Home Road" was made as effective as its nature will permit, and Tosti's "Good-Bye" was sung with brilliant effect. "When the Boys Come Home" was used effectively as encore.

The occasion was distinctly a gala one at Calvary and was attended by more than a thousand people. These found great pleasure in the beautiful quality of the organ and in the realization that it had come to stay.

C. E. W.

## RALPH MUNROE PARK

Ralph Munroe Park, pianist and teacher, sends out a circular announcing that he is connected with the Roy David Brown Studios in the Lyon & Healy Building as associate teacher.

Mr. Park is an artist pupil of Mr. Brown and has scored fine success in his concert appearances of the past few years.

His circular contains commendatory press comment from the Musical Courier and Music News, as well as a letter of recommendation from Roy David Brown.


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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

### Blanche Slocum

Her voice is such a one as is seldom heard. Not once in a generation does one find such qualities. It is a dramatic soprano, but so great is the range that she can sing almost any part. Her voice is so sweet and flexible and suited to any part she wishes to sing. It is wonderful.—Mary Garden in interview to the Associated Press.

It would be hard to say in which number Miss Slocum was at her best, because she was superlative in all of them. Her voice is magnificent, with a wide compass and rich tones. "Fear Ye Not, Oh Israel" was very fine, and she sang a lullaby song with wonderful sympathy. "A Necklace of Love" was a favorite also. Personally, we confess a preference for her operatic selection "O Don Fatale," which she sang superbly. Miss Slocum is of magnificent stage presence and seems fitted in every way for the operatic field.—Merrill, Wis.

An appreciative audience gathered last evening to hear Miss Blanche Slocum in her song recital. It was indeed a musical treat, each number being artistically rendered. Miss Blanche Slocum is a singer of rare ability and her range of voice is most unusual. She has a charming personality and a very pleasing stage presence, which add greatly to the enjoyment of her programs. The first number, "My Heart at Thy Sweet Voice," from the Opera "Samson and Delilah," showed her talents to the best advantage, but the more simple songs, particularly the lullabys, were perhaps more greatly enjoyed.—Merrill, Wis.

The song recital given by Blanche Slocum last evening was a very successful affair. Miss Slocum never appeared to better advantage, and her program was varied enough to exhibit her voice in all its beauty. She was particularly pleasing in her rendition of "O Don Fatale," from Verdi's "Don Carlos," and in "Thy Beaming Eyes," by MacDowell."—Wausau, Wis.

♮ ♮ ♮

### Try the Cello

Teachers of violin playing will do real service to their respective communities by encouraging boys and girls to take up the cello. It is indispensable for ensemble performance, trio, quartet or quintet, and a solo instrument of great beauty with wonderful possibilities in the way of expression.

The place which the splendid art of Casals has made for him should react on the public of young musicians and materially increase the number of students of the cello. This artist lauds the cello's power and variety of expression. Its range extends through three clefs, bass, tenor and soprano, and it can take the bass part in an orchestra as well as a singing part. In addition, the length of the strings is especially favorable to harmonics; and in variety of timbre it yields nothing to the violin.—The Violin World.

♮ ♮ ♮

### A Business-Like Fall Beginning

The business man depends upon checking up at every step in his work. He must do this to know whether he has everything attended to. The checking is done when the work is complete. Here is a list which the teacher who aspires to be orderly and progressive may use for checking up when the season starts. It represents the various steps in the preparation of material.

If you have completed these, check them off on this list. If you have not, find out why you have not done them, whether they should be done. The absence of some element may explain why you are not doing all that you expected to do.

Advertising:
- Circulars:
  - a. Copy completed.
  - b. Printing completed.
  - c. Distribution plan made up.
  - d. Mailed.
- Newspapers and Magazines:
  - a. Space secured and contract signed.
  - b. Copy prepared and delivered in time.
- Follow-up System:
  - a. Letters sketched out.
  - b. Book or card system for keeping applications, letter heads, bills, cards, etc.
- Music and Supplies:
  - a. Inventory of needs for the season.
    - Instruction books.
    - Studies.
    - Pieces.
    - Supplies.
    - Books.
  - b. Order for purchases and "On Sale" made up and sent.
  - c. Materials received and checked up.
- Musical Events for Season:
  - a. Pupils' recitals.
  - b. Lectures and concerts pupils should attend.
  - c. Opening recital in September and October.
- New Furnishings:
  - a. Furniture.
  - b. Instruments (tuned, etc.)
  - c. Library.
- Clubs and Classes:
  - a. Plan for season mapped out.
  - b. Materials ordered and secured.—William Urhart Westcott in The Etude.

### AT THE WARRINGTON

A really wonderful play is "His Other Wife," by Carl Mason, and it has been cast, staged and rehearsed by Mr. Pyre so remarkably well and with such intelligent skill that the performances at the Warrington this week easily reach a high water mark in the annals of the stock company and provide Oak Parkers with entertainment at once thoughtful and charming.

How anyone can waste his evenings at cheap vaudeville or the movie houses with such entertainment at hand as that provided by Pyre's Popular Players at the Warrington is difficult to understand.

"His Other Wife" is dramatic in the extreme, without even approaching the melodramatic. It is turgid and intense and carries a deep, well concealed mystery, but it is shot through and through also with romance and humor.

The larger dramatic moments belong to Karl L. Way, who plays Robert Bevington convincingly throughout and in the big speech of the last act rises to eloquence.

Bess Bennett as Mrs. Bevington is charming, while at the same time intelligent and skillful in the handling of a rather nondescript part.

The humor is supplied by Harry Castle, who is fine as the politician.

Either Mr. Castle is unfortunate in being assigned parts which drip with profanity or else he gratuitously introduces it in extreme. If the latter, he should know that it is distinctly offensive; if the former, Mr. Pyre should use a blue pencil.

The romance is supplied by Avis Wynne and Allen York, who make an ideal pair of young lovers.

Miss Wynne is pretty and igenuous and Mr. York, who is a distinctly personable young man, finds in this play his exact metier. He is dignified and restrained, while at the same time thoroughly appealing and in the dramatic moments he also rises to distinct success.

Jean Cooper and Robert Valentine play well the parts of Mrs. and Mr. Stewart, and Cora King as the unfortunate adventuress, who is shot at the end of the first act, was credible, both in looks and action, and she also spoke her lines intelligently.

Jean De Perrior was a very good butler and made much of the fine lines assigned him, while the cast was completed logically and satisfactorily by James Livingston and Kingsley Gordon.

Next week, "Which One Shall I Marry?"

C. E. W.

♯ ♯ ♯

**Gould**—Herbert Gould, navy song leader at the Great Lakes Naval Training station, conducted a big community sing at Peoria last Sunday, which was held in the interest of the Liberty Loan drive. On Tuesday afternoon he appeared as solo artist before the Rogers Park Woman's Club.

♯ ♯ ♯

**Mixer**—Charles Mitchell Mixer, violinist, was soloist at the meeting of the Daughters of Indiana at the Congress Hotel on Tuesday afternoon, October 1.

### SAIDA BALLANTINE BOOKINGS

Mme. Conti, harpist from the Chicago Opera Association Orchestra, is engaged at the Pantheon Theater until the opening of the opera season.

Miss Grace Lundstrom placed in orchestra as accompanist.

Miss Lewis placed in theater orchestra as accompanist.

Miss Mona Redman accompanist for Edouard Defresne.

Miss Angie Montgomery is touring Canada with the Guiliani Quartet.

Miss Marguerite Fitzgerald is going down the Pacific Coast on a concert tour with Ward Baker, composer-violinist.

Miss Kirkpatrick booked for western and eastern trip of six months with Midland Lyceum.

Mr. Kanberg and Mr. Mathisen at Central Park recently.

♯ ♯ ♯

### CHICAGO MUSICAL COLLEGE

At the first Saturday musicale of the Chicago Musical College pupils of Leopold Auer made a fine impression. There was good vocal work and excellent playing by piano pupils of Reuter, Raab and Reckzeh. Further comment next week.

♯ ♯ ♯

**Stein**—Jane Havens, artist pupil of Mrs. Karl Buren Stein, is doing special work for the children in elocution and dramatic art at the Auditorium Conservatory with Mme. Phasey, director of the dancing department. She will stage a patriotic pageant for the little folks.

♯ ♯ ♯

**Tamminga**—Ethel Tamminga, soprano, substituted as soloist at the Twelfth Christian Science Church the last two Sundays.

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## THE APOLLO CLUB AT THE MUNICIPAL PIER

Unless it is possible to heat the hall it must be said, at once, that the Municipal Pier is no place on which to give a concert on the last day of September, and, therefore, it was a blue-nosed and exceedingly apathetic, although large, audience which heard the Apollo Club sing a magnificent program on last Monday night, consisting of the following numbers:

Ring Out, Wild Bells.....Fletcher
Ave Maris Stella.....Grieg
Song of the Vikings.....Fanning
Female voices:
The Elves.....Bornschein
The Night Has a Thousand Eyes.....Woodman
Sleep, Little Baby.....Colin Taylor
The Return of Spring.....Philo A. Otis
Thanks Be to God.....Mendelssohn
The Bells of St. Michael's Tower.....Stewart
The Lost Chord.....Sullivan-Brewer
Male voices:
My Boy.....Huhn
Land-sighting.....Grieg
Patriotic:
Union and Liberty.....Stock
The Home Road.....Carpenter
Land of Mine.....MacDermid

The event was notable for several things: First, the makeup of the program, which was remarkably American in color and comfortingly pointed in its insistence on the waning importance of German music.

Second, the club was represented by a fine number of singers, who were alert, eager and capable, and the resultant musical pleasure was therefore of Apollo-like significance, and consequently it attained its object, i. e., the introduction further afield than usual of the Apollo excellence.

Third, Mr. Wild was in splendid form and conducted with great musical intelligence, and Mr. Nelson at the piano proved himself again a wonderful inspiration. His work in the chorus from "Elijah" alone was of a calibre and power to mark him almost sui generis.

The whole program was fine; the lighter numbers were done as lightly as could be expected from congealed vocal chords and even the songs of Spring-like texture and mood were done engagingly, while the humoreskes were presented with the usual Apollo facility and the dramatic moments were well conserved and colored.

The really big choral moment came at the very end when the MacDermid wonderpiece, "Land of Mine," was given a rousing reading and was accorded a splendid reception.

This is a big, fine, vital and altogether intelligent composition and its acceptance everywhere is at a point of enthusiasm, which presages for it a long life and a very brilliant one.

Last week at a big choral event in Indianapolis the Innes Band featured "Land of Mine" and caused it to be so much liked that the composer, who chanced to be present, was accorded a genuine ovation.

Gratifying, indeed, was it to have a young Chicago singer introduced as soloist with the Apollos, and still more gratifying was his choice of compositions and his remarkably lucid and musical presentation of them with the expert assistance of Mr. Nelson at the piano.

The singer was Rene Lund, Chicago baritone, and his list of songs (all by Americans) was as follows:

Wandering Knight's Song.....Parker
Hamlet's Soliloquy.....Buck
A Lake and a Fairy Boat.....Homer
A Song of Tristam.....Borowski
Love and Springtime.....Metcalf
A Vision.....Protheroe
Rose Kissed Me Today.....Harling
The Piper.....Stoughton
Nature Awaits Thee.....Warner
My Dear (encore).....Salter

Not to take the space at this moment for elaborate review, either of the works or the manner of their presentation, it may be said that the list provided ample contrast, much musical delight and a wealth of emotional and dramatic story. Perhaps the three best, in order, were the songs by Borowski, Metcalf and Warner, although personal preference must always be discounted, and it is likely that each of the other songs was equally as well liked by other hearers and every one of them was accorded enthusiastic reception, while Mr. Lund must certainly feel that the audience sensed in him a fine young artist, a sincerely intelligent musician and a thoroughly pleasing personality, one whose progress is steady and marked.

C. E. W.

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**Lyceum Arts Conservatory**—The Lyceum Arts Conservatory presents Louise Cozad, pianist, and Mary R. Fitch, soprano (with dances by Irma Montgomery Gibson), on October 8; Frederick Morley, pianist, and Thirza Mosher, soprano, October 15; Ora Padget Langer, contralto, and Katherine Howard Ward and Carl Klamsteiner (ensemble), October 22; Edward Clarke, baritone, Rachel Steinman Clarke, violinist, and Jeanne Boyd, pianist, October 29.

\#\#\#

**Papert**—Frances Papert will give a program at the Arche Club on Friday, October 11.

# Minnie C. Hubbard

## *VIOLINIST*

**Who scored a pronounced success in the National American Musical Festival at Lockport, N. Y. The Press has recently commented as follows on the work of Minnie C. Hubbard:**

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"A fine musician and brilliant violinist."—CHARLES E. WATT, MUSIC NEWS.

"Concert best heard in many months. She played with the sweetness of tone for which she is famous."—FAIRMONT, MINN.

"One would never realize the beauty and charms of the violin as she brings them out unless he had heard her play."—MINNESOTA LAKE TRIBUNE.

"Proved a charming hour of music. Played a violin Sonata by Sanaille, a fine specimen of the refinement of French music of the late 17th and early 18th centuries. It was reverently played and with artistic ensemble."—DR. VICTOR NILSSON, MINNEAPOLIS JOURNAL.

"A violinist of ability."—MUSICAL AMERICA, N. Y.

"As usual, captivated her audience."—REVIEW, MANKATO, MINN.

"Admirable interpretations of delightful selections."—MINNEAPOLIS TRIBUNE.

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### MARGARET MATZENAUER SPENDS CONSERVATION SUMMER

Margaret Matzenauer, the greatest contralto of the Metropolitan Opera House, spent her summer at Schroon Lake in the Adirondacks, New York, conserving "the one voice in a million" (quotation marks acknowledging our indebtedness to Walter Anthony of San Francisco) so that she may give it freely this season in the service of the country of her adoption. For Madame Matzenauer has put at the disposal of the War Camp Community Service her wonderful voice and art to be used in whatsoever way it can help or inspire further patriotism and loyalty to America and her Allies. The great prima donna has a very extensive concert season booked until January 1, when she returns to the Metropolitan Opera House, and it is in connection with this tour that she will sing additional concerts for the government.

### PAUL ALTHOUSE A SUMMER-TIME EXPLORER

The summer vacation of Paul Althouse, the popular all-American tenor of the Metropolitan Opera House, was quite in keeping with the spirit of the times, as the first half of it was spent in singing for the soldiers at the various cantonments and otherwise doing that oft-mentioned "bit." It was not until the latter part of the summer that he had a chance to indulge in his "exploring tendencies" and to find a brand new summer place at Lake Bomoseen, Vt. It is an astonishing fact, but none the less true, that though every summer vacation of the Althouse family is spent in a different part of the country, each resort is pronounced the "finest ever" and contains new wonders to be explored by the enthusiastic young tenor and his charming wife.

### GAYLORD YOST AT THE LOCKPORT FESTIVAL

Gaylord Yost, American composer-violinist, appeared recently at the National American Music Festival with success. The Niagara Daily Press, of Sept. 4, has the following to say regarding Mr. Yost's performance of his own Concerto in G Minor: "It is not often that audiences are privileged to hear composers interpret their own works, but such opportunity was given last evening when Gaylord Yost, an American violinist composer, though bearing a name which shows his Swiss descent, played his own concerto in G minor. This composition, written in free, modern form, with life in its rhythms, shows indisputably the writer's creative talent, and was naturally played con amore. His encore, "Evening," a charming number, was easier of comprehension at first hearing, and made strong appeal to the audience, which clamored for more."

### DURNO STUDIOS

Jeannette Durno has recently completed the making of a number of records for the Imperial Player Roll Company. The first to be issued is Liszt's "La Campanella," which has figured conspicuously in Miss Durno's programs. She has also made several records for the Duo-Art Company.

The season opens most auspiciously in the Durno Piano Studios in the Lyon & Healy Building with the enrollment of students from all parts of the United States and Canada.

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### The Inauguration of the Italian Musical League

Organized some time ago, the Italian Musical League was officially inaugurated on Sunday afternoon, September 22. Over 300 people attended. Among those present we noted Guilio Gatti-Casaza, general director of the Metropolitan Opera; Enrico Caruso and his wife; Italian vice consul in New York; Maestri Sturani and Polacco of the Chicago Opera; Fortune Gallo, impresario of the San Carlo Opera; Segurola, bass of the Metropolitan; Nana Genovese, mezzo-soprano, and many notable vocal teachers.

Speeches were delivered and telegrams to President Wilson and the Italian Minister of Public Instruction were sent.

The president of the league is Signor Ferrari-Fontana, tenor. The league will occupy several spacious rooms at 251 West Seventy-fourth Street. The purpose of the new alliance is to further Italian music in the United States. The idea of the league was born in the brain of Cav. Alfredo Salmaggi of Music and Musicians of New York.

♮ ♮ ♮

### On With the War Performances—John McCormack, Galli-Curci and Ganz Appear for the Sixty-ninth Regiment

Packed to its capacity, the Hippodrome heard three of the greatest artists of the day on Sunday evening, September 22. The event was given for the benefit of the Comfort Fund of the Sixty-ninth Regiment, formerly the 165th. The military uniforms shone beside the thousands of civilians eager to help and at the same time to listen to three stars. John McCormack opened the program with our National Hymn, followed by "A Long, Long Trail" and songs by Gitz-Rice, Coleridge-Taylor and James H. Rogers; with Mme. Galli-Curci he sang the duet from "La Boheme." The diva rendered the "Ombra Leggiera," from "Dinorah," and a group of short numbers. Mr. Ganz played a Chopin group. The fourth soloist was Carolina Lazzari.

♮ ♮ ♮

### Another Sunday Concert

In the afternoon a large gathering listened to Mischa Elman's first recital, assisted by Mme. Namara, soprano.

♮ ♮ ♮

### Fifth Children's Twilight Concert Under Y. M. C. A.

The fifth Twilight Children's Concert took place at the Columbia University under the auspices of the Y. M. C. A. The children's community singing was led by Robert Lawrence, director of the Song Leaders' Training School. The soloists were Isabelle Irving, soprano; Constance Karla, violinist, and Ellmer Zoller was at the piano. This concert took place on September 19.

♮ ♮ ♮

### Concerts at the French Theater

At the Theatre du Vieux Colombier several musical Tuesday afternoons will be given during the coming season. The Theatre du Vieux Colombier is the permanent French playhouse of New York, under the direction of Monsieur Jacques Copeau—his second season. The concerts and recitals will be under the personal supervision of Monsieur Pierre Monteux, the French leader of the Metropolitan Opera Company and temporary conductor of the Boston Symphony Orchestra. Those who will appear at the concerts are: Mme. Gabrielle Gills, soprano; Alfred Cortot, the famous French pianist; Jacques Thibaud, the genial French violinist; Henri Casadesus, viola; Maurice Dambois, the Belgian cellist; Carlos Salzedo, harpist; Maurice Dumesnil, pianist; Paul Kefer, cellist; La Societe des Anciens Instruments, Trio de Lutece, Barrere Ensemble, and the little symphony, under the conductorship of George Barere. The French Theater opens on October 14 with a performance of "The Secret," by Henri Bernstein, author of "The Thief."

### The Philharmonic Society Opens on November 14

For the seventh season Josef Stransky will lead the orchestra of the Philharmonic Society, whose official opening is announced for November 14, and it promises to eclipse the season of 1917-18. On November 13 the organization will give a special afternoon concert exclusively for soldiers, sailors and marines in the service of the United States government. During the season of 1918-19 it is the aim of the organization to give twelve concerts on Thursday evenings, sixteen on Friday afternoons, four on Saturday evenings and twelve Sunday afternoons, all to take place at Carnegie Hall. Five concerts will be given at the Brooklyn Academy of Music.

♮ ♮ ♮

### The Rialto

The week of September 22 to 29 was not interesting as far as the musical program is concerned. "Pucciniana," by Puccini, was rendered by the orchestra under Hugo Riesenfeld. The concertmaster of the orchestra, Sascha Fidelman, played Vieuxtemps' Polonaise, followed by Eldora Stanford, soprano, in a rendition of James Rogers' "The Star." Leslie Stuart's "Floradora," conducted by W. Finston, was also executed by the orchestra. Organ selections by Mr. Depew.

♮ ♮ ♮

### The Last Week of the San Carlo

The masses will regret the departure of Mr. Gallo's company on a long tour of some thirty weeks. For the fourth and last week of the season in New York at the Shubert Theater Mr. Gallo offered on September 23 "La Boheme," with Marcella Craft, Royer Azostini, Fornari and Bozzano, the performance being another benefit for the Italian Red Cross. On September 24 "Aida" was repeated with Estelle Wentworth, Joseph Royer, Stella Demette and Manuel Salazar. Some comment upon the

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singing this season of Mr. Salazar is that the Cuban tenor has not been in as good trim as last year, when his appearances almost created a sensation. This season he has a tendency of singing throaty. These facts were very much in evidence. Upon the balance of the cast I have already commented. On Wednesday matinee, September 25, "Carmen" was repeated; evening, "Traviata." The first performance of "The Barber of Seville" was given on September 26 with Queen Mario, Royer and Boscacci. On September 27 "Cavalleria" and "Pagliacci" were repeated. On Saturday matinee 'Madame Butterfly" with Marcella Craft, and the last performance of the season, 'Trovatore," in the evening.

♮ ♮ ♮

### The Society of American Singers—First Week, "Mignon"

The second season of the Society of American Singers opened most auspiciously at the Park Theater on September 23 with a performance of "Mignon," by Ambroise Thomas, sung in English by an American cast; the audience was very large. Before proceeding we wish the organization success in attaining its purpose—the popularization of opera comique—but the public must give the necessary support, for we should not forget that it is an attempt to establish permanently a national institution with everything American. The prices are popular—it is easy to expend the amount requested by the Society of American Singers. There are no prohibitive sums demanded by its organizers—those who have craved for opera in the vernacular have it—and if the texts are not as poetical and musical as the French and Italian, the translation of "Mignon" is commendable.

As to the performance, the principal role was sung by Maggie Teyte in a fashion to satisfy. The English soprano was not only vocally but also artistically a delight. She is the physical incarnation of Mignon as Goethe or Thomas conceived her. Her aria, "Knowest Thou the Land," was given a most poetical interpretation, and the applause and the flowers tendered were fully deserved. Ruth Miller is destined to be the unique interpreter of the coquettish ladies. After the capricious and temperamental Musette she undertook to depict to us the coquetry of Philline, and she succeeded in no small degree. She acted in such fashion that William Meister was certainly justified in succumbing to her charms. Her costume must have been the envy of many a lady in the audience. Though the aria "I Am Titania" is a bit too heavy for her light, delicate, charming voice, she gave ample proof of excellent vocalization in the part which Tetrazzini, Sembrich and Jenny Dufau once attempted. Ruth Miller kept to as high a plane as any of them, for her voice throughout the performance was a delight and proved that frequent appearances improve the artistry of a novice. The repetition of "Titania" behind the "coulisse" was still better. In both lyric roles and coloratura she has shown that she is mistress.

We were not expecting to hear in John Hand a sensational tenor—for some seasons we have not been fortunate enough to discover a really great tenor voice among the newcomers—but, on the other hand, neither did we expect such a deception and disillusion as John Hand, a tenor from Salt Lake City, who was cast as William Meister, the poet, provided. That he did not cause a catastrophe among his colleagues is a marvel. In musical comedies of the great Broadway the writer never heard such mediocrity. That the performance was not marred in its beauty was due to the excellent female cast, although Henri Scott was splendid as Lothario. John Phillips, as Laerte, would make a valuable acquisition to the speaking stage. Carl Formes as the Leader of Gypsies was good. Dorothy Francis as Frederic gave a satisfactory rendition of the Gavotte. The orchestra is an excellent body and, directed by Richard Hageman, gave us pleasure from the overture to the last notes of "Mignon." Mr. Hageman's ability was evidently approved by the audience, and there were reasons, for his excellent musicians and the cast responded magnetically to his authoritative baton. Excepting for the tenor, the performance would have ranked with the best of luxurious opera houses of the world.

"Mignon" was repeated on Wednesday and Saturday evenings with the same cast. A note of praise is due Jacques Coini for the artistic and picturesque second act. The chorus sang more or less faulty, but with more rehearsals better performances are to be expected.

On September 24 Donizetti's "Daughter of the Regiment" was given in English, with David Bispham as Sergeant Sulpice, Bianca Saroya as Maria and Craig Campbell as Tony. Henry Hadley was at the baton. It was repeated on Wednesday matinee and Friday evening.

On September 28 "Carmen" was given in French, with Marguerite Sylva as the heroine, Riccardo Martin as Don Jose, Henri Scott as Escamillo, Ruth Miller as Micaela, and the balance of the cast enlisted Blanche De Costa, Florence Mulford, Franklin Riker, Walter Greene, Howard White and Harvey Wilson. Richard Hageman was at the baton. "Carmen" was repeated at the Saturday matinee.

The business manager of the organization is Julius Daiber, formerly of the Chicago Opera Company.

———♯♯♯———

Photo by Chambers

### JACK GRAY

At Corpus Christi Hall on Forty-ninth street and Grand boulevard, on last Thursday evening, at the business men's meeting to further the Fourth Liberty Loan, when an immense audience was present, Master Jack Gray, soprano, aged 9 years, carried away the honors of the occasion.

His voice and manner are both charming and the impression he made was a wonderful one.

He will sing at many Liberty Loan meetings shortly and unquestionably will be a great favorite wherever he appears.

Jack Gray, who lives at the Sisson Hotel in Chicago, is originally from Fort Worth, Texas, and at the early age of 6 made successful public appearances there.

He is now a pupil of Nance D. Thompson in the Lyceum Arts Conservatory in Chicago.


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By LYRAVINE VOTAW

## THE CHILD VOICE IN SINGING

Another school year is launched upon the broad educational sea. Its outlook in many respects is different from any other year that America has seen within the memory of most of us. Even with the unsettled conditions nationally, educators, as well as our President and other important heads of the nation, feel the great need of strengthening the educational forces. They must not suffer, or the brain material of the coming generation will be below par.

The great impetus which singing by the masses has received from the singing in community and camp will be a huge inspiration and driving force in school music if teachers make it such. Every teacher, whether she be a music supervisor or a grade teacher, should feel the responsibility very strongly to drive hard on music this year.

America is looking into the future as she has never looked before. She realizes the responsibility placed upon her, and our school children are the ones who shall ultimately determine the degree in which America shall musically direct the world.

It is essential that a love and appreciation for good music be cultivated; it is important that independence in sight-singing be attained. But these lines are intended as a special plea for the proper care of the child voice in the schoolroom. So few parents are capable of such care of the child voice in the home that we look to the school to correct the atrocious rasping, nasal voices that the children so readily acquire by imitation from their environments.

Children are so largely imitative beings that much depends upon the speaking voice of the grade teacher. A voice may be animated without being tense and shrill. The child's speaking and reading voice is equally important with the singing voice. A child who reads in a heavy, monotonous tone will not sing with a light, buoyant tone. Each should help the other. A flexible, sympathetic, expressive voice in speaking promises much for the beautiful tone in singing.

There are so many surrounding circumstances that assist in good tone quality in the schoolroom that they must be considered—

(a) **Fresh air**, which brings purified lungs and a vitalized physical condition, is one of the prime essentials to good tone quality. Heavy, impure air in a schoolroom can generate only an uninteresting tone and causes much of the flatting proclivity for which school singing is maligned.

(b) **Attentive listening** is of great importance to good tone, for lazy ears always beget lazy tones, while one may hear without listening. Monotones, so called, are, nine cases in ten, voices that sing without listening. Placed in the front seats, where they can be reminded to listen and to sing softly, they frequently are brought to correct pitch. Another advantage in such seating is that it brings the good voices forward where the poor ones can hear them, and the poor voices are not imposed upon the sensitive ears of those having accurate pitch sense. Many monotones of the more serious nature require individual attention and should receive it.

(c) **Create an ideal** of tone quality in the classroom. Let the pupils criticize the tone quality when it is not up to standard. It creates the listening attitude and raises the tone standard, as well as encouraging the class spirit, which frowns upon anyone who willfully injures the class tone.

(d) **Diseases of throat and nose** are too often ignored in considering tone quality. Individual tone from the diseased throat is not difficult to detect if a teacher uses her eyes and ears as she should. Mouth breathing, flabby nostrils, distended throat muscles and like accompanying troubles proclaim the causes of some of the poor tones. Such individuals should have proper medical care before one may expect improved tone or a desire to sing. Children below the fourth grade in school have no chest tones, hence songs ranging below one-lined E or D at the most must necessitate a forced tone. Songs extending lower should be transposed to a higher key for their use, as two-lined F-sharp and G are easily within their range when proper tone quality has been induced.

Every song should be a lesson in pure tone and in diction. Pure diction, good enunciation and proper interpretation for the thought of the song will bring amazing results in good tone.

Voice training in the elementary schools is impractical and unwise, but care in keeping the child voice natural, unstrained and free is necessary, and is the essential duty of every music supervisor and grade teacher in our public schools. Breathing, tone formation, the mechanism of the vocal apparatus and the many points taught in adult voice training should be inculcated in school music only by example and through interpretation of the thought. The extent to which this is carried should be determined by the needs of the school, the time given to the subject and the ability and wisdom of the teacher.

It would be most gratifying if we could inspire the child who is afraid of his own voice to work more independently. Individual singing is an essential part of every music recitation. There are rapid, time-saving ways of doing it, and it is every child's right to recite individually in music as truly as in mathematics, history or reading. This would make it unnecessary to have the eternal "leader" in the singing lesson. The "leader" is the child who takes the initiative for the entire class; always is first to begin and last to stop; who feels the whole lesson resting upon his shoulders, and thus deprives the remainder of the class from deriving any benefit whatever from the lesson other than the mere pleasure of singing by being dragged along, as it were, by the hair. "Leaders" are the bane of the wise teacher and can be taught the world will move without them and that others can work when given an opportunity. If the teacher gives the pitch for starting from either a pitchpipe or an instrument, and accustoms the class to begin together and end together, the "leader" or "leaders" often listening on new work, the more dependent ones will grow independent and the entire class work be improved.

(e) **Mental attitude** has so large an influence upon tone quality that all artist singers consider it of great importance. It is no less to be found in the schoolroom a great factor in music. In my early experience in supervising, a teacher of a second grade proved to be of the old school who thought of children in school seats as a mass, not as live individual beings. Self-expression was repressed to such an extent that they were almost afraid to breathe. The first efforts to sing in such a mental atmosphere were as useless as trying to pour molasses from a jug in Winter without first warming. Tones were thin and heavy, flat and everything that was far from beautiful. Pinched by tense throats and tense breathing muscles, tones could hardly be otherwise, could they?

Then I learned a lesson: that the mind must be prepared, just as truly as the physical being. Most grade teachers realize this and have such a fine mental atmosphere in the room that it makes the music lesson a joy. When we find the other type it is the supervisor's duty to create that atmosphere.

But, returning to the example—if you will excuse further personal reference: I told


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the story of the next song I was to teach them, and in their interest hands were raised, all eager to tell their own experience about playing in the leaves, bonfires galore, and like fun, until their self-expression was just where I wanted it. The old-school teacher was seated on a stool in the front of the room, that not one movement might be overlooked, and just at this important moment there came from that teacher, in sepulchral tones, "Now, children, don't get excited." Imagine! Ye shades of all that is good and holy in pure tone and real life in singing! How could I expect anything from those poor children? I confess I wept bitter tears that night as I thought over the work of the day. Tears, not of chagrin at my failure, but of pity—deep pity—for children who must come under such a depressing, repressing, deadening influence in their formulative years. There are still some similar personalities in the schoolroom. Music with good tone quality can never be a possibility in such a mental atmosphere. There are different kinds of discipline. Singing is only a means of self-expression, but all mental chains must be unlocked before the child can express. Of all arts, music is practiced most and thought about the least.

(f) **Voice mutation** is a much discussed subject—yes, cussed and discussed, for the instability and constant changing of the voices in the grammar grades is what brings singing to grief in these years of a child's school life and into the first years of the high school course. Even more than before, individual attention is required. Careful testing of voices for the parts must be done frequently and each voice watched, the girls' voices no less than the boys'. While the girl's voice has not so marked a change as to range, it has many changes in dynamic force and tone quality, and some changes as to range as well. Some girls' voices will need to be shifted as to the part sung, whether first or second soprano, or alto, several times during the changing year or years. The better the tone work done in the lower grades, the less the difficulty arising during these years. That is true of both boys' and girls' voices, for if tones are properly formed and the voice kept from forcing during the first years, the throat will be in a healthy condition, and changes will be less marked. Boys will keep their upper tones longer and the range will be less limited than otherwise as the bass tones appear.

A thoroughly co-operative and friendly feeling between teacher and pupil at this time in a child's singing experience means the making or ruining of the child's musical desires for the future.

Many a boy has become disgusted and disheartened in the singing lesson, merely because he was made to sing when he knew it was a physical impossibility. The teacher, from ignorance and lack of sympathy, in a wholesale manner orders everyone to sing, entirely ignoring the physical change which is taking place in the boy's larynx; extending of vocal chords to double their former length necessitates considerable readjustment of surrounding muscles. Shall we demand of them the impossible? It will certainly do personal injury and will add nothing to the class beauty of tone.

Each boy put upon his individual responsibility at such time, as to what he can sing without effort will result in perfect safety to the individual voice, will bring good class singing and, best of all, will retain his self-respect, his respect for the teacher's knowledge of his voice, and invariably brings him to the teacher with questions about his voice, how to use it and what to expect of it in the future.

This article is not intended to be a laying forth of methods—the normal class-room is the place for that, but it does hope to create a thoughtful attitude toward tone quality in school singing and the preservation of the child voice during the school years, so that in his adult years he may not only enjoy listening to music, but may add his bit of usefulness with his voice, in making America a truly musical nation, and one which shall give to the world many vocal artists of real worth, and shall make America a singing nation.

###

**Hirschler**—Dean D. A. Hirschler of the music department of the College of Emporia, Kan., played the inaugural recital on the four manual and echo organ just installed in the college chapel on September 20 and scored a pronounced success with an audience of fifteen hundred people. His program was a thoroughly fine one and the press comment on the event was enthusiastic.


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## THE LA SCALA GRAND OPERA COMPANY

By Joseph De Valdor

The country is thirsty for operas at popular prices. Some thoughtful and enterprising people have undertaken the task of providing such entertainments—the Aborns, the Savage Company, the San Carlo, and now a newly organized company which is to furnish grand opera at prices within the reach of the masses.

The absence of municipal opera houses, a regrettable matter for all music lovers, should make the La Scala Grand Opera Company a welcome asset to the musical life of America.

Thanks to Messrs. L. E. Behymer and Sparks M. Berry of the Golden Gate state,

TAMAKI MIURA

the inhabitants of our continent from coast to coast will have the opportunity to enjoy operatic performances which will rival the Chicago Opera and the Metropolitan of New York.

This may sound a bit exaggerated to our readers, but a glance at the roster of artists will cause skepticism to vanish.

J. R. Ellison, C. H. White and Lawrence A. Lambert are the trio which completes the western syndicate which is behind this newly formed organization, and they are the Alpha and Omega of musical entertainments, not only at Portland, Ore., but on the Pacific coast. The quintet which forms the business organization knows the wants of the inhabitants and therefore their enterprise should not only be an artistic success but it will surely meet with good financial results without which the public would be deprived of grand opera.

There is no doubt that the music lovers will flock to the opera house when the organization arrives in any given town, and no one, when the hour of departure comes, will be disappointed at the performances for international artists have been engaged—costumes and equipment will be so provided as to leave no gaps in any department. And in spite of complicated transportation problems caused by the war, and notwithstanding the other enormous expenses of the company, the syndicate offers first rate performances at $2 as the highest price of admission. Prohibitive prices may

grand opera a luxury, and so the La Scala quotes you $2 for the best seat, and lower prices which will enable any humble music lover to listen to an opera. Some of the artists have been members of Mr. Campanini's company; others have graced the cast of the Metropolitan Opera House, and so the company is assured of artistic success. Following is the remarkable personnel of the La Scala Grand Opera Company:

Mme. Tamaki Miura, the only Japanese soprano in America, known specifically as the unique interpreter of Puccini's "Madame Butterfly" and "Iris" (Mascagni), will appear in these roles, made famous at Colon of Buenos Ayres and other cities, and Edith Mason, for several seasons with the Metropolitan, is another soprano assurance of artistic success. Evelyn Scotney, the American coloratura soprano, known since the days of Henry Russell's company at Boston, will be the heroine of the pyrotechnical operas like "Traviata" and "Lucia." Cesare Nesi, Giuseppe Corallo and Theodore Kittay, the Russian tenor, comprise the trio of tenors. Ada Paggi and Fely Clement, the mezzo soprano of Henry Russell's Company of Boston, will add to the brilliance of the list of woman singers. Carl Formes and Marion Green, both native baritone-bassos with high qualifications, will also aid in insuring a good interpretation of the invested operas. Signori Coronna and Santini are among the baritones, and among the bassos are Howard White and Signor Picchi. And last, but not least, the famous international conductor, Signor Fulgenzio Guerrieri, will lead all the forces at the baton.

The repertoire is also interesting, as the following operas are promised: Puccini's "La Boheme," "La Tosca" and "Madame Butterfly"; Gounod's "Faust," Verdi's "Rigoletto" and "Trovatore," Donizetti's "Lucia" and "The Daughter of the Regiment," Flotow's "Martha," Mascagni's "Iris" and an English revival of "The Geisha" with Mme. Tamaki Miura. The orchestra will be composed of thirty-six picked musicians and the chorus will contain forty fresh voices. To the new syndicate the writer wishes a deserved success. We allow ourselves to urge the public to unlimited encouragement. Music is the greatest factor of all times and no country can rank as a civilized community which does not patronize it. Our country loves music and our resources are immense, so we can easily predict success.

———###———

## IDA GEER WELLER

Ida Geer Weller, mezzo-contralto, who made so pronounced a success at the Lockport Festival recently, gave the following program in the ball room of the William Penn Hotel in Pittsburgh:

Come Again (Dowland, 1562-1626)
Begone, Dull Care (17th Century Tune)
The Dashing White Sergeant (Bishop, 1786-1855)
} Old English
Birds in a High Hall Garden (Tennyson's "Maud") ..... Arthur Somerville
O Mistress Mine
Blow, Blow, Thou Winter Wind (Shakespeare) ..... Roger Quilter
Before the Crucifix
Hidden Wounds
The Messenger
} ..... Frank La Forge
Lorraine, Lorraine, Lorree ..... Charles Gilbert Spross
A Morning Glory Song ..... Huntington Woodman
Sleepy Lan' ..... William G. Hammond
Lady Bug
The Mouse
Chinese Mother Goose Rhymes ..... Bainbridge Crist
By the Waters of Minnetonka (Indian Love Song) ..... Thurlow Lieurance
I Want to Be Ready (Negro Spiritual) ..... H. T. Burleigh
Separation ..... Ward Stephens
Dear Lad o'Mine ..... Gena Branscombe
A Golden Thought ..... Gertrude Ross
The Linnet Is Tuning Her Flute ..... Marion Bauer

———###———

**Arnd**—Margaret Louise Arnd, a singer with a fine soprano voice and excellent musicianship and style, was soloist in a Liberty Loan drive concert at the Blaine School on last Monday evening. She also delivered a half hour address on surgical dressings and the organizing of schools for the purpose of their manufacture, subjects on which she is very much informed.

## CHICAGO MUSICAL COLLEGE NOTES

Seldom has there been made manifest so much interest as was disclosed when two students of Professor Leopold Auer, who now is teaching at the Chicago Musical College, made their appearance for the first time in Chicago at the first concert of the institution given in Ziegfeld Theater last Saturday. As the hall was packed, it will be of interest to the public to know that another pupil of Professor Auer, Miss Sylvia Lent, will make her appearance there tomorrow (Saturday). Miss Lent, who comes from Washington, D. C., will play two movements from Vieuxtemps' Fourth Concerto.

♮ ♮ ♮

C. Gordon Wedertz has again been engaged to appear before the Arche Club this season. This will be the tenth of his weekly recitals.

♮ ♮ ♮

Another pupil of Professor Auer will appear at the concert which will be given by the Chicago Musical College this Saturday morning in Ziegfeld Theater. The program will be given by students in the piano, violin and vocal departments. Previous to the concert a lecture on "The Music of the Ancient Egyptians" will be given at 9:15 by Felix Borowski.

Following will be the program that will be interpreted at the concert:

Piano—Scherzo, B flat minor ..... Chopin
Zitta Allen, Chicago
(Student of C. Gordon Wedertz)
Vocal—Robert, Toi Que J'Aime (Robert le Diable) ..... Meyerbeer
Gertrude Gibson, Trenton, Miss.
(Student of Adolph Muhlmann)
Piano—
Etude, B flat ..... Paganini-Liszt
Etude, E major ..... Paganini-Liszt
Margaret Wilson, Chicago
(Student of Karl Reckzeh)
Violin—Chaconne ..... Vitali
Evelyn Vitto-Levin, Chicago
(Student of Leon Sametini)
Vocal—
The Bird of the Wilderness ..... Horsman
The Voyagers ..... Saar
Antoinette Garnes, Chicago
(Student of Edoardo Sacerdote)
Piano—
Rhapsody, F sharp minor ..... Dohnanyi
Concert Study ..... MacDowell
Jane Anderson, Chicago
(Student of Alexander Raab)
Vocal—Possession ..... Clough-Leighter
Jeanette Donhowe, Story City, Iowa
(Student of Mrs. O. L. Fox)
Violin—Concerto, D minor ..... Vieuxtemps
Introduction; adagio religioso
Mary Sylvia Lent, New York City
(Student of Prof. Leopold Auer)
Piano—Fantasie on music to A Midsummer Night's Dream ..... Mendelssohn-Liszt
Aaron Ascher, Chicago Heights, Ill.
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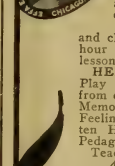


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## ARTHUR MIDDLETON RENEWS EDISON CONTRACT

From the bright and breezy Along Broadway, the monthly magazine published by the Edison Company, comes the following bit of news and its official approval: "Probably the best piece of Edison news we have heard since our last issue is that Arthur Middleton has renewed his exclusive Edison contract for another five years."

There isn't much we can say in praise of Middleton that has not already been said. He is one of the truly great singers in this country, and there are those who believe he is the tiptop of all who ever stood in American shoe leather. And, speaking of Middleton, we wish you to read what a certain gentleman, not a music critic, had to say of the great baritone after his recent tour through the West: "Here is an artist who does not spare himself in any manner because he might think the audience uncultured or unmusical. There are many artists who, as soon as they are west of Chicago, believing they are out in the 'wilds,' put cheap numbers on their programs and in singing or playing do not give their best. This is not Middleton's way, as he strives to give the best that is in him, no matter what the place. This best is some of the greatest singing that the writer has ever listened to. Here is a voice that is second to none that this country has ever heard from a bass or baritone. With a warm, rich, luscious voice, a range of a bass and a baritone, and high musicianly qualities Mr. Middleton literally takes his audience by storm. His dramatic quality is equaled by his smooth legato singing, and his pianissimo work is lovely. All this, added to his jovial personality, makes his audiences remember his programs and want him back again."

\#\#\#

## INTRODUCING ETHEL LEGINSKA, COMPOSER

It will doubtless come as a surprise to the many admirers of Ethel Leginska, the brilliant pianist, to learn that this tremendously ambitious and gifted little artist has been devoting much of her time this summer to the development of new powers—those of composition. At a beautiful seaside resort on the Jersey coast, Leginska, under the guidance of Ernest Bloch, the renowned composer, spent the heated season in creating her own musical expression for the various beautiful bits of verse that she has gathered in recent years. The result will be soon seen on the concert programs of many well known singers who have pronounced the Leginska songs "gems" and are planning to use them in their tours all over the country. It is an interesting fact not generally known that several years ago this remarkable little pianist wrote a song called "In a Garden," which up to date has been sung over one hundred times in public and always an encore is demanded. Watch out for the Leginska compositions. If they are a true expression of her own personality they are certain to be fascinating.

\#\#\#

**Swinney**—E. Earle Swinney has just assumed the position as head of the vocal department at the University School of Music, Madison, Wis. He gave a thoroughly interesting song program at the Congregational Church in Webster City on September 19.

## HISTORIC MISSION OF ORCHESTRA

**Famous French Organization's Visit a Manifestation of Existing Harmony Between Sister Republics**

France and the United States will join hands in a patriotic demonstration when the National Symphony Orchestra of France—La Societe des Concerts du Conservatoire—makes its appearance in New York at the Metropolitan Opera House on October 8 and 13, for then the people of that community will be among the fortunate in this country to hear the distinguished musical organization, because of the restricted time possible for its American visit.

The patriotic symphony concert, as it is fittingly designated, is to be given under the auspices of the Chamber of Commerce. An event having an international significance, it is designed to stimulate the entente cordiale between America and France.

For that reason alone the French High Commission negotiated for the approval of the United States Government in a brief tournee that might permit a further cementing of the relations between the people of these countries, who are now fighting shoulder to shoulder against their common enemy on the western front.

Encouraging news is brought here by Chevalier Otto H. Kahn, chairman of the executive committee of the French-American Musical Association, which is conducting the orchestra's tour. Mr. Kahn, just back from Paris, reports that a number of musician members of La Societe des Concerts du Conservatoire—the Paris Conservatoire Orchestra—have concluded their duties at the front. He reports also that the oldest and most famous symphony orchestra France has is preparing for rehearsals and that its performances will be noteworthy achievements in those cities fortunate enough to have been asked to cooperate in this international enterprise.

Preliminary steps will shortly be begun to start the campaign in this city for an appropriate reception of these soldier-musicians. They are eighty-six in number and include personalities which are known the world over for their pre-eminence.

There will be compositions on the program to be performed by great composers, but nothing which will not have its appeal for the general public. Emphasis naturally is to be placed upon compositions of French creation—works of melody and color in which the rich orchestration of masters will be brilliantly reflected through the strings, wood-winds and brass of this orchestra.

But, high above all else, will sound the note of patriotism, for the enthusiast is to have his opportunity the night the Paris Conservatoire Orchestra visits the city.

## HONOR CONFERRED UPON OTTO KAHN

Those who know Otto H. Kahn, the man, and are even remotely aware of his indefatigable efforts for the promotion of French art in this country, were not surprised when the announcement was recently made of the conferring upon him by the French government of the Loyal Legion of Honor, which carries with it the title of Chevalier.

For more than a decade Mr. Kahn's activities in introducing and co-operating to introduce to America all French things of worthy character are generally known. Apart from his admiration for its people, Otto Kahn has entertained a profound respect for the art, the literature, the drama and the music of France.

**Fannell**—Thomas A. Fannell, tenor, sang before the Hawkeye Club at the La Salle Hotel, Chicago, on September 26.


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## HENRY B. RONEY

Henry B. Roney can now be found in the Fine Arts Building, Suite 633, or at his residence studio, 1021 Leland avenue, having retired from the faculty of the Chicago Musical College last June at the expiration of his contract.

Mr. Roney observed the opening of his handsome new studio by giving a reception and concert in the theater of the Chicago School of Expression and Dramatic Art, of which Mrs. Letitia V. Barnum is president. A half dozen of his most talented boys and girls gave the program, assisted by some rarely gifted pupils of Mrs. Barnum's school.

As he has done for some years past, Mr. Roney awarded free scholarships to a boy and girl who showed the greatest promise and talent in open competition. The scholarships were won by Miss Elinore Rigsby of Bowen High School and Master Richard Vail of Parker Practice School.

—###—

## MARIE EDWARDS VON RITTER

Miss Beatrice Dorion, artist pupil of Marie Von Ritter, has been engaged as a member of the faculty of the La Barthe Piano School in the Fine Arts Building.


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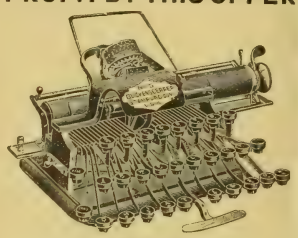

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CHICAGO
AMERICA
OCT. 11, 1918

# MUSIC NEWS

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# Music News

Vol. 10 No. 41

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, OCTOBER 11, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

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Music News

Vol. 10 Chicago, October 11, 1918 47

# Comes the Dawn of the Day in Which the Young American Musician May Hope for His Legitimate Opportunities

The French, always apt and clever in diction, are calling his "The Autumn of Vengeance."

May it be swift and terrible vengeance!

But it is the time also of other things and one of them s the clear showing in the handwritings on the wall that The American Musician is at last to have his fair opportunity to prove what he can do.

At Lockport last month eighty American musicians pre- ented a week of programs made up exclusively of American ompositions, representing the work of 162 composers and over 00 of their pieces.

At Worcester (Mass.) Festival last week, the entire pro- ram and the entire personnel of the artists was American! And there were choral works and orchestral works and great rograms in general given to immense audiences which regis- ered entire appreciation and approval!

And now comes the astounding news that a young Amer- can has been appointed to conduct the concerts of the Chicago ymphony Orchestra throughout the coming season.

Frederick Stock has resigned. (His letter may be read in nother column of this issue of Music News.) And, instead of eeking for some foreigner to take his place, the directorate as chosen Eric De Lamarter, a Chicago composer, teacher, rganist and critic.

This is an almost unbelievable fact. Before the war we ould not have imagined that it would happen in the next fty years.

And the whole town, nay, the musicians of the entire coun- ry, are very much interested, and comment is as diverse as it general.

Plenty there are who assume that Mr. De Lamarter cannot ossibly fill the place satisfactorily.

This class asks: "How could it be expected that a young merican, with but little orchestral training, could do the work f a man like Frederick Stock?"

These people surely do not stop to consider, nor do they ven faintly realize what the appointment means for the Amer- an musician as a whole.

Always, ever since our musical history in America began, re, as a nation, have been subservient to the foreigner, and par- cularly to the German musician.

We have admitted tacitly and openly that this was the gical and the proper attitude to take.

And those individuals of us who have demanded that the American be given a chance have been asked: "But, where have we anyone in America who can take the place of the foreigner?"

Music News has mentioned no names, has had no axes to grind, but we have insisted that all the American wanted was AN OPPORTUNITY.

Perhaps Mr. De Lamarter cannot fill the bill with entire conviction; perhaps it will take much searching to find anyone who can.

But his appointment constitutes that one big chance which Music News has been asking for, and it is just as likely as not that he WILL show that he can live up to the responsibility.

We must remember that we have no precedent—nothing at all in the way of experiment or experience.

Our young American conductors have never had the opportunity to work with artist musicians and with unlimited backing, and we have only now for the first time placed these advantages in the hands of one of them.

Let us remember that when Mr. Stock began to conduct the Chcago Symphony Orchestra he was young, unformed, and not any too skillful.

But he grew through association and experiment. Let us remember, too, that many foreigners have been failures in this country. The latest example was Ysaye, who, although a fine soloist and a good all-around musician, showed very plainly at the last May Festival in Cincinnati that he is not a good conductor.

Let us then assume that Mr. De Lamarter will be better than Ysaye and that with the same kind of practice and association as that enjoyed so long by Mr. Stock he will reach the same successes. Why should he not?

Anyway, let us give him a royal good chance. Let's uphold him to the limit and not forget for one moment that his appointment is a victory unprecedented for the cause of Americanism in music and that it marks one more and a very important step in our progress toward that absolute independence in musical things which we have already assumed and proved in every other department of life.

Charles E. Watt

# Editorial

PASSING COMMENT

Nobody questions the personal loyalty of Frederick Stock any more than they question his musicianship. He has been a big artistic success in Chicago and he has a host of personal friends.

The statement of his thought and feeling, as expressed in his letter to the trustees of the Chicago Symphony Orchestra, is high-minded and convincing, and the editorial comment of the Chicago Tribune (reproduced on another page) expresses very clearly the feeling of most people who know Mr. Stock.

♮ ♮ ♮

The resignation of Bruno Steindel, announced on last Thursday, did not come as a surprise to anybody, for no one imagined that it would be possible for him to remain under the circumstances that his pro-Germanism has been so definitely charged and the adduced proofs of it have been made so public as has been the case.

The decision of the government as to the cases of others in the orchestra charged with pro-Germanism has not been made public, but now that Mr Stock and Mr. Steindel have resigned there should be no hesitation in asking for the resignations of every doubtful member of the orchestra, or, at least, the public should be given a statement embodying the decisions in each case.

♮ ♮ ♮

And now that we have an American conductor for the orchestra it is quite natural that many other questions of policy should arise.

It has been said for years that no young American could get a hearing for engagement as soloist with the orchestra, and we all know that foreigners have been given the preference at all times.

It is true that occasionally a Chicago artist (American) has been engaged, but it seems perfectly logical to insist that this is the time when more of them should be given a hearing.

The daily newspapers have stated that it is the intention to have this year, frequently, "visiting conductors," and that, of course, is an interesting thing.

But may we not suggest that some of these "visitors" might very easily and logically be Chicagoans.

In conversation in Music News office it was pointed out, the other day, that there lives in this city a Scandinavian violinist who has been soloist with many European orchestras in the past (he has lived in Chicago for thirteen years) and that several of these engagements were in major events in London.

Since his coming to Chicago he has conducted small orchestras many times and on at least one occasion has been director of a very important program at the Auditorium, which he led to success.

Why should not such an artist be considered for one "visiting conductor" concert, especially when it is true that he would be able to evolve an entirely unique program.

♮ ♮ ♮

It is said often, and truthfully, that Chicago musicians have but scant opportunity to meet each other in a social way and that there are scores of artists and teachers here whose personal acquaintance with other artists and teachers is meager indeed.

It seems to us that the solution of this difficulty lies in the establishment of musical salons in the homes of the musicians themselves.

This thought received great impetus on a recent evening when, at the residence of Miss Georgia Kober, there was brought together a distinguished and altogether delightful company of musicians and the resultant social evening was so markedly pleasurable that every one present felt a special debt of gratitude to Miss Kober, and the thought came quickly to mind that if more musicians would take the trouble to invite each other for evenings of sociability (and music) the present reserve among them could be very quickly broken down.

♮ ♮ ♮

Chicago has not so many concert halls as it needs, but with Central Music Hall well established and Kimball Hall now entering the field we are much better off than formerly.

Orchestra Hall is too big, except for great events. The Playhouse is seldom available, and the theaters, delightful for Sunday afternoons, cannot be had at other times.

There are many new halls in outlying districts, and the suburbs of Chicago are coming to the front splendidly also.

In the later list of new halls none is more delightful than Community Hall in Oak Park, which is handsome, very conveniently located and arranged and splendidly managed.

It should be ideal for purely local affairs and those musicians who wish to give recitals or pupils' concerts in a place which is ideally located for attendance from Austin, Oak Park and River Forest certainly could find nothing better than Community Hall in Oak Park.

♮ ♮ ♮

One of the most thrilling moments of the concert given by the Apollo Club at the Municipal Pier last week was the singing by Rene Lund of "La Marseillaise."

This was given with a spirit and understanding entirely fine and the effect of the performance was many degrees above the average.

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**This was captured by a Chicago boy now in the fight and was sent to Miss Louise Watt as a war trophy. She will lend it to us for one day, and we shall be glad to show it to all callers Monday, October 14.**

———♯♯♯———

CAPL E. CRAVEN

Carl E. Craven, tenor, sang Wednesday evening for the Palace Chapter, Pullman, the following two groups:

If You Would Love Me.....McDermid
Dana.....McGill
Lament "from Pagliacci".....Leoncavallo
My Laddie.....Thayer
In Loniliness (MS.).....Sturkow-Ryder
Death and the Fairies (MS.).....Mann
The Americans Come.....Fay Foster

———♯♯♯———

**Annette-Gifford**—Ethel Annette-Gifford is soloist and director of the chorus-choir of the Fifth United Presbyterian Church in Ravenswood. Miss Grace Saunders, a pupil of Mrs. Gifford, is special soloist at St. Andrew's Church Sunday.

———♯♯♯———

**Browne**—Kathryn Browne, mezzo-soprano, was soloist at the First Congregational Church of Aurora, Ill., on its opening in September. She also was soloist at the People's Liberal Church, Sixty-fifth and Stewart avenue, October 5.

———♯♯♯———

**Shaffer**—Miss Roena Mulford, the young singer who gave so successful a recital at the Hanna Butler Studios last Saturday, is a pupil of Helen Louise Shaffer and not of Mme. Butler, as stated in the last issue of Music News.

———♯♯♯———

**Buy bonds or wear them.**

———♯♯♯———

**Bombard the boche with bonds.**

———♯♯♯———

**Buy over here to win over there.**

## MUSIC TO COME

**Friday, October 11**

Orchestra Hall, 2:30 p. m.—Chicago Symphony Orchestra.

**Saturday, October 12**

Ziegfeld Theater, 11 a. m.—Chicago Musical College Concert.

Kimball Hall, 3 p. m.—American Conservatory Concert (Jennie F. W. Johnson and Mae Doelling).

Orchestra Hall, 8:15 p. m.—Chicago Symphony Orchestra.

**Sunday, October 13**

Auditorium, 3:30 p. m.—John McCormack recital.

Fullerton Hall, 3 p. m.—Chicago Concert Ensemble.

**Tuesday, October 15**

Lyceum Arts Conservatory, 8:15 p. m.—Recital.

**Friday, October 18**

Orchestra Hall, 2:30 p. m.—Chicago Symphony Orchestra.

**Saturday, October 19**

Orchestra Hall, 8:15 p. m.—Chicago Symphony Orchestra.

**Sunday, October 20**

Ashland Auditorium, 2:30 p. m.—Braslau-Zimbalist Concert.

Orchestra Hall, 3:30 p. m.—Elman Recital.

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## MAESTRO ARNALDO CONTI

Maestro Arnaldo Conti, musical director of the Chicago Opera Company, will accept pupils for opera coaching for the next four months at the Ballantine Studio, 1528 Kimball building. Maestro Conti is the coach of Madame Galli Curci, Raisa, Muratore, Rimini and many other great artists well known in Chicago and all American and European theatres. He has been the chief conductor of the Boston Opera Company, founded by him some years ago in Boston, and of many great theatres in South America and Europe. He is recognized as a great theatrical promoter and holds an enviable reputation in the whole music world. Chicago music enthusiasts—Opera aspirants—will be afforded an unusual opportunity to coach in repertoire and to further their musical standards.

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## RENE S. LUND

Rene S. Lund, baritone, was engaged to appear as guest soloist with St. Paul's Episcopal Church choir Sunday afternoon, September 29. Mr. Lund sang the sacred solo, "The Ninety and Nine," by Campion, and the solo in the anthem, "Ho, Every one That Thirsteth," by Martin.

Sunday evening, October 6, Mr. Lund sang the sacred solo, "Lead, Kindly Light," by Sheppard, in Grace Episcopal Church, and next Sunday afternoon will appear as guest soloist with the choir of the Church of the Good Shepherd to sing the sacred solos, "The Ninety and Nine" by Campion, and "Supplication" by Kuersteiner. Sunday morning, October 27, Mr. Lund will sing the offertory solo, "Promise," by Kuersteiner, in Grace Episcopal Church.

———♯♯♯———

**Kaun**—The Kaun Music Company of Milwaukee is specially featuring a Nocturne for piano by Charles J. Orth. The work is unusually beautiful and will doubtless make an impression.

## VAN PYK AND FREDERIKSEN AT LYCEUM ARTS

No pleasanter task could have been allotted to the reviewer than the one of Tuesday last at Lyceum Arts Conservatory. Mr. Day and his aids make everyone feel at home. The recital hall is cozy and attractive, with good pictures on the walls, and the other appointments are in keeping. On this occasion a notable attraction was the introduction of Tor Van Pyk, a new vocal teacher among the faculty. He at once proved himself a decided acquisition not only to the school but to this vicinity. He has among his assets a well-schooled, wide-ranged tenor voice of most agreeable quality, and he uses it with enjoyable intelligence and skill. In all the essentials of training and natural taste he has his full quota, and he adds to them a bearing of distinction and an enunciation of English text altogether admirable. He employed unusual excerpts from musical literature to reveal his quality and proved himself well at home in each field. From the opera he used the "Salve Dimora" of "Faust" and Canio's "Lament" from "Pagliacci." A group of Scandinavian songs of engaging attractiveness, sung in Swedish, Norwegian and Danish, was supplemented by Clay's "Songs of Araby." It is good to hear the Clay songs. They have always been perfect of their kind, and now that they are growing old perhaps they will be accorded permanent place among the fit to survive. He finished with Russian, French and Bohemian songs, the latter being the Gypsy group which includes the lovable "songs my mother taught me."

Jeanne Boyd gave him accompaniments of clear-cut authority and understanding. Together they made the numbers to glow with style and warm musical feeling. It should not be long before Mr. Van Pyk takes a marked place of importance among the fraternity.

For an avowed chamber music "fan," or devotee, the clear light of the evening rested on a Sonata by the Swedish composer, Emil Sjogren, who has just recently joined the great majority. This work was given by Mr. and Mrs. Frederik Frederiksen and with a mind to make it a species of tribute to the composer, whose friendship they had shared. It is so very, very good that it calls for more mention than can be given it now. Lyrical always, logical and well put together, with adaptable themes and clever working out and an ever-present musical abundance, it is delightful to a degree. The players did it with excellent ensemble and understanding. Mr. Frederiksen draws a virile bow, is scholarly and fluent, and Mrs. Frederiksen has the big technic called for and yet knows how to be subjective when demanded. A deft and brilliant "Midsummer Dance" of Tor Aulin and a portion of the Wieniawski Second Concerto were their additional offerings, all well presented.

ALBERT COTSWORTH.

———♯♯♯———

**Now or never with the Liberty Loan!**

———♯♯♯———

**Carry on! Buy still more Liberty Bonds.**

———♯♯♯———

**Compromise now is equivalent to surrender! Buy Liberty Bonds.**

———♯♯♯———

**The way to peace is through utter annihilation of the enemy. Buy Liberty Bonds.**

## CHICAGO MUSICAL COLLEGE

In the Ziegfeld Theatre, on Saturday morning, September 28, occurred the first Student Recital of the season.

The program opened with "Ballade, G Minor" (Liszt), for piano, played by Esther Berger, pupil of Karl Reckzeh. The selection gave Miss Berger ample opportunity to display a varied assortment of tonal moods and a splendid technical equipment.

The piano department was further well represented on the program by the playing of Concert Etude, "Les Vagues" (Moszkowski), by Marion Bergman, pupil of Alexander Raab; Mrs. Bertha Lewis, who played "Legende" (Skabo), and "Rigaudon" (MacDonald), and Wyoneta Cleveland, pupil of Rudolph Reuter. Miss Bergman gave a brilliant and effective reading of the Moszkowski number, as also did Miss Cleveland in Ballade, Op. 10 (Brahms), and "Fantasy Piece" (Charles T. Griffes), whose playing has much of the "Reuter style." Mrs. Lewis also proved herself talented and scholarly.

The two numbers which perhaps stood out most on the program were the playing of the First Movement of the D Minor Concerto (Bruch), by Abraham Sopkin, and the Second and Third Movements of the E Major Concerto (Vieuxtemps), by Nina Wulfe, both pupils of Leopold Auer, and splendid examples of the work done by this wonderful teacher.

Helen Hagen, Naomi Brown Hamilton and Bernice Seabury were fine exponents of the work done at the college in vocal art. Miss Hagen sang the "Polonaise," from "Mignon" (Thomas) with much skill and vocal charm. Mrs. Hamilton sang with intelligence and much beauty of tone, "You Loved the Time of Violets" (Lohr) and "The Fount of Bimiui" (Cadman), while Miss Seabury, on short notice, sang in place of Mae Pfeiffer, who was programmed, using for her numbers, "Oh se les fleurs" (Massenet), and "As We Part" (Ilgenfritz). Miss Seabury has a beautiful voice, much charm of manner and was heartily received.

There was a large and enthusiastic audience in attendance, which always lends inspiration to the performers.

ELEANORE CAPPS HOSTLER.

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## AMERICAN CONSERVATORY OF MUSIC

Recital at Kimball Hall by Miss May Doelling, pianist, and Miss Jennie F. W. Johnson, contralto, Saturday afternoon, October 12, at 3 o'clock. Program:

Concert Allegro ..... Scarlatti-Godowsky
The Three Hands ..... Rameau-MacDowell
Symphonic Etudes ..... Schumann

Miss Doelling

Ah, Rendimi ..... Rossi
Victorious ..... Carissimi

Miss Johnson

Etude, C sharp minor ..... Chopin
Ballade, G minor ..... Chopin

Miss Doelling

The Sea ..... MacDowell
Solvejg's Cradle Song ..... Grieg
Monte Pincio ..... Grieg

Miss Johnson

Winter ..... MacDowell
March Wind ..... MacDowell
Minuet ..... Schobert-Godowsky
Tambourin ..... Rameau-Godowsky
Gnomenreigen ..... Liszt
La Campanella ..... Paganini-Liszt

Miss Esther Hirschberg at the piano

———♯♯♯———

**Tower**—Harold Tower will give organ recitals at St. Mark's Pro-Cathedral at Grand Rapids on Friday evenings, October 11, 18 and 25.

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## LIBERTY LOAN SINGERS UNDER DIRECTION OF DANIEL MAYER

Under the management of Daniel Mayer, impressario, Miss Leonora Sparke of the Metropolitan Opera House sang at noon on the steps of the Sub-Treasury in Wall Street, on October 10, and Walter Greene, the new American baritone, will sing on October 11 at the same time and place.

The singers presented by Mr. Mayer in aid of the Liberty Loan drive have been very successful. Miss Florence Macbeth, for instance, who sang at Borough Hall on October 1 and the Sub-Treasury on October 3, attracted a great audience, all anxious to hear the prima donna who had succeeded Tetrazzini in the Chicago Opera Company four years ago. After Miss Macbeth concludes her pre-season tour with that company, and before the regular season opens in Chicago, she hopes to lend her voice more to the cause of world liberty.


**Arthur B. English**

TEACHER OF SINGING

905 Kimball Hall Phone Kenwood 6432


# Music in Chicago

## AMERICAN CONSERVATORY NOTES

Miss A. Louise Suess, reader, and Mr. Thomas Remington, baritone, will appear in recital Saturday afternoon, October 19, at Kimball Hall, under the auspices of the American Conservatory.

♮ ♮ ♮

The classes in Dalcroze Eurhythmics at the American Conservatory are under the direction of Lucy D. Hall, an authorized instructor. They will begin Saturday morning, October 12.

♮ ♮ ♮

The American Conservatory has established a north side branch at 4611 Kenmore avenue, corner Wilson avenue, where the leading branches of music are taught by selected instructors. There are also classes in expression and dancing.

♮ ♮ ♮

E. Warren K. Howe has organized a ladies' A Capella choir, with the view of doing some public work this winter.

♮ ♮ ♮

The School of Opera of the American Conservatory will be under the direction of Charles LaBerge and E. Warren K. Howe.

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## CHARLES M. COURBOIN

Charles M. Courboin, the famous organist, gave the first recital of the season 1918-1919 at the First Baptist Church on Tuesday evening, September 24, assisted by Pearl Adams, the soprano. Among the numbers played by Mr. Courboin were the "Sonata Chromatica" of Yon, the overture from "Die Meistersingers" of Wagner, and a minuet of Moszkowski.

Mr. Courboin also for the first time played one of his own compositions on the program, a brilliant and dainty number entitled "Toccatina in F Minor, Opus 13, No. 1." His entire program was played with wonderful dash and abandon and he was heartily encored by his audience.

On Sunday evening, September 29, Mr. Courboin dedicated a new organ at the Church of St. Anthony of Padua in Syracuse. His program for this occasion included the following numbers: "Hallelujah Chorus" (Handl), "The Harmonious Blacksmith" (Handl), "Triumphal March" (Mailly), "Andante Cantabile, A Major" (Haydn) and Improvisation on the "Adeste Fidelis."

His program was enjoyed by an audience of about 1,500 persons.

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## STURKOW-RYDER STUDIOS

Carl Craven, Warren Proctor and Mabel Corlew Smith are singing "Loneliness," by Sturkow-Ryder, receiving special mention of the song in the papers.

Sturkow-Ryder left for twelve concerts in Kansas and Illinois on October 6, beginning with Pittsburg, Kan., October 7, and ending in Bloomington, Ill., on October 19.

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**Walker**—The Virna Harman Walker Studio of Dancing presented Miss Adelaide Burlingame in the new Dance des Voiles at the meeting of the Rebeccah Lodge in Chicago Heights last Friday evening, October 4.

## ROLLIN PEASE

Rollin Pease, bass baritone, is engaged by Manager James Hawley to sing in Ohio concerts this month with members of the Chicago Grand Opera Company.

Last month his engagements included a program at the Chicago High School Teachers' Club, the holiday services at K. A. M. Temple and the inter-church war work mass meeting at the Auditorium. The latter appearance proved to be a contest of lung power and endurance between the singer and the much-neglected Auditorium organ, which was not content with sticking all through the solos, but ciphered weirdly during the subsequent speeches.

Mr. Pease is getting direct action on the war by participating in various camp and patriotic programs and by acting as instructor in the Students' Army Training Corps stationed at Northwestern University.

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## MUSICIANS' CLUB OF WOMEN

The October Bulletin of the Musicians' Club of Women details a concert at Recital Hall, Fine Arts Building, on Monday, October 14, at 2:30, and a talk on "Music and Morale" by Herbert Gould, song leader, Navy Department, on Monday, October 21.

The visiting artists this season will be Toscha Seidel, November 25; Mischa Levitzki, February 3, and Mary Jordan, March 17.

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**Ricker**—Bessie Bown Ricker, entertainer, who was a splendid success at Lockport, N. Y., and who will throughout the winter do a great deal of camp and cantonment work, was a visitor in Chicago last week.


JOHN

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# MR. STOCK'S LETTER

Following is the very beautiful letter written by Frederick Stock to the trustees of the Orchestral Association in tendering his resignation as conductor of the orchestra:

Camp Innermost, Merrill, N. Y., Aug. 17, 1918.—To the Trustees of the Orchestral Association, Orchestra Hall, Chicago.—Gentlemen: To you, with whom I have worked these many years in sympathy and mutual confidence, it is unnecessary that I should protest my devotion to this country, which I originally sought not only as a place in which to make a living but as a home in whose air of freedom, buoyancy, and generosity my spirit could breathe and my art could develop and flower. To some of you it is known that as a youth, while still living in Germany, the land of my birth, I disapproved of the autocracy of its government and combated the growing spirit of militarism.

In the quarter of a century I have lived in Chicago my dearest hopes have been fulfilled. I have come to love the United States as my native land, to cherish her institutions, to identify myself with her cause, and to regard myself as one of her dutiful and grateful sons. My devotion to and love for this country I count among the finest assets of my inner self.

### Said Germany Was Wrong

From the beginning of this awful war and long before this country became a belligerent I felt and said freely that Germany was in the wrong and should be defeated, and no one who knows me has ever questioned the sincerity of my then views, which, since April 6, 1917, have become with me, as with all Americans, the most profound convictions of my soul.

I do not hesitate to classify myself as American, because all who know me are aware that at heart, in thought and in spirit, as well as in action and in deed, I am American, just as willing as any patriot to give my last drop of blood and my last penny for the land of my adoption and of my affections.

### Blames Self for Laxity

While all this has been known to you, it unhappily is true that, because my primary interest has been artistic and not political, I omitted the step which would have given legal effect to what was a spiritual accomplishment, and did not take out my second papers and become before the law an American citizen; and so now, when most of all I wish to feel myself a part of this great republic in its struggle to make the world free from the menace of recurring wars, I find myself technically—almost, I would say, ironically—styled "alien enemy." For this, I know, I have no one to blame but myself; and it is I who must atone.

However deeply I may feel my heart throb with love for this country, however ardently I may long to serve her, however sure may be your confidence in me—and it has been too often expressed to admit of question—it remains true that many of the music loving public to whom our orchestra must appeal are unable or unwilling to know the sentiments of my heart or to distinguish between those who are alien enemies from conviction and choice, and one whose greatest grief it is to be so classed.

### For Best Interests of All

There has never been a moment when I have consciously put my own interests or ambitions above the welfare of the orchestra to whose service I have given twenty-three years of my life; and now, after careful self-searching, I have come to the painful conclusion that the best interests of that orchestra and of your association demand that I withdraw from my position as conductor until the day comes, for which I earnestly hope, when papers of full citizenship can be issued to me and make me before the law, as I am in spirit, an American citizen

I firmly believe that my withdrawal will afford a solution of the problems now confronting you, and will tend to relieve a delicate and vexing situation. I have, therefore, respectfully to request that you will relieve me of the duties of conductor until that happier day shall dawn.

Let me say, in conclusion, that it is impossible for me to express adequately my gratitude for the support and encouragement given me through all these years by the trustees and members of our association and the music loving public in general, and to express the hope that the same consideration will be bestowed upon my successor. Respectfully,

FREDERICK A. STOCK.

———###———

## LAZAR SAMOILOFF'S ACTIVITIES

When the musical season was over and when teaching ceased to be the chief occupation, as it is always from fall to summer, Lazar Samoiloff, the New York vocal master, was still busy in his branch, for many of his pupils followed him to the country, and when an hour of leisure was left he wasn't satisfied to remain inactive but plunged himself into war work. This summer he gave two concerts for the Red Cross—one in Salisbury, Conn., and another in Canaan, Conn. Both events proved successful from every point of view—artistically and financially. Those who contributed to the success were all pupils of Lazar Samoiloff. Like the pilgrim, his students followed him to the summer school at the Berkshire Hills. When the foliages of summer began to fall, on September 9 the vocal master returned to New York and reopened his Carnegie Hall studio for further activities. Nine hours out of twelve are already consumed by continuous teaching and the season promises to be an exhaustive and long one. Since America entered the war his pupils have been singing in the camps and are still journeying from one camp to another to entertain our boys. They met with great success, especially in the aviation camp, and the work was exceedingly pleasurable to the boys, who are always eager to listen to high class music. The Red Cross of Connecticut has requested Mr. Samoiloff and his pupils for a series of concerts and all are at present working on the future entertainment to be given some time in December and January. Mr. Samoiloff always accepts only students who are musically inclined and they must be talented if he is to train them for professional work. Under his guidance those lacking the musical ear have acquired it through his unique method. He has opened a class of solfege, the fundament of teaching. Coaching and voice placement are his specialties and he emphasizes it with his pupils. Mr. Samoiloff occupies a suite of three studios. He is also the director of the Bel Canto Musical Club.


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# Theaters

### The Garrick (Chicago)

The Garrick ought to be sold out to the last seat every night with such an attraction as that now offered, "Seven Days' Leave," for not alone is it a splendidly written war story, but also its cast of characters provides opportunity for the employment of gifts so varied as to make it original and entertaining in the extreme.

It happens in England and the time is the present. Two officers having seven days' leave each come home to a channel village and there discover a very dangerous spy system and a plot to blow up American transports which are due to pass shortly.

The ferreting out of the details and the people—the frustrating of the former and the convicting of latter—provides material which is of absorbing interest and which in the play is worked out smoothly and convincingly.

Not the least thrilling moment is that when the woman spy (German) is compelled to doff her bathing suit, which she had donned for the purpose of swimming out to a submarine with tidings, and the assuming of this scant attire by Lady Mary, who loyally proposes to go out and warn the otherwise defenseless transport. The spy tears herself loose from restraining hands and both she and Lady Mary plunge into the water at the same moment and (in the next scene) there ensues a race in the water which is, to say the least, exciting.

The scenic display required by this piece is elaborate and appealing, and the cast is both long and fine.

Kitty Sharrow is prettily played by Florence Eldridge, and Lady Mary is made attractive, even if very affected, by Jean Stuart.

Mrs. Keys, a character part, is played to perfection by Pauline Hutchins, and the Spy is deftly done by Suzanne Jackson.

H. Cooper Cliffe as the Colonel reads a wonderful speech, "Carry On," in a wonderful way, and Terry Fielding is exuberantly played by William J. Kelly, who, between acts, sells Liberty Bonds with a will.

Cornelius Keys, an attractive juvenile part, is well done by Sidney Bracey, and Frank Beamish does what is possible with Stephen Darrell.

At least a dozen others are in the list and every one is good.

Altogether, "Seven Days' Leave" is an exhilarating and entertaining performance and well worth three hours of anybody's time.

C. E. W.

♮ ♮ ♮

### "Lightnin'" at the Gaiety (New York)

After the successful production of "Turn to the Right," Messrs. Winchell Smith and John L. Golden now produce "Lightnin'," a play by Winchell Smith and Frank Bacon, the latter acting the leading part. The play contains dramatic scenes, but on the whole it is a comedy based on the occupation of land, bought crookedly by a railroad company, and attempting to seize the poor man's property. Naturally a play always concludes with justice for the wronged one. The action takes place in California and Nevada—the paradise for those seeking divorce. It would take up too much space to relate the story. The comedy is capitally acted by practically one interpreter, Frank Bacon, co-author, as Lightnin' Bill Jones who knows everything, save that the invention of electricity escaped him. Mr. Bacon is a natural comedian and keeps one alive throughout the performance. After a number of poor comedies and mediocre farces, "Lightnin'" is worth the money the public spends. It should be seen, heard and enjoyed.

♮ ♮ ♮

### The "Walk-Offs" at Morosco (New York)

The Hattons are again on the board, this time with another comedy in three acts. The plot is the always favorite subject of the Hattons, depicting the fast life of the northerners and the settled and wholesome life of the south. In this comedy the Hattons picture a southern man with healthy ideas, with principles and the love of wholesome domestic life. He wins not only the girl from the north, but he succeeds in changing her ways, habits and everything else. It is the poorest comedy written by the Hattons (formerly of Chicago). The play lacks life; the conversations and dialogues are (permit me to say) "mushy." Of the female interpreters Roberta Arnold, the divorcee who cannot live without her husband (supported by his wife), is excellent and amusing. Carroll McCornas, the woman with habits, but subdued by the southerner, is also to be recommended. William Roselle deserves a note of praise.

♮ ♮ ♮

### "Penrod" at the Globe (New York)

Edward E. Rose has dramatised Booth Tarkington's novel for the stage, and Klaw & Erlanger and George C. Tyler are the producers. There is no change in the plot from the novel. Those who are not acquainted with the story will be satisfied only with a brief relation. The boy detective, Penrod, with his associates—by the way, two colored boys—are on the trail of Dade, the Crook, who gains the confidence of Penrod's father and who also courts his daughter—if Dade were not a crook he might have succeeded in winning her hand, but he is discovered by the ingenious Penrod, a mere boy, who, as a reward, receives a medal and a small pecuniary compensation. Every episode is amusing and for once mere boys had the best of their elder colleagues as far as acting is concerned. Andrew Lawlor, the accidental detective, is clever as Penrod, and is the soul of the story and play. A note of praise to Mr. Davison for a nearly correct picture of the crook. The large cast contributes variously to an enjoyable evening. DE VALDOR.

♮ ♮ ♮

### The Warrington Theater (Oak Park)

At the Warrington Theater this week the Pyre Popular Players are finding in "Which One Shall I Marry?" a fine vehicle for the exploitation of their best talent.

The play is an advanced "problem" and such as to furnish much food for serious thought.

Next week they will present "Why Smith Left Home."

♯♯♯

**Lend as they fight.**

## GREAT LAKES CONCERT QUINTET

It was worth the long trip to Evanston to hear the Naval Chamber Music Organization which enlists the talents of John Doane, Herman Felber Jr., Carl Fasshauer, Robert Dolegsi and Walter Brauer. They dashed off the brilliant Dohnanyi Piano Quintet with no end of style. It is such a grateful work, so lucid, facile and full of sweet reasonableness, that one is inclined to put it beside his two other favorites, the Schumann and Brahms. In its way it stands as a later type of piano playing, just as the other two do of their period, the forties and seventies. It has great sweeping phrases and runs over with fluent melody—which was our happy state of affairs until Reger and his excessive followers began studied ugliness. Philip Hale says Reger's music alone is enough to make us hate Germany—which is good patriotism.

The ensemble of the group of players is of commendable smoothness and has admirable search for individual expression to make it out of the common. The players, being all young men, lend themselves to an abandon which cannot fail to appeal. Chamber music is too much left to the sedate, learned and reserved, and a certain studied repression is quite often its dominating quality. These young men played their Mozart with freshness and spirit, were not wanting in crispness and precision of attack and phrasing, neither did they forget the happy spirit of the man who wrote cheerfully.

The program included a group of organ numbers and encore by Mr. Doane. He is so adept, temperamental and masterful in color registration that he puts a touch of distinction on whatever he presents. These tended to make the Liszt "Sposalizio" something to conjure with.

ALBERT COTSWORTH.

♯♯♯

## THE CHICAGO ORCHESTRA

The Chicago Symphony Orchestra will be heard in the first concerts of its twenty-eighth season next Friday afternoon at 2:15 and Saturday evening at 8:15, the performances taking place in Orchestra Hall. They will also serve to introduce to the orchestra's clientele Eric De Lamarter as the recently appointed assistant conductor. He will conduct the orchestra at these concerts.

Following is the program:

The Star Spangled Banner
Overture to Benvenuto Cellini, Op. 23.....Berlioz
Symphony, D minor.....Franck
Overture—Fantasia (Romeo and Juliet)...Tschaikowsky
Symphonic poem—The Sirens, Op. 33.....Gliere
Irish Rhapsody.....Herbert

♯♯♯

**Rice**—In addition to the notes in another column of this issue, Ethel M. Rice announces that Grace Carliter, soprano, and Bertha Booth, violinist, have been engaged for the Frolic Theater and that on account of the Liberty Loan drive the big concert of the W. D. C. has been postponed.

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**Kimbell**—Grant Kimbell, tenor, gave a Song Recital at Kokomo, Ind., on Tuesday evening of this week.

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**This is the time for swift decision. Buy bonds.**

♯♯♯

**Full surrender—full atonement—full punishment! Therefore buy bonds.**

♯♯♯

**An armistice with Germany now would mean defeat for us later. Buy more bonds.**

## CHICAGO WOMAN'S MUSICAL CLUB

The first concert of the season 1918-'19 occurred in Recital Hall, Fine Arts building, on Thursday, October 3. It was preceded with a lecture on "Opera," by Edouardo Sacerdote. He gave some very vivid and interesting pictures of opera from the beginning, when it could only be heard by the nobility, up to the present time, and the Chicago Opera Association, which is within reach of all. A most interesting musical program followed.

Ralph W. Michaelis played "Romance" (D'Ambrosia), "Menuet" (Hochstein), "Oriental" (Amani-Elman), and "Mazurka" (Drake). Mr. Michaelis' impeccable technic, beauty of tone, and a strict adherence to the composer's message, form a combination rarely found in violinists.

The excellent support given by Mazie Odell-Cardy at the piano was a real delight to the audience and must have been an inspiration to the soloist.

Mrs. Kenneth Ozmun displayed a beautiful opulent voice in her singing of "A Spirit Flower" (Campbell-Tipton), "In Italy" (Jeanne Boyd), and "Where My Caravan Has Rested" (Lohr).

Edythe Pruyn-Hall's accompaniments were skillful and, as usual, gave one a very comfortable feeling — she always does just the thing that she is expected to do.

Marie Hoover-Ellis' playing of "Nocturne, Opus 23, No. 4" (Schumann), and the Evler arrangement of the "Danube Waltzes" was a marvelous display of technic, poetic inauguration and brilliant interpretation. Alice Bell Watts is the possessor of a gorgeous soprano voice and charming presence, and she sang "Rose Kissed Me Today" (Harling), "What's in the Air Today?" (Eden), and the aria "Lieti Signor" from "The Huguenots" with clear enunciation and splendid interpretation. Celia R. Hathaway's accompaniments were excellent and discriminating.

A patriotic and very inspiring address was given for the Fourth Liberty Loan by a "Four-Minute Woman," after which a subscription was taken which resulted in raising about $100 for a bond and the selling of some individual bonds through the club. Mrs. Alvin G. Ireland, chairman, and her co-workers deserve a great deal of credit for the campaign, which is not yet finished, and they hope to add much more to the amount already subscribed.

This flourishing club has for its president Marie Edwards Von Ritter, a bundle of energy; for chairman of the program committee, Mora Murdock, who is very businesslike and who has mapped out a most interesting program for the year; for chairman of the lecture class, Maud Rea, the popular and energetic manager of the Apollo Club. This department has arranged for a wonderful series of lectures to be given once a month, preceding the concerts. The lecturers to follow are: Harrison Wild, who will speak on the "Oratorio," D. A. Clippinger on "The Construction of a Song," Glenn Dillard Gunn on "American Music," and one or two other notables.

The student department has for its chairman Eleanore Capps-Hostler, tried and true—a hustler—one who is in the habit of undertaking stupendous and unusual things and carrying them through.

The student department will make a comprehensive study of "American Composers and Their Music."

The first meeting of the season will be held at the residence of Mrs. Hostler on Sunday, October 27, at 3 o'clock.

Any student of music is privileged to join this department at a nominal fee and has the advantage of attending all of the functions of the club.

♯♯♯

## NEW FIRST CHURCH

On Sunday, October 13, the music at the New First Congregational Church by the United Choirs, under the direction of Dr. George L. Tenney, will be of especial note, celebrating the rededication of Carpenter Chapel. The chapel has been completely remodeled and will serve as the musical home of this widely known choir organization. The choirs will sing morning, afternoon and evening, as well as the quartet composed of Mrs. G. L. Tenney, soprano; Miss Lucy J. Hartman, contralto; Dr. L. Jones, tenor, and W. Morse, bass. Miss Alice Deal will preside at the organ morning and evening, and Dr. Tenney directs for the first time after a long and severe illness. The music of the morning will be:

Processional—America the Beautiful.....Sleeper
The United Choirs (vested)
Anthem—Fear Not, Oh Israel.....Spicker
The United Choirs
Quartet—Morning Hymn .....Wagner

The afternoon program of rededication will begin at 3 o'clock. Music program:

Organ—
Forte, D minor.....Rogers
Cantilene .....Dubois
Albert Cotsworth
(Organist of this church for 12 years)
Unfold Ye Portals.....Gounod
Choral Union and Treble Clef Choirs
Offertory—Deep River .....Burleigh
Quartet—Behold the Master Passeth By.....Stevenson
Anthem—Hallelujah Chorus .....Handel
Choral Union and Treble Clef Choirs
Organ—Grand Choeur .....Lemaigre

Upon the conclusion of the service the chapel will be open to visitors.

In the evening the Choral Union and Cecilian Choirs will sing the Festival Te Deum in E flat (Dudley Buck) and the quartet will sing Costa's "I Will Extol Thee."

♯♯♯

## ORGAN RECITAL

Emory L. Gallup, organist and choirmaster of St. Chrysostom's Episcopal Church, will give the following program at St. Luke's Church, Dixon, Ill., Wednesday evening, October 16. Mrs. W. G. Kent, soprano, will assist:

Grand Chorus in D.....Guilmant
Evening Song .....Bairstow
Minuet in A.....Boccherini
Toccata and Fugue in D minor.....Bach
O Lord Most Holy.....Cesar Franck
Mrs. W. G. Kent, Soprano
Lento assai (Sonata Seven).....Guilmant
Scherzo (Symphony Four).....Widor
In Summer .....Stebbins
Choral in E major.....Jongen
O Rest in the Lord (Elijah).....Mendelssohn
Madrigale in A.....Simonetti
Toccata in G.....Dubois

♯♯♯

## ST. PATRICK'S CHOIR SINGS HIGH MASS

Commencing last Sunday morning the double choir of 150 voices, Dr. J. Lewis Browne, choirmaster, participated in the High Mass of St. Patrick's instead of the afternoon vespers as heretofore. This order is to continue on every Sunday. The public is cordially welcome.

♯♯♯

**It's safe with Uncle Sam.**

♯♯♯

**Wear your old clothes and buy Liberty Bonds.**

## HERBERT GOULD AT ROGERS PARK WOMAN'S CLUB

In their beautiful clubhouse on Tuesday, October 1, the Rogers Park Woman's Club entertained their members and guests.

Herbert Gould, bass-baritone and navy department song leader, conducted a Community Sing in which "The Star Spangled Banner," "Battle Hymn of the Republic," "Keep the Home Fires Burning," "Row, Row Your Boat," and some other familiar airs were sung with much enthusiasm by the large audience present, and was indeed inspiring.

Mr. Gould chose for his solo group "Young Dietrich" (Henschel), "Three" (Florence Ayelward) and "Three for Jack" (Squire), all of which were admirably suited to his voice. He is always a fine artist and was as usual able to give the "Message" to his audience, which is one of the chief characteristics and charm of Mr. Gould's singing, and one reason why he is so popular with every one else, as well as the boys in the navy.

Miss Stearns, a social worker from Milwaukee, gave the address of the afternoon and gave out some good thoughts in her unaffected style of delivery, with good wholesome wit, that were worth while taking home.

The afternoon closed with some numbers sung by the chorus from the Birchwood Morning Musical, led by one of their members.

ELEANORE CAPPS HOSTLER.

♯♯♯

## CHICAGO PIANO COLLEGE

A recital given by the younger pupils of the Chicago Piano College gave this writer an hour of keen enjoyment last Saturday afternoon. All the children showed good, detailed preparation and conscientious study. Richard Schweitzer played two Bach inventions and the Junior Chopin Mazurka, while "Valse Tente" (Schuelt), and "Minuet a L'Antico" (Seeboeck) was the group assigned to Lillian Reese. Thelma Simons played "Pasquinade" (Gottschalk) with facility and grace, and Kathryn Turner gave thoughtful readings to "Romance" (Woodman) and "Oriental" (Triml).

The most advanced work was done by Goldie Guy in the Weber Concerto (C Major), with Miss Godfrey at the second piano. The child's technical equipment is admirable and her method of attack convincing beyond her years. This number constituted a noteworthy conclusion to a little program well worth remembering.

M. C. W.

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**Neff**—During her recent trip to the west, Miss Hazel Dell Neff, soprano of Pittsburgh, gave a very successful concert at Waukegan. Gavin Williamson, her accompanist, proved a very fine co-worker with her, as he did also throughout last winter when he accompanied her on almost every occasion of Pittsburgh appearance.

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## CHICAGO MUSICAL COLLEGE

One of the brilliant numbers of the musicale at Ziegfeld Theater on last Saturday morning was the playing of two movements of a Vieuxtemps Concerto by Mary Sylvia Lent (Washington, D. C.), who is a pupil of Leopold Auer.

The work accomplished by this young player was so much above the average as to give eloquent proof of the Auer worth with young pupils, for Miss Lent is only a little girl as yet, in spite of which fact she plays with remarkable ease, assurance and purity, while at the same time she has certainly attained fine technical development and splendid interpretative facility.

The accompaniment accorded her (accompanist unnamed on the program) was of remarkable style and finish.

Aside from this number the pianists of the program walked away with the honors, the teachers represented being C. Gordon Wedertz, Karl Reckzeh, Alexander Raab and Rudolph Reuter.

Zitta Allen (Wedertz) played a Chopin Scherzo with fine style, and Margaret Wilson (Reckzeh) was very convincing in the "Ricordanza" and an Etude of Liszt.

Jane Anderson (Raab), who has been heard before with much pleasure, again showed that she has remarkable talent and that she is developing it in a sane and effective way.

She is a girl of striking appearance, but lacks in stage deportment, in spite of which she scored heavily on Saturday in a Dohnanyi Rhapsody and the brilliant Etude of MacDowell.

The difficult and very wonderful Paraphrase made on the Mendelssohn Wedding March by Liszt was played with exceptional brilliance by Aaron Ascher (Reuter).

Gertrude Gibson and Jeanette Donhowe were the vocalists, the first singing in an acceptable manner the well-known aria from "Robert le Diable" and the latter proving herself the possessor of an unusually attractive voice and nice manner in "Possession" (Clough-Leighter).

The violin department of the college was further represented in the playing of a Chaconne by Vitali, excellently accomplished by Evelyn Vitto-Levin.

C. E. W.

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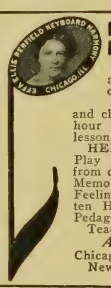
Des Moines—The All-American Course at Des Moines will be opened in October by Florence Easton and Francis Maclennan. Others to appear are Florence Macbeth, Frances Pelton-Jones, Rudolph Ganz and Marcella Craft.

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## BALLANTINE BUREAU NOTES

Vaudeville booking has been made, extending to the Pacific Coast, for a company of five, including Marie Fanelli, prima donna, Helen Reed, Nira Johnson, Harriet Bendell and Carmen Roasar, classic dancers. This company was organized by Saida Ballantine and coached by Helen Reed.

♮ ♮ ♮

Program for Chicago Woman's Patriotic Association at the home of Mrs. Murray for a philanthropic fund, Thursday, October 3:

STORY OF THE "GREAT GOD PAN"

Told with music, verse, pantomime and dance.

Music by Lulu Jones Downing.

Pantomime and dance arranged by Genevieve Fitzgerald.

Cast:

| | |
|---|---|
| Pan | Marie Thompson |
| Neried | Genevieve Fitzgerald |
| Maenad | Eleanor Wilson |
| Shepherd Boy | Isabel Wood |
| Dryad | Evelyn Wood |

Composer at piano

♮ ♮ ♮

Many of the following artists furnished entertainment for the War Recreation Bureau at the War Exposition and will entertain for the fourth Liberty Loan:

Miss Dorothea North, soprano.
Miss Louise Hodder, soprano.
Monsieur Rossingnol, violinist.
George O'Connel, tenor.
Gail Lancaster, pianist.
Miss Cassie Woodward, soprano.
Miss Betty Baxter, contralto.
Miss Grace Sundstrom, pianist.
Miss Irma Becklinberg, pianist and reader.
Celia Hathaway, pianist.
Melba Goodman, soprano.

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## ALICE SJOSELIUS APPEARS WITH THE SWEDISH SOCIETIES OF CHICAGO

Whoever arranged the program for the benefit concert (Swedish Societies' Old People's Home Association) given at Orchestra Hall on last Sunday afternoon is to be congratulated on good taste and excellent judgment, and had not the artists spoiled the scheme a little by their overzeal in accepting encore demands the program would have been perfect.

As it was, it was too long by just about half the encore numbers. In other words, each artist should have given one encore only, instead of two. These are war times, we should remember, and conservation of time is as important as any other thing.

People do not like to stay too long in any concert hall at present and all artists should make their programs short and should carefully abstain from an overabundance of encores.

A feature of the Sunday concert was the singing (in Swedish) of two choral numbers by the Swedish Veteran Singers of Chicago.

This company consists of about fifty men, all past middle age, and yet, beyond any question, they produced the most beautiful male choral singing heard in Chicago for many, many months.

The tenors were fine and the basses made a definite balance, and together they sang with style and distinction, both as regards tone qualities and in musical interpretations.

Miss Ebba Hjerstedt, a young Chicago violinist, showed herself the possessor of definite gifts and much technical ability and was enthusiastically received by the large audience.

Tor Van Pyk, a Scandinavian tenor who lately became a resident of Chicago after a career on the stage which has covered many years and countries, sang the "Salut" from "Faust" with wonderful beauty of tone and rare discrimination in shading and musical phrasing, delivering the famous high note beautifully.

He was equally successful in an aria in Swedish (Behrens), and in his two encore

ALICE SJOSELIUS

numbers, one being the "Lament" from "Pagliacci" and the other that most charming of songs, "I'll Sing Thee Songs of Araby" (Clay).

In the last especially, the Van Pyk tone was beautiful and his manipulation of all musical and interpretative values notably good also.

The imported (from New York) soloist of the afternoon was Miss Alice Sjoselius, soprano, and the audience promptly fell in love both with her personality and her voice.

She is exceedingly beautiful in a straightforward, blond way and has the most ingratiating of manners, and, also, she certainly knows how to dress becomingly, which, in her case, is simple, and therein she shows her superiority to the vast majority of Sunday afternoon concert singers.

Her opening number was the big aria from "Roberto il Diabolo" and her second appearance brought a group of six Swedish text songs which you would not know if we should name them, but which pleased her audience (almost exclusively Swedish) beyond words to tell.

And it is no wonder that this is so, for Miss Sjoselius has a very beautiful voice which is powerfully dramatic when she chooses to so exert it, but which also is beautifully suave and caressingly tender when her texts ask for those qualities.

Never has a more charming folk song been given in Chicago than one which she presented, and throughout her program her work glowed with beauty, was suave to the limit and vibrated also with intensity of meaning.

Miss Sjoselius is a very great artist and Chicagoans may well wish for other opportunities to hear her.

This writer does not know whether she has ever aspired to opera or not, but he has no hesitation in saying that she would make the most beautiful and the most convincing Marguerite in "Faust" of any one that could be imagined—far more logical and exhilarating than the vast majority of celebrated prima donnas who have essayed that part.

The audience, as said before, promptly took Miss Sjoselius to its (collective) heart and she could have sung encores for a long time had she chosen, but being a great artist she contented herself with adding to her list of Swedish songs one more of like kind and of equally lovely content.

Edgar Nelson at the piano was so good that no improvement could possibly be suggested. He naturally and logically shared honors with all the soloists.

C. E. W.

———♯♯♯———

Wedertz—Irene Zinter, student of C. Gordon Wedertz, has been engaged as teacher of piano and harmony at Redfield College, Redfield, S. D.


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## AMERICAN CONSERVATORY

A charming recital was given last Saturday afternoon by three young artists of the American Conservatory—Eleanor Eastlake and Kathryn Kiernan, duettists, and

HELEN CAMPBELL

Helen Campbell, pianiste. The program was as follows:

| | |
|---|---|
| The Gypsies | Brahms |
| Duet of the Stars | Chaminade |
| The Charm of Spring | Salter |
| On Wings of Music | Mendelssohn |
| Waters of Minnetonka | Lieurance |
| Miss Eastlake and Miss Kiernan | |
| Ballade—A Flat Major | Chopin |
| Helen Campbell | |
| The Lass With the Delicate Air | Arne |
| Drink to Me Only With Thine Eyes | Old English |
| Two Little Irish Songs: | |
| To My First Love | Lohr |
| You'd Better Ask Me | Lohr |
| The Low-Backed Car | Samuel Lover |
| Duet from Martha | Flotow |
| Duet from Lakme | Delibes |
| Miss Eastlake and Miss Kiernan | |
| Miss Campbell at the piano | |

These young artists are fast winning the hearts of Chicago music lovers and cannot fail to achieve much as time goes on. Their work is thoroughly unaffected and sincere, besides being done in a pleasing and sympathetic manner Their preparation has been of the very best and they have had repeated success in joint appearances this summer at Ravinia Park, Great Lakes, Grant Park, and other places of interest.

Unfortunately the first group was not heard by this writer. Miss Campbell played the Chopin Ballade with keen artistic understanding and her personal charm contributed in large measure to her success, although it would be unjust to say that she was at all dependent upon it.

The second group of duets was charming. The singers seemed to have caught in

KATHRYN KIERNAN

equal measure the quaint, delicate spirit of the old-fashioned airs and expressed it with admirable piquancy. The operatic duets in closing formed a veritable victory for the young artists, who were most enthusiastically applauded. Both soloists have clear

ELEANOR EASTLAKE

smooth, well developed voices and know how to use them with taste.

Miss Campbell is not less able as an accompanist than as a pianiste. The success of the afternoon was due in no small part to her exquisite skill and musicianship.

MARY CARVER WILLIAMS.

———♯♯♯———

## A. G. O. SERVICE AT TRINITY

Irving Hancock heads the program committee of the Illinois Chapter of the A. G. O. this season. With his splendid equipment of organ and choir he inaugurated the services on Sunday afternoon. He is alert, ambitious, farseeing and has a sturdy initiative and will bring about a list of events that will easily stand any test of merit.

His plan of grouping all the organ numbers in sequence, at a stated portion of the service, had the effect of novelty and the music lost nothing by the arrangement. It is a commendable innovation. His own choir sang the elaborate service and he was his own adaptable self in the use of his organ and the effects he won from his choristers.

Florence Hodge used a Ferrata Nocturne, one of the rare appearances of the fecund New Orleans composer on a Guild program. His combination of Italian heritage and Southern environment makes him sound somewhat excessive—the continual use of chromatics growing wearisome. But it was graceful music, nevertheless. Bonnet's brilliant Catalane Rhapsode went with exhilarating speed and fervor, its many inherent difficulties being deftly surmounted by Miss Hodge. Frank Van Dusen, who is now organist at the People's Liberal Church, contributed excerpts from Guilmant's Fifth Sonata, making them of dignified solidity and enriched by continual variety of registration. The favorite Adagio was particularly well done.

Mason Slade chose to contrast the two Concert Overtures of Alfred Hollins. They sound solid and almost Mendelssohn-like in their assured stateliness, but only those who wrestle with them know how full of the tricks of the trade they are. To say that Mr. Slade easily compassed them and left an impression of the best sort is no small meed of praise.

W. D. Belknap gave one answer as to the passing of W. T. Best from the organ repertoire. Unquestionably the man who acquired the reputation Best did had a decided merit, but he failed to embody a permanent reminder of this in his "Fantasie" used by Mr. Belknap. The player was able to cope with its excesses, but it was love's labor lost—the music was not worth the pains.

ALBERT COTSWORTH.

———♯♯♯———

**The soldier gives; you must lend.**

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## CHICAGO MUSICAL COLLEGE

The Chicago Musical College takes pleasure in announcing that another gifted violinist, Miss Amy Neill, who is studying now with Professor Leopold Auer, will appear at the concert which will be given by the institution next Saturday morning at 11 o'clock.

♮ ♮ ♮

Gustaf Holmquist has been engaged as one of the soloists for the performance of "The Messiah," which will be given by the Evanston Musical Club this season.

♮ ♮ ♮

So great continues to be public interest in the competition for the grand pianos which have been offered by the Mason & Hamlin Company of Boston and the Cable Piano Company of Chicago that requests for information concerning the conditions of the contest are still coming in to the Chicago Musical College from all parts of the country. The competition will take place in Orchestra Hall next May, with musicians of international fame as judges.

♮ ♮ ♮

The lecture that will be given by Felix Borowski in Ziegfeld Theater tomorrow (Saturday) morning at 9:15 o'clock will concern "The Music of the Ancient Assyrians and the Hebrews."

♮ ♮ ♮

Rudolph Reuter, who was very active during the summer in playing at concerts for the benefit of the Red Cross, will give his recital at the Playhouse Sunday afternoon, November 3.

♮ ♮ ♮

Laura Lydia Sexton, student of the college, has been engaged as instructor in violin and musical history at the college at Naperville, Ill.

♮ ♮ ♮

Edoardo Sacerdote lectured before the Chicago Woman's Club October 3 on "The History of Opera."

♮ ♮ ♮

Laura Drake Harris, who represents the Chicago Musical College on the council of the Student Woman's Christian Fellowship, and Mrs. Clauson of the faculty were entertained last Saturday at the home of Mrs. James A. Patten at Evanston. Mrs. Patten is a patroness of the organization.

♮ ♮ ♮

The following will be the program that will be presented by students in the piano, violin and vocal departments of the Chicago Musical College in Ziegfeld Theater at 11 o'clock tomorrow (Saturday) morning:

Piano—
D flat major.....Liszt
Polichinelle.....Rachmaninow
Marguerite Kelpsch, Chicago
(Student of Rudolph Reuter)

Vocal—
Elegie.....Massenet
By the Waters of Minnetonka.....Lieurance
Sylvia Loder, Chicago
(Student of Edoardo Sacerdote)
(Violin obbligato by Miriam Schmauss)

Piano—Rigoletto Fantasie.....Verdi-Liszt
Herbert S. Johnson, Chicago
(Student of Alexander Raab)

Vocal—Spring Song.....Cadman
Marie Herron, Chicago
(Student of Rose Lutiger Gannon)

Vocal—Duet from Martha.....Flotow
Madeline Reed, Chicago; Rohey Roberts, Chicago
(Students of Mrs. O. L. Fox)

Piano—
Impromptu, A flat minor.....Schubert
Study, G flat major.....Chopin
Cecelia Urban, Chicago
(Student of Rudolph Reuter)

Vocal—
Lascia ch'io Pianga (Rinaldo).....Handel
A Child's Prayer.....Joseph
Mollie Ettelson, Chicago
(Student of Adolf Muhlmann)

Violin—
Summer Idyl.....Burleigh
Scherzo-Tarantelle.....Wieniawski
Amy Emerson Neill, Chicago
(Formerly student of Hugo Kortshak, now with Prof. Leopold Auer)

Piano—Concerto, G minor, First Movement.....
.....Mendelssohn-Bartholdy
Meriweather Lewis, Fort Worth, Texas
(Student of Harold V. Mickwitz)
V. Mickwitz at the second piano

♮ ♮ ♮

## CHAMBER MUSIC TRIO

A cosy place for the concerts planned by the Chicago Chamber Music Trio is the hall at 16 West Jackson boulevard. Save that the ceiling is a bit low the acoustics are excellent, and the hundred or more postulates at this rather exclusive form of musical pleasure pretty well filled all the seats and make for the intimacy essential. It is burdensome to reiterate that chamber music is simple in the extreme if approached cordially. The general run of concert-goers have decided that it partakes of the undigestible and pass by on the other side. Of course, theirs is the keenest of losses.

The new trio gives excellent reasons for existence and deserves the patronage and good wishes of the entire musical fraternity. Frederick Morley is a well poised pianist with facility, steadiness and beauty of tone at his command. Ernest Toy plays the violin with rarely good sweep and well rounded tone, and Hans Hess at the cello is felicitous in touch and vigor and brings a color at all times distinctive. He is a tower of strength in the organization. With these essentials provided and the evident satisfaction in their self-appointed task which the artists showed, the music was unfailingly enjoyable. The idea suggests itself, at such times, that the one thing to make an endeavor of this sort ideal would be a coach who could weld the elements more completely than the earnest rehearsals of the group can accomplish unaided. In a tricky bit like the Arensky "Scherzo" the manifest unsteadiness could have been largely avoided.

The lovely Brahms B Major had an unfolding of charm. The least interesting portion of the work is the Adagio. It is one of those somnolent moments of profundity which Brahms could indulge in and pass off as something else. On the other hand the "Scherzo" is a moment of perfection.

The final number was Gade's "Novelletten," done with a fine sense of its strictly musical flow. The Andantino came out with a simplicity that was of enduring loveliness.

ALBERT COTSWORTH.

♮ ♮ ♮

**Votaw**—Miss Kathleen Colpitts, a pupil of Lyravine Votaw of the Dearborn School of Lyceum Arts, will leave October 14 for a seventeen weeks' tour under the Redpath Bureau with "The Navy Girls." The first part of the trip will be through Tennessee, Mississippi, Louisiana and the Carolinas. Miss Votaw is a very efficient and successful teacher of singing, as her large number of loyal pupils will testify.

♮ ♮ ♮

**He buys best who buys quickly. Buy your bonds now!**

## MILWAUKEE

On last Friday evening a concert was given at the Butterfly theater in this city, when a splendid orchestral program was given under the directorship of George M. Lipschultz and forty picked musicians.

The soloist was Clementine Malek, the possessor of a remarkable voice, who also scored heavily.

Three thousand people were in attendance and the enthusiasm was such as to guarantee the success of the series of Friday evening concerts which are announced to extend throughout the winter. The program was as follows:

Fantasie.....Pagliacci
Orchestra, Leoncavallo-Jungnickle
Kiss Waltz.....Arditi
Clementine Malek, Soprano
Yesterthoughts.....Victor Herbert
Pan Americana.....Victor Herbert
Orchestra
Incidental to Photoplay
Smiles.....Lee Roberts
Remick's Hits.....Lampe
You're in Style When You're Wearing a Smile.....
.....Van Alstyne
More Candy.....Kaufman

♮ ♮ ♮

## NEW GRANT-SCHAEFER COMPOSITIONS FOR PIANO

Piano teachers will be glad to know of a set of four piano compositions entitled "The Passing Seasons" (A. P. Schmidt Co., Boston.) They are published separately, the titles being "Waving Boughs," "To a Snowflake," "Under the Greenwood Tree," and "Soft Breezes Blow." They are written in the composer's usual good style, and will be found practical and grateful teaching numbers. They are between grades two and three.

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### NEWMAN TRAVEL TALKS

E. M. Newman of Travel Talk fame is here with pictures and story of his recent trip through Great Britain, France and Italy. For five Wednesday and Friday evenings and Saturday afternoons beginning October 9, 11 and 12, at Orchestra Hall, the skilled traveler will present his "Wartime Europe" series of traveltalks in the following order: "Paris, 1918," "Wartime France," "Wartime Italy," "London, 1918," and "Wartime England." In a group of exclusive motion pictures and color views made by Newman you will see "what it is like" in these countries under the immediate shadow of the battle clouds. With the endorsement of Uncle Sam and with the approval of the governments abroad, Newman obtained credentials which afforded him unheard of privileges. On the battlefields of France you will meet General Pershing, Field Marshal Foch, Marshall Joffre, Clemenceau, and many more great strategists. To you, with heart and soul in the winning of the war, Newman brings the story of the sacrifices of men and women over the sea. Motion pictures will give you close range glimpses of our boys from all over the country in action. The traveler was with our marines at Chateau Thierry the day the great drive started. Many of our great aviators will be shown in action. Lieutenants Rickenbacker, Hamilton, Roosevelt, and most of our hero aces will appear before you—some of them in actual aerial combat. You will journey with American soldiers from a port of landing to billets, and then into the front line trenches. Many regiments of our boys came within close range of Newman's cameras. You are promised plenty of thrills throughout the series. One of the inspiring features is the astonishing part played by the women "over there." The series is a continuous story, the memory of which holds many ineffaceable pictures. You will do well to banish from your minds all previous impressions gained from reading and traveling.

———###———

**Lutton**—Mr. and Mrs. Charles Lutton are receiving congratulations on the advent of a son, Charles Albert, who arrived in Chicago on September 30.


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VIRNA HARMAN WALKER

In the review of the opening entertainment given at the Virna Harman Walker Dancing Studios printed last week in Music News there was used, in error, a cut of one of Miss Walker's pupils instead of the intended one of Miss Walker herself, which is printed herewith.

Miss Walker tells us that she is rapidly filling her hours this fall and that the prospects are that she will have an even more successful season than last year at her well-appointed and very attractive studios in the old Lyon & Healy Building, on Wabash avenue.

———###———

### THE STUMPF STUDIO

The piano studio maintained by Mrs. L. C. Stumpf and Miss Amy Stumpf on Maple Square avenue has grown to great dimensions and significance.

Miss Amy Stumpf, a former pupil of the late Emil Liebling, is a pianist of great ability and charm and has succeeded in drawing about her a class of talented youngsters, who remain year after year and who have developed into brilliant pianism in many cases.

Mrs. Stumpf, who teaches children almost exclusively, has also developed a very large class, and at the Spring Concert this year was able to show splendid results.

Both Mrs. Stumpf and Miss Amy have had such demand upon their teaching hours this fall that the time of both is entirely exhausted; in fact, Miss Stumpf has already a large "waiting class."

———###———

**Great Lakes Concert Quintette**—The Great Lakes Concert Quintette, the personnel of which is John Doane, Herman Felber, Carl Fasshauer, Robert Dolejsi and Walter Brauer, gave a concert at Fisk Hall, Evanston, last Wednesday evening.

KURT DONATH

Kurt Donath, the distinguished baritone who has had a splendid operatic career both in Europe and America and whose teaching at Culver, Ind., has been a great feature there for several years, has joined the faculty of the Balatka Academy of Music, in the Lyon & Healy Building, and will be henceforth the head of the vocal department at that institution.

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## GODOWSKY IN A NEW FIELD

A very interesting experiment was tried out on the Pacific coast this summer and its success has been beyond the fondest hopes of all concerned. The Godowsky master classes which have been in session in Los Angeles, San Francisco, Cal., and Portland, Ore., were just what their name implies, classes conducted by a master pianist for pupils who were either professional pianists already or very far advanced on the road to that goal. There were two sets of "students" in those classes, those who played for the master and received his criticism, and those who only listened to the instruction given others. That both classes derived the utmost musical stimulation from the great master may be seen by the fact that a resolution was passed by the thirty-two pupils who attended the first master class in Los Angeles expressing their gratitude and appreciation for the privilege of being the first members of such a class in America, and further stating that in the four weeks of the course they had gained more pianistic knowledge and general musical understanding than they could possibly have done in several years of ordinary study. There have been applications from each one of these cities for similar classes next season, as well as from other cities throughout the country which have been impressed by the wonderful possibilities of the Godowsky master classes.

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## MILWAUKEE, WIS.

Moeller-Andrews Concert Bureau has announced a most gratifying list of artists in its winter course. The Chicago Grand Opera Company will open their season with two appearances—October 14, "La Tosca," and Oct. 15, "Barber of Seville," featuring Galli-Curci. Campanini is again director, which guarantees the same high class performances as heretofore. November 1 the Grand Opera Quartet, including Alda, Martinelli, Lazzari and De Luca, will be heard in concert. November 15, Jascha Heifetz, violinist. February 17, Alma Gluck. March 31, Matzenauer and La Forge. The bureau will also undertake some special concerts, the first of which will bring Caruso and his concert company on October 29.

The A Cappella Chorus, with William Boeppler as director, will as usual fill their important part in the season's choral work. Finlay Campbell, the soldier tenor, will be their first assisting soloist. At a later concert they will give "The Cross of Fire" (Bruch) with competent soloists.

Community singing grows more and more popular. One of the latest to join the ranks as director is Eugene Sullivan at the Empire.

Misses Anna Robinson, Gretchen Gugler, Olga Marcan and Beecher Burton are among teachers who have recently reopened their studios.

I. B. W.

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**Doelling**—May Doelling, pianist, who studied with Godowsky in California all summer, will appear tomorrow (Saturday) afternoon under the auspices of the American Conservatory at Kimball Hall, in conjunction with Jennie F. W. Johnson, contralto, and will play for the Chicago Artists' Association on October 15 and the Musicians' Club of Women on November 4.

———♯♯♯———

**Berger**—Emily E. Berger has been singing at Temple Sholom during the Jewish holidays.

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## DENVER, COLO.

By MRS. JAMES M. TRACY

The musical season for Denver opened earlier than usual when, on September 26 at the Auditorium, Robert Slack's series of high class concerts commenced with Hipolito Lazaro, tenor, and Sophie Braslan, contralto, in joint recital. These artists, both possessing unusually exquisite voices and using them with that distinct, rare ease that only such artists are capable of, held

MRS. EDITH DOREY COE AND DAUGHTER, MILDRED EDITH

the vast audience interested and delighted from beginning to end.

Mrs. Esther Cherry Paddleford, prominent in literary and musical circles, and who, since her marriage to Fred L. Paddleford, for nearly twenty years the superintendent of the State Industrial School for Boys at Golden, fourteen miles from Denver, has won the love and esteem of every inmate of the institution, gave an elaborate prenuptial reception on August 15 at her apartments in honor of Miss Elizabeth and Mrs. D. R. Hatch of Golden. Mrs. James M. Tracy was engaged to give a program of pianoforte music, after which Mrs. Paddleford accompanied several of the boys whom she has been training vocally, among them Wilbur Black, who has a remarkably fine voice and gives promise of a splendid musical future. Among the colored boys she has a double quartet that really sings in a manner to touch the heart strings. Their singing of "Swing Low, Sweet Chariot" and "Carry Me Back to Old Virginia" drew the tears from many eyes.

Mrs. Jane M. Gibb, organist and newly elected chairman of the music committee of the Denver Woman's Press Club, which is composed of the most brilliant set of newspaper women of Denver and Colorado, gave an elaborate luncheon to the members of her committee at Daniels & Fisher's tea room on September 4. Those enjoying the occasion were Mesdames Esther Cherry Paddleford, Helen Dean Yetter, Helen Fuller Officer, Cateau Stegeman Tracy and the hostess.

At the pleasant studio of R. Jefferson Hall in the Barth Block an attractive program of modern music was given by two young girls, Lois Maer, 14 years, and Mildred Mitchell, 10 years old, pupils of Mrs. Mary Bolling Chapman, the directress of the Bolling-Musser College of Music of Memphis Tenn., who have been summering in Colorado. These children played the two movements of the Moszkowski and MacDowell Concertos with a firm touch and a dash and brilliancy that would do credit to much older artists. Mrs. Chapman has been one of the best known musicians of Memphis for many years. Her six teachers in the college have all been educated by herself and have been brought up in the same con-

IRENE HUBBELL

scientious manner.

The photograph of Mrs. Edith Dorey Coe and baby daughter, Mildred Edith, which accompanies this article, is of especial interest to the many readers and musical friends of Mrs. Coe. As Edith Dorey she was one of the most ardent, diligent students of the Liszt School of Music, always eager to absorb more knowledge, which later reflected very substantially upon the pupils whom she instructed. As a pianist she memorized and played numbers of classic and modern compositions, completing quite an extensive repertoire. Dr. and Mrs. Tracy have always felt a keen sense of pride in the fact that they awarded Mrs. Coe with three degrees in the theoretical, teachers' and full pianoforte courses. At the present time she is devoting practice and study to her various programs, so that now Baby Mildred is getting the full benefit of a musical and artistic surrounding, which no doubt will reflect later upon herself and her ambitious mother.

The Ogden Theater has a splendid violinist by the name of S. Senosian. Elfrieda Taylor Orth, wife of Harold Orth, well known in musical circles, is accompanying him.

Tina Lerner, the brilliant Russian pianist, appeared on the Orpheum bill the week of September 17.

The Denver Municipal Artist Series, with A. M. Oberfelder as manager, had Margarete Matzenauer, the contralto of the Metropolitan Opera Company, as the drawing card for its first concert October 4. Frank LaForge, who has many musical admirers in Denver, was her accompanist.

The Musical Society of Denver is very enthusiastic on the beginning of its regular work of teachers' forums and concerts. The first meeting for the pianoforte department was held Monday, October 7. The Savoy Hotel has been secured for all meetings, receptions and banquets. One of the most brilliant events from a social standpoint will be the reception, Friday evening, October 11, for the quartet of grand opera singers, Frances Alda, Carolina Lazzarri, Giovanni Martinelli and Giuseppe de Luca, who give the second concert in Robert Slack's series.

Among the local pianists that appear annually at the meetings of the Woman's Club of Denver, Miss Irene Hubbell, whose picture appears on this page, is perhaps the most popular, judging from the many requests that are made for her programs. She has just returned from a several weeks' visit to Des Moines, Iowa, and while there was the inspiration for a number of informal and impromptu musical affairs. In the time she has been with Dr. and Mrs. Tracy in the Liszt School she has made very rapid strides in point of musicianship as well as in theoretical knowledge; in fact, the latter course she has practically completed. Miss Hubbell possesses the happy faculty of at once winning her audience and holding it interested. She has the physique and confidence, the memory and ambition that are bound to win for her a reputation as one of the best American pianists. She is a charming young lady, entirely free from affectation, and the praise bestowed upon her tends toward making her even more conscientious rather than to carry her away.

Judging from the wonderful array of artists that have been engaged for the winter's concerts Denver's music-lovers have a rich season in store for them.

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**Orcutt**—Dr. Dwight C. and Mrs. (Grace Leach) Orcutt were in attendance at the first concert of the season of the Chicago Woman's Musical Club. They reported their daughter, born August 16, in the best of health. Mrs. Orcutt is president of the Glencoe Woman's Club and first vice-president of the Chicago Woman's Musical, besides playing a church organ on Sunday. Little Miss Orcutt should some day be endowed with much executive ability.

———###———

**Butler**—Mme. Hanna Butler, who has just returned from a summer of teaching and recital given in Michigan, reopened her Fine Arts building vocal studio on Thursday of this week.

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### A SOLDIER'S LETTER

Ezra M. Hartman, a former pupil in cello with Hans Hess, Chicago, is now in service in a band in the United States Navy.

In a recent letter to Mr. Hess he tells of the various activities and relaxations enjoyed by the boys in the navy, and we take pleasure in reproducing here a part of his letter:

"September 15.

"Last night we had a fine picture here aboard—'Hearts of the World.' With canvas the top side was made into a huge circus tent, so that when one was inside it

EZRA M. HARTMAN

seemed like being in a real theater instead of aboard a ship. The inclosure held about 2,000 men and it was jammed full, as we had men from other ships over. Our orchestra furnished the music. On two occasions we have had the opportunity of going ashore and playing for the wounded men at the hospitals, and it has been very enjoyable; also the opportunity of speaking personally with men who have been wounded and come directly from the front.

"Here is a picture I had taken the other day. Our string quartet is coming along fine; we have quartets of Schumann, Haydn, Mozart, Tschaikowsky and Mendelssohn, besides a collection of specially arranged and familiar things. We've played for the Admiral several times and are to play again this evening."

EZRA M. HARTMAN.

### TUESDAY THE LIMIT

Again we remind our clientele that Tuesday is our last day for copy. Much material received on Wednesday of this week is necessarily held till next week.

**Clark**—Dr. Frederick Clark, well known Chicago physician-musician, has been called to the colors and will leave next week to serve as captain in a medical corps, going first to Fort Worth, Tex.

### SAIDA BALLANTINE BOOKINGS

A delightful musicale was furnished to the Chicago Woman's Patriotic Association at the home of Mrs. Mae Murray, 633 Waveland avenue, Chicago, October 4, with the following program:

Vocal and violin numbers by the Grant Hadley Concert Company; personnel: Caro Lindley, soprano; Edna Wilson, contralto; Thomas Fannell, tenor; Grant Hadley, basso; Lela Pierson, violinist; Carleton Coleman, accompanist and piano soloist.

Piano solos by Irma Schemuit of Milwaukee.

Soprano solos by Melba Goodman of the Chicago Grand Opera Association; Celia Hatheway at the piano.

Quintet of Graces: Marie Fanelli, soprano; classic dancers, Helen Reed, Carmen Rooker, Nina Johnson, Harriet Bendel.

The proceeds were devoted to the philanthropic fund.

**Barnes**—William H. Barnes, who has for several years been organist at the Epworth M. E. Church in Chicago, is now in the service and has been assigned to duty on the Pacific Coast.

**Kimbell**—Grant Kimbell will sing "Sound an Alarm" (Handel) for an offertory solo at the First Congregational Church, Oak Park, next Sunday morning, October 13.

**Knupfer**—The first one of the weekly studio recitals of Mr. Knupfer's pupils took place last Tuesday. The program will be reviewed next week.

**Slocum**—The brilliant debut of Blanche Slocum, which occurred in Orchestra Hall on Tuesday evening, will be reviewed in Music News next week.

### FREDERICA GERHARDT DOWNING TO SING FOR LIBERTY LOAN

On next Sunday evening at a concert to be given under the direction of Herbert E. Hyde at the Stratford Hotel, for the benefit of the Liberty Loan, Frederica Gerhardt Downing, contralto, will be the soloist.


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AUDITORIUM HOTEL, OCT. 17
(New Hampshire Colony Club—3rd Appearance)
MAJESTIC THEATRE, RACINE, WIS., OCT. 21-22
(Pagliacci)
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## JEAN KNOWLTON AT THE COUNTRY CLUB OF EVANSTON

The Country Club of Evanston, which, paradoxically, is situated very near the heart of that city, is the possessor of a very beautiful little theater-auditorium, and there on last Saturday night a fine costume recital was given by Miss Jean Knowlton, soprano, her program being as follows:

French Group—
Non, je n'irais plus au bois
Lizette
Que ne suis—je La Fougere
Menuet de Martini
.....Arr. Wicherlin

English Group—
Pastoral
The Forsaken Maid
My Lovely Celia
The Plague of Love
Shepherd, Thy Demeanour Vary
...Arr. H. Lane Wilson

Spanish Group—
Marcha Real .....National Anthem
Granada .....Alvarez
El Tripili
Gallegada
Bolero Sevillanas
.....Folk Songs

Nacir y Morir .....Larregla
Linda Mia .....Folk Song
La Partida .....Alvarez

Miss Knowlton has a voice which is at once full, resonant and flexible. It is musical and susceptible of showing nice emotions, and at the same time it has brilliant qualities which make it exceedingly useful in the concert room.

Miss Knowlton has, further, definite musicianship, and in addition to all that a keen sense of entertainment values, so that she has been enabled to select a program which is not only novel but which also is logical and absolutely pleasing.

More than this, she has good stage presence and exquisite taste in dressing, the three costumes used during the evening being absolutely apropos to the groups of songs and, at the same time, immensely becoming to Miss Knowlton.

The audience liked her work very much, and she was the recipient of enthusiastic indorsement.

Following Miss Knowlton came Major L. Gordon Sandford of the Royal Field Artillery (England), who held the audience enthralled for a half-hour by the simple eloquence of his recital of moods and conditions on the battlefields of France.

He is, of course, excessively British in accent, appearance and racial feeling, but, strange as it may seem, he is a past master of droll humor, and while he told many heartrending things about the war he also kept ripples of laughter flowing over the audience almost continually by his droll stories and his insistent jollity.

C. E. W.

## MIDDLETON TO SING "MESSIAH" THREE TIMES IN ONE WEEK

"All good things come in threes," runs the old saying, and it certainly is a good thing to listen to the gorgeous baritone voice of Arthur Middleton in the stately music of Handel's "Messiah." At least that is the opinion of three of the most famous oratorio societies in the country. The Boston Handel and Haydn, the New York Oratorio and the Chicago Apollo Club have engaged this popular American artist for performances of this work on December 27 and December 29, respectively. Incidentally, Mr. Middleton has sung "The Messiah" over 200 times in the course of his career. This is a great record, even for the "John McCormack of baritones," as the critic of the New York Evening Mail labeled Arthur Middleton after his Aeolian Hall recital last season.

MARGUERITE RINGO

Marguerite Ringo, soprano, whose successful appearances at Lockport were detailed in a recent issue of Music News, is a native of California and has lived in New York City for the last three years, where she has become well known in concert, church and oratorio work.

She has held the position of soprano soloist in two of the best known churches and is, this fall, entering upon her second year at the Central Baptist, a handsome new church dedicated last October.

Excepting for her appearances at Lockport, Miss Ringo has devoted the entire summer to Y. M. C. A. work and has sung at nearly every camp and at several base hospitals in the vicinity of New York.

Miss Ringo is now booking her concert work for the coming season and has already a fine list of engagements.

She has received splendid commendation from the press, both east and west, some extracts from which may be found in another column of this paper.

**Arnd**—Miss Margaret Louise Arnd is devoting all her time singing for the Fourth Liberty Loan and will use the following songs:

America, the Promised Land.....Roy R. Murphy
(Dedicated to John W. Norton, U. S. N.; royalty goes to the French Orphan Fund)
The Blue Star in the Window.....Albert S. Reitz
(The entire proceeds of this song devoted to Red Cross and Liberty Loan)
The Vow.....Ralph L. Grosvenor
(To George M. Hard, 2d, 165th Infantry, U. S. A., and the Four Minute Song Men of America)

**Scholin**—Albert Scholin, who has studied the past several years at the American Conservatory in Chicago and who went to Jamestown, N. Y., last spring to take a position at the Jamestown Conservatory of Music as well as an organ position and the work of correspondent for Music News, has been called to the colors and is now in Jefferson Barracks, at Columbus, Ohio.

**Ffrench**—Miss Florence Ffrench, who has just returned from the east, where she made a number of appearances as soloist with the Sousa Band, will appear at Orchestra Hall in recital on October 31, under the direction of James Hawley.

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# THE AMERICAN OPERATIC CONDUCTOR

EXCERPT FROM A PAPER PREPARED AND READ AT THE OHIO STATE MUSIC TEACHERS' CONVENTION, JUNE 27, 1918, BY RALPH LYFORD, DIRECTOR DEPARTMENT OF OPERA, CINCINNATI CONSERVATORY OF MUSIC

### A Foreword

The Ohio State Music Teachers' Convention must be accredited with the initiative of the propaganda in behalf of the American musical conductor. To this end, Mr. Ralph Lyford, pupil of Arthur Nikisch and Felix Weingartner, and formerly of the Boston Opera Company, was asked to address the association as to the American operatic conductor.

Several years more than a decade of operatic conducting qualify Mr. Lyford to speak with the authority of experience, inside knowledge and first hand information concerning the subject. The following excerpt from his address contains points of sufficient saliency to make Americans possessing that breadth of patriotism which includes music, and their compatriots, sit up and take notice. Now that the Ohio Music Association has thrown the ball, and Mr. Lyford well started it to rolling, who will be American enough to give it another big push? A good slogan is, "America for American Conductors First." Now is the psychological moment for the beginning of their preparation as a class, their chance for a fair showing, and the protection of their art by safeguarding them from false criticism and a camouflaged persecution, the same to be guaranteed to conductors already prepared.

G. G.

♮ ♮ ♮

Non-existent as a class, the American operatic conductor is a sort of curiosity that is allowed to exist as long as it is harmless. Little can be said of the past and present, but much can and must be said of the future American conductor of opera. It avails little, however, in discussing this question, to fall back into eulogies over the rare instances we recall of Americans who have been fortunate with the baton, or to paint in glowing colors a rosy dawn in the near future. It were better to seek out a path which might possibly lead to a real solution of the difficulties and barriers which discourage the young conductor.

The operatic conductor will not be evolved by shouting and hat waving, nor will he appear ready-made, the recipient of some heaven-bestowed genius. Under present conditions, granted the ability, they would not be allowed to hold any prominent position in our own opera houses. Why are we so loath to support our own children in the pursuit of music here in America when it comes to competition or any real test? Why are they not given the same protection that foreigners are given and find necessary? Few laymen understand the peculiar significance and necessity of this term "protection" as applied to theatrical affairs. Most of those who are successful feel a great sympathy for the word. Those who have not received the blessing of protection naturally feel quite rebellious when they witness its power. No young man of any nationality travels far without it.

In one of our finest but now, unfortunately, defunct opera houses, one might have observed the application of this panacea to several young foreign conductors, all of whom had gained little or no experience at the head of an opera company, but all of whom were good musicians. Through that opportunity, one of the favored foreigners was enabled to develop his talents by constant practice until he now enjoys the first position in our land.

The single American conductor, a musician of wide reputation, was forced out of the company, lacking protection against the criticism and ridicule of his foreign colleagues.

It is true that our great theaters are not to be considered as training schools for young and immature talent; but for every young American who is so fostered there are a hundred young men of foreign birth.

It is only by realizing the great power of the press, in other words, the people, and by applying such influence in a practical manner at the fountain-head that any fruitful results can ever be attained.

It is said we have no conductors to compare with the foreigners.

Of course not; and we never shall, so long as we continue to assist the foreigner up the ladder while our own children are deliberately thrown down.

An American is thought able enough to become the President of our country, but he is not intelligent enough to become the leader of a symphony orchestra, or a Metropolitan Opera House, founded, supported and allowed to exist through the strength of our own purses. We want the finished product regardless of cost, and since we do not take the time or trouble to cultivate our own, we will induce the "stars" to visit us from across the ocean and pay them half the salary of our chief executive.

A short time past the trade mark "Made in Germany" had us completely bewitched. Anything so marked was beyond question superior to our best. That idea is effectually exploded, and we are beginning to try out a new trade mark, "Made in America." Why not try it in regard to conductors of opera?

It may safely be said that there are many young Americans who not only long to become operatic conductors but who possess the capacity for success if they are given the opportunity of learning the art.

Apprenticeship is necessary—a thorough knowledge of the repertoire and routine of the state. But apprenticeship, instead of being reserved for the benefit of young foreigners, should by preference be given to young Americans. As a matter of fact, it is next to impossible for Americans to secure contracts with opera companies in this land, for all subordinate positions are distributed like so many olives, to young and nearly always unprepared and undeserving foreigners.

Let us approach the syndicates and directors of our institutions, bidding them in the name of patriotism and common sense and justice, to bestow no positions in our opera houses to foreigners for which Americans are eligible, with the exception of the few chief conductors, who, because of their long experience, and, in some cases, genius, must for a time be depended upon to maintain the high standard already established. With this one provision we should have, in five short years, a score, at least, of brilliant and accomplished young operatic conductors.

Then we could begin to replace the leading conductors, and in a decade the boycott and monopoly so cleverly constructed and camouflaged would be dissolved, with American conductors securely seated in their chairs, the whole vexing question of American opera, music, singers, stage managers, and impresarios would be quickly and easily reduced to its simplest factors and we would come at last into our own.

But this can never be accomplished until we make up our minds to give preference to our own men, push them ahead, stand loyally behind them even in their weakness, supporting them against adverse criticism, and denying the foreigner the right to corner the market and control the disposition of all contracts. That, and that alone, will constitute true musical patriotism.

When we need an orchestra leader in town or metropolis, let us take the best prepared full-blooded American, and if it happens that a foreigner must be favored, let us not in our hero-worship be less severe in criticism of his weaknesses than we would be of those of our own children.

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Note—It comes to mind that among the very recent announcements of the Metropolitan opera season we read of three new assistant conductors being engaged, all with unknown and foreign names!

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**Mendelssohn Club**—The Chicago Mendelssohn Club has tendered its services to the government for the Fourth Liberty Loan Drive and appeared under the direction of Harrison M. Wild at the Oak Park and River Forest High School Thursday evening, October 10. A splendid program of patriotic selections was sung at this concert. Senator James Hamilton Lewis was the speaker.


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# THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

## Mr. Stock's Resignation

In a letter which expresses a very fine spirited sense of responsibility and unselfish devotion to the Chicago Orchestra, its conductor, Mr. Frederick A. Stock, has tendered his resignation to the Orchestral Association.

The tender has been accepted by the trustees for reasons which in no way reflect upon Mr. Stock, but are founded on the same careful regard for the welfare of the great institution they serve as has moved Mr. Stock's action.

Mr. Stock feels, and the trustees accept his point of view, that his failure to perfect the legal formalities of citizenship by taking out his second papers lay him open, and possibly the orchestra likewise, to some public criticism. Technically Mr. Stock is an "alien enemy" and Mr. Stock, with very rare consideration, has felt that his continuance as conductor might be misconstrued and erected, however unjustly, into an offense against the institution. To avoid any possible shadow of affront to its patronage or the introduction of any sentiment which might deprive the concerts of their proper atmosphere, Mr. Stock and the trustees, on the former's generous initiative, have adopted the course taken.

At the same time the trustees take occasion to make it clear that Mr. Stock's essential loyalty to the nation is fully recognized by them, as well as his years of faithful service to the orchestra. The resignation, therefore, will interrupt Mr. Stock's official connection with the orchestra, not finally sever it, for it is desired and expected that he will take up the baton again when the present legal objection has been removed. The feeling shown by the trustees has been earned by a devotion not often found in service and it will be shared by the great majority, if not indeed all, of the orchestra patrons. It is proper for the public to know of the confidence felt by the trustees in Mr. Stock and to recognize the honorable motives which moved him. He retires with great credit and will be welcomed back with friendliness unabated if not, indeed, increased.

In the meantime the orchestra has been strengthened by the addition of Mr. Eric De Lamarter, former music critic of The Tribune, an accomplished composer and organist, who has been appointed assistant conductor, and the concerts will be under his direction, and that of a number of visiting conductors and conductor-composers, insuring an interesting and varied season, the standard of which will be on a level worthy of the orchestra.—Editorial, Chicago Tribune.

## How Muratore Thrilled San Francisco

San Franciscans who remember with delight the great success achieved by Lucien Muratore on the occasion of his appearance in San Francisco in February of last year, with his beautiful wife—Lina Cavalieri—will be pleased beyond measure with the program that Muratore and his assisting artists—Georges Truc, solo pianist, and Alexandre Debruille, solo violinist, will give at the Exposition Auditorium one week from tomorrow (Sunday, October 6) at 2:30 p. m. sharp. Muratore is one of the most heroic figures at present before the public. He and his assisting artists are French soldiers off on leave. Those who heard Muratore on the occasion of his last visit need not be reminded that he is, without a question of a doubt, the greatest tenor that ever appeared in San Francisco. For the benefit of those who were not in attendance on that occasion the digest of criticisms that appeared in the San Francisco newspapers will be of interest.

"Muratore is one of the greatest of tenors and one of the most magnificent in the history of the art of song. . . . After the song ('The Marseillaise') was finished the audience, still standing, shouted its approval and sympathy, and Muratore, whose voice is Italian along with his parentage, and whose art is French, still under the impress of his own marvelous performance could merely shout—'Vive la France.'" (Walter Anthony, San Francisco Chronicle, February 18, 1917.)

"In response to the clamoring thousands Muratore sang 'The Marseillaise.' The whole mass of people rose to their feet wild with enthusiasm. A man must have a soul aflame to do that. Chicago has not over-rated the French tenor. He ranks with the great ones." (Redfern Mason, San Francisco Examiner, February 26, 1917.)

"Muratore is handsome of face and figure. His is a magnificent tenor, high and of great purity and volume, and he quickly warmed up to the tremendous task of singing, as it were, to all the world in the monster Auditorium." (Bulletin, February 26, 1917.)

"Muratore has a melody in his voice that searches right into the heart's depths and brings to the surface all of the secret longings. He can reach the heights of human happiness, he can touch the depths of its misery. He sings of patriotism, of love, of passion, of joy, of sorrow, all with a virile passion, for his art is entrancing." (Call, February 26, 1917.)

"Ah! the voice of Lucien Muratore and his impeccable art! His is a big, luscious voice, vibrant with sentiment and passion. By his singing he reveals himself a man of intellect and cultivation." (Helen M. Bonnet, Town Talk, March 3, 1917.)

"Muratore's voice is a full-bodied, beautiful tenor voice and the ability to charge its luscious sweet tones with the emotional fervor so dear to the Latins. Muratore made an immediate 'hit.' . . . He also sang 'The Marseillaise,' singing it with a fire and a passion that started a tempest of shouts among an audience that rose in a great spontaneous and unanimous wave of patriotic recognition." (Argonaut, March 3, 1917.)—Pacific Coast Musical Review.

## Camp Music Director

O. Gordon Erickson, musical director at the high school, leaves today to be musical director at Camp Sevier, S. C. He will be civilian aid to the commanding officer. It is reported that musical directors later are to be commissioned captains.

Mr. Erickson has been at Oak Park high for five years and has been the director also of the choir at the Sunday Evening Club. He says that the most wonderful and remarkable musical interest is manifested by the soldiers and that the voices of thousands are raised at one time in the camps.

The high command proposes to encourage singing and to improve its quality by the employment of the best talent available as directors. Mr. Erickson looks forward with pleasure to his new duties.—Oak Leaves.

## Another Tribute to Schumann-Heink

The following tribute to Mme. Schumann-Heink was published in the August 21 issue of the Des Moines Capital:

"Mme. Schumann-Heink is a great singer. We cannot recall the name of a singer about whom so much good has been said and written. Schumann-Heink was born in Germany, educated in Germany and became the wife of a German. She was engaged to come to America to join the forces of the Metropolitan Opera Company, and from that time her popularity grew and her success as a great singer was assured.

"But great as is her popularity as a singer, it has become secondary to that still greater quality of mind and heart—'mother.' By common consent of the soldier boys and the great public this title has been conferred upon her, and it exceeds any tribute that has ever been paid to any artist or queen who has come to this country. She has freely given her four stalwart sons, George Washington, Walter, Henry and Ferdinand, to the United States Army and Navy to help win the war against Germany. In the cantonments of our country she has gladdened the hearts of the soldier boys with her beautiful voice. She has so won the love and admiration of the people of the Pacific Coast that the authorities of San Francisco, Los Angeles and San Diego have passed resolutions in her honor and presented the same to her, together with the keys of the cities.

"No one questions her loyalty. No one associates the name Schumann-Heink with Germany. She is a patriot through and through, and her loyal sacrifices to her country have set a noble example for every person of German extraction in the United States to heed and emulate."

## Mme. Hassler-Fox in Philadelphia and Milwaukee

Her tones are of melodious quality, and she sang expressively, while the audience so much enjoyed her singing of "Tell Me, Where is Fancy Bred?" by Homer Bartlett, and the Scotch ballad, "Hame to the Hielands," by Howard C. Gilmour, that both were repeated. The voice has the true contralto quality. Mme. Hassler-Fox was recalled to give extra songs in response to cordial applause.—Philadelphia Evening Bulletin.

The fact that the orchestra has obtained the help of some of the finest soloists of the country this season, far better artists than have been procured at any other time, was amply illustrated in the artistic work of the New York contralto, Mme. Regina Hassler-Fox, who was particularly happy in her rendition of such songs as Spross' "Awakening" and Wolf's "Verborgenheit." Mme. Fox has a voice of mellow quality, her lower notes being especially rich and sonorous and her upper notes partaking of the brilliancy of a soprano. One very noticeable feature of Mme. Fox's singing is the abundant temperament which she displays. She infuses every song with a convincing fervor which carries her audience with her.—The Milwaukee Journal.

## Father Finn in New Post

The Rev. William J. Finn has been appointed organist and choirmaster of the Catholic Church of St. Paul the Apostle, Columbus Avenue and Sixtieth Street, New York, and has taken to New York twenty-five of his boy choristers as a permanent addition to the choir. Father Finn succeeds the late Professor Edmund J. Hurley, who was knighted by the Pope for his work in developing the use of the Gregorian Chant in this country.

## Josephine and Eugene Sullivan

Miss Josephine Sullivan and her brother Eugene were the soloists at the concert by Panduro's orchestra Sunday. Miss Sullivan has a rich and full soprano voice which was heard to good advantage in the aria, "One Fine Day," from the opera "Madame Butterfly," by Puccini. She responded with two encores, well sung, and received with much enthusiasm. In the duet from Il Trovatore, Mr. Sullivan disclosed a well poised voice of fine quality. The voices blended to a fine degree and the duet "Somewhere a Voice Is Calling" was given in response to an insistent encore. —Milwaukee Journal.

Miss Josephine Sullivan, soprano, and her brother Eugene Sullivan, tenor, were heard in a charming recital. These young people have been attracting attention for some time in their work, both as individual soloists, as well as together. Miss Sullivan's voice is of extended range and on this occasion was especially pleasing in "Caro Nome" from "Rigoletto," taking on a quality in the upper range seldom heard outside of the few great coloratura singers. Mr. Sullivan's voice is a tenor of unusually pleasing quality, which he adapts artistically both in ballads and the duets and scenes from opera with his sister.—Chicago Music News.

The program given by the orchestra under the direction of Henry Panduro proved a success in every respect. The selection of the soloists portrayed an unusual and excellent taste in music. Miss Josephine Sullivan, soprano, who sang "One Fine Day" from "Madame Butterfly," is a well gifted singer, having a full, rich voice, winning a loving response in all the hearts of the patrons. She was requested to give two encores. Her brother Eugene is an extraordinary lyric tenor, displaying an excellent quality of voice, which was heard to advantage in the duet from "Il Trovatore." Two encores were demanded after this number, which showed to advantage the blending of the voices.—Milwaukee Germania-Herold.

## Grand Opera in Philadelphia

Creatore, the well known leader, who has for many years been a favorite in Philadelphia, has assembled a splendid aggregation of stars who will participate in the grand opera festival which will be given at the Academy of Music beginning Tuesday evening, Oct. 8. Because of the occupancy of the Academy of Music on the preceding night by another attraction, it was found impossible to open the festival on that occasion, as was first announced. To make up for the Monday evening performance a special matinee will be sung Wednesday afternoon. The repertoire for the week has not yet been definitely announced, but "Aida" will be sung as the opening performance,

while such familiar works as "Rigoletto," "Trovatore," "Martha," "Carmen," "Cavalleria Rusticana" and "Pagliacci" will also be presented.

Among the well known stars are Orville Harrold and Regina Vicarino. The former is one of the greatest tenors on the operatic stage, as his international career proves, while Signorina Vicarino, who sang in this city with Oscar Hammerstein, has since won fame in Mexico and South America, where her interpretation of such difficult roles as Lucia, Gilda, Violetta and others of a similar type have placed her high in the ranks of florid singers. The entire company numbers approximately one hundred persons, while an excellent orchestra and ballet are also features. Among the artists will be Bettina Freeman, Sergio Eanco, Amadeo Baldi, Mario Carboni, Greek Evans, Jeanne Gordon, Lillian Gresham, Alice Hesleri, Giorgio Pulitti, Ethel Harrington, Salvatore Sciaretti, Francesco Tamburello, Alfredo Valenti and Carlo Villasies.—Philadelphia Enquirer.

### Blossom Wilcox in Wisconsin

Soloists who sang in "Creation" gave the most finished exhibition heard here in a number of years. Miss Blossom Wilcox, soprano, formerly of Green Bay and now of New York, did splendid work. Her range is wide, her control excellent. Her voice seemed particularly adapted to her roles last evening.—Gazette, Green Bay, Wis., Jan. 10, 1917.

. . . Each solo was the occasion of much applause. Miss Wilcox, who sang with the choral society for the first time, has a wonderfully pleasing voice and a charming personality. . . . —De Pere News, Wis., Jan. 9, 1917.

### Gertrude Ogden-Fleming

Gertrude Ogden-Fleming has a voice of broad dramatic quality which gives breadth in expression, aided by rich tonal coloring and fine range.—Mary Towle Davis in Towle's Magazine, Chicago.

Gertrude Ogden-Fleming, the young lady singer who is appearing at Carnival Court with the 65th Regiment Band, has a wonderfully clear, rich voice. A dramatic soprano of rare harmonious quality.—Buffalo News.

Gertrude Ogden-Fleming, soprano soloist with the Troy City Band, has proven to be a big favorite and a strong attraction for the Park.—Troy Budget.

Gertrude Ogden-Fleming, vocal soloist with Thavin Russian Band, is numbered amongst the cleverest and sweetest soprano singers in the profession.—Detroit Free Press.

## MUSIC OF THE WAR

### Phonograph Proves Its Value and Need Fear No Rivalry at Front

"With all fitting respect to the pipes, the drum and the fife, by which the music of war today is produced, it is the gramophone that uplifts its intrepid voice in the dugout under fire," said a Canadian officer invalided home, in discussing the need for and value of music among the men at the front, according to an exchange.

"Many a company headquarters, lit by a couple of candles flaring in bottle necks, sublet to countless rats, in ever-present danger of flooding, is cheered and brightened by the obliging music box.

"The gramophone has times without number proved its value as a tonic for morale. Under conditions as they are in the trenches, while the candle is repeatedly extinguished by the concussion of "five-nines" that are looking for you, some resort to fatalism, some to levity, others console themselves with the reflection that in the event of a direct hit they would never know anything about it. But a gramophone, the louder the better, is a great source of comfort.

"Through its lusty song you may hear explosions, and certainly feel the shaking of the earth, but you are saved the nerve tightening whoop of the shells as they complete their flight. There are old trumpets preserved in high honor for the sake of the dents they won in action, but who shall commemorate or praise the innumerable gramophones which, in this war, have been destroyed by shell fire?

"You will find certain tunes regarded as unlucky by units. I know one battery in whose mess you were frowned upon if you called upon the gramophone to give you Teddie Gerrard's song, 'We're Glad to See You Back, Dear Lady.' Invariably, they told you, it brought a bombardment upon them.

"I remember one winter night in what we now call a 'peace position'—guns in their emplacements on one side of a country road, officers' billets in the cottages on the other side. Four of us were running the record of 'I'm Happy, Happy, Happy, Happy All the Time.' Halfway through, the Boche commenced an intense gas shell bombardment.

"The gramophone operator stopped the machine and with the others, masked and dribbling in his respirator, stumbled out to his post at the guns. It was dawn before the final flight of whining, poisonous projectiles came over; but no sooner had the straining stopped than some one set off the gramophone where it had been arrested, and through the freezing air of the winter morning that metallic optimist declaimed again its enduring felicity.

"The record, 'When You Come, Dear, All Will Be Fair,' will always remind me of winter mornings when the war was at its best. It recalls breakfast by candle light before going to an O. P.—porridge and tinned milk, with my back to a blazing wood fire; the mess waiter hovering near to see when I was going to be ready for my eggs and bacon. Such a breakfast, I found, went very well to that song, and the record was regularly on duty for me.

"But there are records with less happy associations. We used to endure with jeers poor old Jimmy's favorite, 'Every Little While,' but poor old Jimmy was killed at Messines, and now if one of the new subalterns, unknowing, puts on that record, it seems to the old members of the mess that they hear again Jimmy's cheerful and discordant accompaniment.

"Superior people may 'crab' the gramophone, but it has proved its worth at the front, and fears no rival there."—Chicago Daily News.

### Saba Doak

The singing of Saba Doak, a young soprano, was very musical and elicited much favorable comment. Miss Doak has a very fine voice, well schooled, of wide compass and sympathetic quality.—Maurice Rosenfeld in Musical America.

Sings charmingly, with ease, musicianly interpretation and English diction without a flaw.—Leanore Raines, Paris, France.

Saba Doak demonstrated again her rank among the best concert singers. Her stage presence and style of singing is artistic, her tone combines purity and sweetness with power, a quality only too rarely found. Her diction was as nearly perfect as possible.—Chattanooga News.

The selections used by Miss Doak were chosen to appeal to the children as well as the audience, and her artistic rendition of them pleased the children wonderfully and through them the audience. It is an art to sing acceptably to children, and Miss Doak certainly possesses that gift. Her rendition of the aria was really a work of art. A beautiful voice, flexible, full of sound, with a good range.—Festival, Mt. Vernon, Ohio.

### Ethel Leginska

To play in this fashion through the long course of such a concert is to play with passion, poetry and power, the range of beauty, resource and style of a pianist of the first rank.—H. T. Parker in the Boston Transcript.

Every work she brings forward grows and develops under her fingers like a living organism. The sleeping notes of the pianoforte awake and take on an individual shape corresponding to her exceptional personality.—London Daily Telegraph.

Especially admirable were her superb technique and her big musical qualities.—Echo De Paris.

### Morgan Kingston at Ravinia Park

"Aida"

Following is some of the press comment accorded Morgan Kingston during his Ravinia engagement:

Morgan Kingston sang in fine style and was cordially received by the audience, which recognized in him an old friend.—Chicago Evening Post, July 1.

Morgan Kingston as Rhadames was a worthy member of this distinguished cast, singing his music with ringing power.—Chicago Daily News.

The role of Rhadames is probably Kingston's best. I know of no other that he does so well, and I never heard him sing this one as well as he did Saturday night.—Chicago Daily Journal.

Morgan Kingston was admirable as the painter lover.—Chicago Herald.

Morgan Kingston has developed during this last winter in a most gratifying manner. His voice was fuller in volume, solid all the way through, and he gave out the big phrases with an assurance that made them tell. He has also become more free in his stage action and made a fine impression as Cavaradossi. He sang the aria in the last act especially well and was warmly applauded.—Chicago Evening Post.

"Butterfly"

The operatic production of "Butterfly" brought forth, as formerly, the fine singing of Claudio Murio and Morgan Kingston, who puts into the characterization of Pinkerton all his dramatic gifts and vocal accomplishments. Seldom is the finale of the first act so well done as by Murio and Kingston. They proved to be the stars of the occasion.—Chicago Daily News.

Further testifying to the merits of the performance, there was Morgan Kingston as Pinkerton, one of the best tenors now on the stage.—Chisago Daily Journal.

Kingston was an ardent poet and a typical Bohemian.—Chicago Examiner.

Morgan Kingston, the Rodolfo of the cast, did his part with vocal proficiency and dramatic ease.—Chicago Daily News.

To Mr. Kingston's endeavors as the lover the usual adjectives of compliment may be applied, with the further praise that in the prima donna's last moments he simulated sorrow rather than the customary regret.—Chicago Tribune.

### "Butterfly" by a Jap

The Japanese soprano, Tamaki Miura, is very popular in America. After studying in Japan under European teachers, Miura went to Berlin for a course under Lilli Lehmann. When war broke out she escaped with only a small suit case, and managed to reach London. Sir Henry Wood engaged her to appear at the Albert Hall. At the same concert Madame Patti sang. Miura also sang "Madame Butterfly" at the London Opera House, and was then engaged by Max Rabinoff for a tour in America. She has appeared with the Boston Opera Company, and also the Bracale Company in Havana, and is shortly to make her debut in South America, at the Colon, the Buenos Aires opera house.—Australian Musical News.

[Editor's note—Miura has just been engaged for an American tour by the La Scala Opera Company.]

### Lela Lowe-Pierson

The numerous friends in Nashville of Lela Lowe-Pierson, formerly of this city, will be interested to hear of her musical success in New York. On last Friday evening she appeared at a concert at the Commonwealth Club of Montclair, N. J., before a large and appreciative audience of music lovers. Her rendition of the last movement of the Mendelssohn concerto brought a storm of applause which would not cease until she had responded with two encores.—Nashville Banner, Nashville, Tenn.

Lela Lowe-Pierson's violin recital Friday evening at Frenche's Hall before the membership of the Vendriedi musical and invited guests, was a revelation of the great talent and technical ability of this gifted musician. Her bowing is exceptionally strong and fine for her years, but in temperament and tone power she excels. Most notable was her performance of the brilliant E minor Concerto by Mendelssohn.—Nashville Banner, Nashville, Tenn.

Lela Lowe-Pierson's violin work was excellent. Her rendition of the Grieg sonata in F was all that could be desired, and especially artistic was her interpretation of the graceful Mozart Minuet.—News-Tribune, Duluth, Minn.

Lela Lowe-Pierson is a young artist of rare talent and ability, her playing being characterized by sound tchnic, a beautiful tone and much musical temperament.—Superior Telegram, Superior, Wis.

### The New Season

They're off!

Pupils, new and old, are again registering in school and private studio.

More and more important has music become and with increased prestige comes greater responsibility.

These young students have a right to expect teachers qualified by preparation to give them the best instruction.

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The profession ought to establish itself in the business world and command respect.

The method of collecting bills for tuition every once in a while has to give way to regular and prompt receipts.

Are we giving music lessons or an education in music? That's the question of the hour.

How much longer will we be satisfied to have music disregarded in the educational curriculum?

Musicians, a new day appears!

Shall we mount with the eagle and greet the sun or like the owl—blink only and look wise?—Music and Musicians.

### Two Bits of Comment on Minnie Hubbard

Minnie Hubbard's attainments as a teacher, violin soloist and promoter of musical art would be notable in any community.—Musical Leader, Chicago.

She has a charming, girlish simplicity, with mature dignity in both her poise and playing.—Music News, Chicago.

(Continued on page 27)

CHRISTIE LANGENHAN

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## EDNA DE LIMA—A MODEST ARTIST OF MANY SIDED TALENTS

Not very often, but once in a while, one discovers an artist who is not only extremely talented, but so modest that she admits only after much questioning that before taking up singing she studied to be a concert pianist, that she speaks three foreign languages fluently, and that she makes her own translations for the songs on her concert programs.

Such a rara avis is Edna de Lima, the charming American lyric soprano who is known to concert audiences as the possessor of a lovely voice and artistry and captivating manner of singing that has caused even the blase New York critics to wax enthusiastic.

EDNA DE LIMA

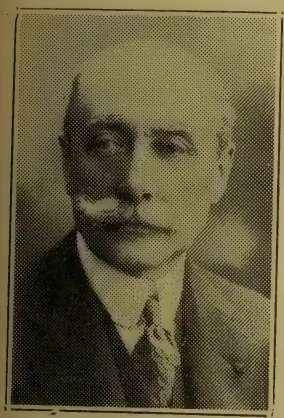
At Lake Placid this summer, during her hours for recreation, Miss de Lima decided to make all of the translations for her New York and Chicago recital programs. Upon showing these translations to Frank La Forge, who has accompanied Miss de Lima at both of her New York recitals, he suggested that she make translations for other artists' programs also, and so there will be found on the recital programs of Madame Matzenauer this season translations of many songs by Edna de Lima. During the present Fourth Liberty Loan campaign, Edna de Lima will be one of the artists prominently featured to help in the sale of bonds. She sang twice during the opening day of the campaign, at Sherry's and at the Biltmore, and on Oct. 7 on the sub-treasury steps.

———♯♯♯———

**Heizer**—At the Heizer School of Music, Sioux City, Iowa, a fine piano program was recently given by Gilbert Kramer, a young pupil of Mrs. Frederick Heizer.

## AMERICAN TOUR OF PARIS CONSERVATORY ORCHESTRA

A red, white and blue day for French music in America will dawn when the Symphony Orchestra of the Paris Conservatoire arrives from abroad to begin its tour of sixty cities early in October. Vast preparations for the welcome of this distinguished body of musicians will be celebrated as Tri-



ANDRE MESSAGER

olor Day and the event arranged by the rious Chambers of Commerce and prinal musical organizations. These will be sisted in the care of the details by local ncert managers, who have volunteered eir services.

As previously stated, the coming of the chestra is due to plans of the French high mmission and the United States governnt, and it will be under the direct spices of the French government. The nch-American Association for Musical t is in charge of the arrangements for the ur. When Otto H. Kahn recently arrived m France he brought the greetings of the ciete des Concerts du Conservatoire de ris (the orchestra's full name in French) its celebrated conductor, Andre Mesger, and announced that the orchestra is looking forward to its first visit to the United States with great pleasure.

The patriotic note will be sounded throughout the tour of the visiting society and from present indications, judging by the number of cities already disappointed in not being able to list the orchestra among their attractions of the musical season, accommodations for music lovers will everywhere be taxed to the utmost. This, however, will not prove a novel experience for the orchestra, seats for which have for generations been considered the rarest luxury and as practically unobtainable except by the oldest patrons among the elite who have handed them on to members of their own families.

The tour of this oldest of orchestral societies (founded 1878) will last three months, during which period most of the large cities of the United States and Canada will have heard their patriotic concerts. While no announcement of the repertoire has been made, it is understood that in a program of highly valued masterpieces of the French school will appear many new and unfamiliar works. The profits of the tour will be donated to war reliefs.

———♯♯♯———

## WINNIPEG, CANADA

Winnipeg promises to be very lively this winter in the way of music. Mr. Walter Stanbrook, manager of Walker theater, has already given us two light operas of a very high order, and we are promised several more in the near future. The San Carlo grand opera was such a success last year that Mr. Stanbrook has arranged two weeks of the opera this year.

The Russian Symphony Orchestra will be heard here early this autumn. The assisting artists will be Florence Macbeth, coloratura soprano, and Ernest Hutcheson, pianist.

Mr. S. A. Parfitt of the Canadian Council Bureau has arranged with a number of eminent artists to appear here this season. He has already given the names of Pablo Casals, Mischa Elman, Leginska, Morgan Kingston, Kathleen Parlow, Godowsky, and the Zoellner String Quartet.

CHARLOTTE ELLEN POWERS.

———♯♯♯———

**Hagen**—Helen Hagen, a pupil at the Chicago Musical College, has been engaged as soprano soloist at St. James' M. E. Church.

## ANNOUNCEMENTS OF ETHEL M. RICE

**Manager for Musical and Dramatic Artists**

Carl Craven, community song leader, Michigan City, Ind., September 23, 24, 30, October 7, 14, 21.

Bertha Booth, solo violinist, week's engagement at New Riviera Theater, Broadway and Lawrence.

A special social meeting of the Daughters of the Confederacy was entertained with a charming program arranged by Mrs. Rice, in which Miss Ruth Mills, Miss Helen Ferbeck, solo dancer, and Miss Johnie Herford, pianist, participated. Miss Mills' rendition of the "Gypsy Love Song" from "The Fortune Teller" charmed her audience and gave promise of other engagements in the near future.

Announcement will be made in the near future of club engagements now under way in which many of our best known Chicago artists will appear.

Lindson Sisters, variety singers, will appear October 20 and week at the Howard Theater. On the 16th, 17th and 18th preceding this engagement they will appear at Peoria.

Mme. Amelia Conti, harpist, Chicago Opera Association, Pantheon Theater engagement.

Miss Edna Wilson, Miss Helen Rinehart and Miss Johnie Herford constituted the personnel of the community singers who have scored such a hit in the Ascher houses here and at Michigan City on September 17 and 18.

Miss Ruth Mills entertained inmates of the Indiana State Prison recently. Below is a letter of appreciation:

Miss Ruth Mills,
422 Fine Arts Building,
Chicago, Ill.

My Dear Miss Mills: Allow me to formally thank you for your invaluable part in the delightful song recital given in the Indiana State Prison chapel Sunday, September 1st. I do not know of any musical entertainment or otherwise that has reached the men of this institution so completely as did the concert and community singing in which you so kindly participated. I am sure if you really appreciated the pleasure you brought these men you would feel more than paid for your efforts. The men were not only pleased upon that occasion, but are still discussing the happy event.

The officers of the institution and the inmates join with me in extending their sincere thanks to you and to express a wish for your future success and happiness.

Yours very truly,

E. J. FOGARTY,
Warden.

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# Music in New York

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By JOSEPH DE VALDOR

### First Concert of the Society of American Singers

On Sunday, September 29, the members of the company were presented in a concert, attended only by a limited audience. The baton was in the hands of Henry Hadler, who directed the orchestra in a rendition of "Les Preludes" (Liszt) and two of his own compositions, "The Angelus," from his Symphony, and Prelude to his opera, "Azora." The soloists were: Florence Hinkle-Witherspoon, who sang "Depuis le jour" ("Louise"), "In the Time of Roses," "Yesterday and Today" (Spross) and "Love in My Heart" (Woodman); Max Gegna, cellist, was also soloist, playing the Chopin Nocturne and a Popper composition; Craig Campbell, tenor, rendered "Chegelida Manina," from "La Boheme." Ruth Miller, soprano; Carl Formes, baritone; Craig Campbell, tenor, and Viola Robertson, contralto, sang the quartet from "Rigoletto." The second week of the organization's repertoire was as in the first.

♮ ♮ ♮

### John McCormack Sings for the Sailors' Comfort and Cheer League at the Hippodrome

The great tenor before opening his own season of concerts offered to begin with singing for those in need and wherever he appears the crowds follow him en masse. Simultaneously with the American singers at the Park Theater, the minstrel of the nation appeared at the Hippodrome before an immense audience. Some $15,000 were cashed in for the Sailors' Comfort and Cheer League. His voice and his songs were enjoyed to such an extent that many encores were compelled. The assisting artist was Wilfred Wilkinson, violinist, and Edwin Schneider was at the piano.

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### John McCormack, Galli-Curci and Others Sing at Carnegie Hall for Liberty

Carnegie Hall was jammed with a vast throng eager to buy Liberty Bonds and to listen to an unusual concert given on September 30. Five million dollars were subscribed on this occasion. The attractive features of this event were John McCormack, Galli-Curci, Enrico Caruso and Jascha Heifetz, violinist. The first sang "Keep the Home Fires Burning" and "Dear Old Pal of Mine," by Lieutenant Gitz-Rice. Mme. Galli-Curci sang "Annie Laurie," "Drink to Me Only With Thine Eyes" and the Mad Scene from "Lucia," with flute obligato by Manuel Berenguer. Enrico Caruso had his share of success, as well as the Russian violinist, Jascha Heifetz. The "Star Spangled Banner," sung by McCormack, aroused the public. There were other attractions. The event was given under the auspices of the Allied Musical Trades.

♮ ♮ ♮

### Marguerite Sylvia With the Chicago Opera

After fulfilling her eight weeks' engagement with the Society of American Singers at the Park Theater, Marguerite Sylvia will appear during the month of November with the Chicago Opera Association, when she will interpret the part of Carmen, in which role she is famous.

♮ ♮ ♮

### The Rialto

For the week ending October 6 the leading movie house offered the overture, "Il Guarany," by Gornez, played by the orchestra under Mr. Riesenfeld's baton. Josephine Forsythe, soprano, sang old Scotch ballads, and Martin Brefel, tenor, "M 'Appari," from "Martha." As a light execution the orchestra played "Alma, Where Do You Live?" by Jean Briquet. "Marche Militaire," by Schubert, was rendered by the organist.

♮ ♮ ♮

### The Symphony Society of New York

Walter Damrosch plans a series of free concerts for the soldiers and sailors. At the first concert at Carnegie Hall the leader of the Symphony will relate his experiences with General Pershing and the American Expeditionary Forces in France. A tour through the camps is also the aim of Mr. Damrosch. Besides the New York concerts four will be given in Washington under the auspices of the Washington Society of Fine Arts for the benefit of war workers. The orchestra will make four midwinter tours, visiting, besides other cities, Washington, Baltimore and Philadelphia. The soloists will be Mischa Levitzki, Josef Hofmann, Mabel Garrison and Jascha Heifetz, violinist.

♮ ♮ ♮

### Elias Breeskin Substitutes for Ethel Leginska at the Humanitarian Cult

Owing to the illness of Ethel Leginska, the brilliant pianist, Elias Breeskin, Russian violinist, saved the concert of the Humanitarian Cult on October 1 at the Carnegie Hall. The violinist rendered "Souvenir de Moscow" (Wieniawski), "Zapatata" (Sarasate), one air by Goldmark and one by Cecile Chaminade. Josef Adler was at the piano.

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### The Chicago Opera Company in New York

All doubts were dispelled with the announcement that the Chicago Opera Association will return to the metropolis for a second season of four weeks, beginning January 27, 1919. The interesting points are the following:

♮ ♮ ♮

### French Premieres to Be Given

"Gismonda," by Henry Fevrier, composer of "Monna Vanna," under the composer's leadership. "Le Chemineau," by Xavier Leroux. "Le Cadeau de Noel" ("Christmas Gift"), by the same composer. "Aphrodite," already promised for two seasons; the opera is by Camille Erlanger. "Le Vieil Aigle" ("The Old Eagle"), given two seasons ago in Chicago, will be sung in New York for the first time; the composer is Raoul Gunsbourg, a Roumanian and director of the Monte Carlo Opera. "Cleopatre," given three seasons ago in Chicago, will also be one of New York's premieres; the opera is by Jules Massenet.

♮ ♮ ♮

### Italian Premieres

"Le Maschere," by Mascagni, the first American presentation. "Don Carlos," by Verdi, in French.

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### French Revivals

"La Navaraise" (Massenet), "Samson and Delilah" (Saint-Saens), "The Tales of Hoffman" (Offenbach), "La Juive" (L. Halevy) to be sung in Italian, "L'Africaine" (Meyerbeer) in Italian, and "Hamlet" (Ambroise Thomas )in Italian.

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### Italian Revivals

"William Tell" (Rossini) in French, "Falstaff" and "Othello" (Verdi), "Fedora" (Giordano), "Norma" (Bellini), "Linda di Chamonuix" (Donizetti) and "Crispino e la Comare" (brothers Ricci).

♮ ♮ ♮

### Henri Rabaud to Lead Boston Symphony

After a stormy search for a conductor after the presentation of many aspirants and after many rumors, the Boston Symphony Orchestra has finally chosen its conductor, and his selection is a happy one. It is time to purify the country from Teutonic influences. To suppress the importation of German conductors is desirable after the war.

Henri Rabaud is one of the leading conductors of the Paris Grand Opera and is not unknown in America. Last year the Metropolitan Opera presented his work "Marouf," which had more than a passing success. It will be revived this season and perhaps with the composer at the baton, if he can be released temporarily from the Hub organization. Pierre Monteux will substitute for him until his arrival in November.

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### Brief Notes

Frank Sheridan opened the official season at Aeolian Hall October 4 with a recital at the piano. This was his second appearance in New York.

♮ ♮ ♮

### Notes from France—The Opera Comique of Paris at Biarritz

The Opera Comique of Paris gave a series of operatic performances at Biarritz, beginning August 20, on which evening "Werther" (Massenet) was given, with Leon Beyle in the name part, Mlle. Brohly as Charlotte, and others in the cast were Mr. Allard and Mlle. Renee Camia. On August 22 "Carmen" was given with Mlle. Brohly, and Charles Fontaine as the brigadier. August 24, "Madame Butterfly," with Mlle. Davelli, and Mr. Fontaine as Pinkerton. August 25, "Lakme," with Mlle. Brohier and Mr. Francell. The orchestra was led by Mr. Bastin.

♮ ♮ ♮

### THEATERS

#### "Watch Your Neighbor" at the Booth

Oliver Morosco presents this military comedy of love, thrills and laughter opposite his own theater, where "Walk-Off" is running smoothly, but the Booth presentation is more entertaining and deals with war actualities, mainly the propaganda of the Huns—the propaganda of murder, slaughter and tyranny—under the false flag of socialism. Leon Gordon and Le Roy Clemens are the authors. The play is not a masterpiece—far from such. It is more suitable for a screen story, where anything and everything seems possible, or for the stage. It is merely an incident of an Englishman on the trail of the criminal Huns, who gather in Switzerland to spoil the morale of the Latins by a peace chain, followed by a military disaster. Naturally they are foiled. The stage doesn't need to tell us. The Englishman in reality is far more clever than the Hun, though the latter always boasts of superiority. Leon Gordon, the author, gives us an excellent picture of the cockney and the secret service man who is always cracking his jokes with good effect. A note of praise for Stanley Harrison, the loyal assistant to the Captain of the S. S. The whole play is amusing, but it contains its dramatic side to arouse just enmity for the Huns.

♮ ♮ ♮

#### "Someone in the House" at the Knickerbocker

I am quite certain that the authors of this melodramatic comedy are aware of the existence of a play called "Arsene Lupin," but whether they constructed their play on the knowledge of "Arsene Lupin" or whether they know of many other plays conceived on similar lines, this play is at least cleverly drawn. The plot is: Jimmy Burke has Deacon imitate a necklace after an original one, exhibited somewhere. He gets into the house of the possessor, and his aim is to steal it. Percival Glendenning is an author with a play written on the same lines, and rehearses with his guests. Jimmy Burke, like Canio, acts seriously and steals the necklace, but before getting away he fools himself by presenting the original to Molly Brant, the owner, whom he courted for the purpose. There are other incidents not easily explained in a limited space. There is good humor in it, amusing scenes and the absence of vulgarity. The authors, not less than a trio—Larry Evans, Percival Walter and George S. Kaufmann—have imbued the play with "pep," and—what is remarkable—each and every one of the cast has a lively phrase to utter. In my recent journeys through the theaters this one is the best, in my humble opinion. It should remain on the boards and it should meet with success on the road.

♮ ♮ ♮

#### "Keep Her Smiling" at the Astor

We do not lack comedians and comediennes, and it is true also that we have authors in abundance; in fact, an excessive number of mediocre ones. But where is the inspiration of the writer of farces and comedies who could afford the opportunity to men like Sidney Drew—opportunity of acting? The gamut of this comedy, founded on Edgar Franklin's stories in the Saturday Evening Post and adapted for the stage by John Hunter Booth, runs on a simple line: spend extravagantly, bluff the world and ruin yourself. But on the stage the hero without a penny wakes up in the morning to find himself the treasurer of a corporation. This is fiction. As for the stage or the theater, it is a play which will be buried as many of the novels of our five and ten cent series. We welcome Sidney Drew to the stage—back from the screen—and if not for him the play would evaporate in thin air. Perhaps the Sidney of today lacks a bit of the vigor for comedy. There is a reason—the loss of his son in the war—but Drew is Drew, and in this comedy he is as brilliant as he ever was. Mrs. Drew is not suited to the role of an extravagant woman. Still she has charm, and her voice is as fresh as an eighteen-year-old girl. Perhaps another comedy would have made her more conspicuous. The producer of the play is Richard Walton Tully.

———♯♯♯———

Pullis—Miss Mabel Pullis was accompanist for the Jane English Recital at the West End Woman's Club on Friday afternoon, October 4.

### OTTO MIESSNER IN A NEW ROLE

The Jackson Piano Company is sending out a very handsome catalogue, the purpose of which is to introduce the Miessner piano, which is the invention of W. Otto Miessner, the well-known composer and pedagogue of Chicago and Milwaukee.

The characteristic of this piano is its diminutive size, and because of this it is called "the little piano with the big tone."

In the booklet which details its virtues there are shown many pictures of it in actual use, and among these are three in which Mr. Miessner is depicted. In one of them he is seated at the gem instrument teaching a normal class; in the second he is giving a vocal lesson (solo), and in the third he is using it to accompany the work of a piano pupil who is seated at a normal sized grand.

———♯♯♯———

### CHICAGO ARTISTS' ASSOCIATION

At the first concert of the Chicago Artists' Association, to be held at Recital Hall, Fine Arts building, on Tuesday afternoon, October 15, the following artists will appear: Ruth M. Freeman, piano; Louise Harrison Slade, contralto; Mae Doelling, piano; Lillian Pringle, cello; Albert Borroff, bass, and Isaac Van Grove, accompanist.

♮ ♮ ♮

The following are two groups of solos on the same program with Margery Maxwell, soprano (Chicago Opera Company), for the Chicago Historical Society, Saturday evening, October 12:

In Flanders Field (MS.) ..... Mann
Death and the Fairies (MS.) ..... Mann
Lament (Pagliacci) ..... Leoncavallo
Keep the Home Fires Burning ..... .....
When the Boys Come Home ..... Speaks
The Americans Come ..... Fay Foster
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Another—The executive of Arizona, Hon. W. P. Hunt, writes:

"This is certainly an ambitious, beautiful ort and while I am not at all musical myself, I have nevertheless keenly enjoyed its rring martial strains. I shall hope to see is song popular throughout the state and untry."

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# FORM

(A paper read before her Normal Class by by Anna M. Tomlinson)

As a knowledge of any branch of human endeavor tends to increase our interest and pleasure in life, so an understanding of the basic principles of musical composition will aid the music-lover, even one without technical knowledge of the subject, to a larger and more thorough enjoyment of music.

It is conceded that to simply hear good music is one of the greatest pleasures, and how much more intense must be the enjoyment when you understand in detail the composition to which you are listening. To the pleasure of sense is added the pleasure of intellect.

There is no branch of music whose study is more interesting than form, nor is there any that gives such great returns in proportion to the time spent upon it; it stimulates observation and develops a keen insight. Also, with the understanding of form comes a grasp of the composer's intentions that cannot be gained in any other way. All art is subject to laws of the past. Now and then a genius arises whose works are apparently beyond all laws, and we say he is a law unto himself; but close scrutiny shows his products to be grounded upon basic principles.

Goethe said: "It is genius, natural talent, that is first to understand the laws of art forms and pays them readiest obedience." A composer would no more undertake to write a composition without a plan or design than an architect would undertake to build a building without a definite plan. He would probably change many details and add figures, but they would all conform to the general plan. This plan or design in music is called Form.

Music is either purely instrumental, purely vocal, or mixed. Instrumental is the most free, as it does not consider the voice limitations or have to adapt the music to the

ANNA M. TOMLINSON

words. Every one is attracted by order, so order, or form, is the prime requisite of good music. The tones themselves are unsubstantial and transient; the pleasant sound appeals to the senses, but it is the composer's adherence to a definite form that gives stability and thus appeals through the intellect to the emotions.

Form does not mean monotony; its first requirements are unity and variety. Unity is apparent in the holding together of the entire composition; variety in the various details, as differences in key, tempo and structure of the passages. The first forms in music are beats, measures, rhythm and melody. The listener learns beats and measures through their accents, and these combine into rhythm. The melody is the divine part. Rules for harmony and form may be learned and followed absolutely and yet not result in inspired composition. But the musician born with a song in his heart and having learned the rules of his art can put his inspiration into permanent form, and the more correct the form the more lasting will be the appeal to others.

The motive is the smallest musical unit, but is the musical idea or thought, and from it develops the entire structure or composition. This is not the German "motif," which is used to signify various persons or emotions, as the Siegfried motif, etc., in Wagnerian operas.

Next in building up are the phrases, which are really an extension of the musical idea usually of four measures. Phrases are generally of two forms: simple, which consists of but one rhythm, and composite, consisting of two or more rhythms. It may begin on an accented or unaccented beat and usually ends with a cadence. Then as phrases in language are combined to make sentences, so phrases in music are combined into sentences or periods. The simplest of all musical forms is the two-part form used by solo and chorus, male and female voices, as shown in the Psalms of David. It is a repetition of periods or a union of them into a theme and counter-theme.

Many classical forms of music today found their origin in dance music. The dignified walking dances of the nobles and the merry wild dances of the peasantry afforded a contrast necessary for good musical form. As a result we have idealized dance forms by Mozart, Haydn, Schubert and others. The Allemande is a dance of German origin following a prelude. This was followed by the Courante, an old French figure dance which has chiefly running passages, as the name implies. Then comes the serious Saraband, of Moorish origin, but quite as popular in France and England as in Spain. It seems to be an unwritten law that a composer must leave the listener in a merry mood, so we have the Gigue, a rollicking, rapid dance. Other dances introduced are the Bouree, Passepied and Minuet, of which the latter is the most important and still holds its place as part of large instrumental works. Haydn first introduced it into the Symphony and Beethoven transformed it into the Scherzo. Another dance in favor with instrumentalists is the Polonaise.

There are two theories regarding the origin of the Polonaise. One is that it was evolved from ancient Christmas Carols as are today sung in Poland, and the other, more generally accepted, that it sprang from an old court dance or promenade. It rhythm is very marked, almost martial, and again so treated as to create a dreamy, melancholy composition. This is true especially of Chopin's Polonaises, in which he pictures the struggles, the court splendor and the triumphs of his country. In truth Chopin gives life and spirit to the old Polonaise form. From Italy we have two well known dances, the Saltarello and the Tarantella. Mendelssohn in his Italian Symphony made use of both. There is a tradition that Tarantella received its name from the tarantula, the huge spider whose bite was supposed to be cured by dancing, but this is fiction, and the name undoubtedly originated from Taranto, a town of southern Italy, where the dance originated. It is true, however, that the dance was used in the supposition that it cured a nervous disorder called tarantism, which was a prevalent epidemic in southern Italy for many years.

The origin of the Waltz is most obscure and has been claimed by many countries. It probably came directly from the peasant dances of different places. Schubert enlarged the Waltz from binary to ternary form, but Weber was the first to idealize it and bring it into absolute musical form in his "Invitation to the Dance." Chopin and Rubinstein followed his idealized form and Viennese writers, Johann Strauss in particular, excelled in writing Waltz music for dancing. Other modern dances are t

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Polka and the Gallop, of same form but of different tempo. The best examples of this form are Mendelssohn's Wedding March, from "Midsummer Night's Dream," and Wagner's "Tannhauser." The tempo, of course, depends upon the composition. The funeral marches of Handel, Beethoven and Chopin are very slow.

Following the ternary form is the Rondo, described by the French as being "wrought as a ring with no break in its roundness." The word means a returning or coming around, and all movements are subservient to one principal theme, which is elaborated and reiterated throughout the composition.

The culmination of classical form is found in the Sonata, from the Latin word meaning sound, and in the seventeenth and eighteenth centuries meant any instrumental composition as opposed to cantata, vocal composition. As it is now used the name stands for a definite musical composition comprising two or more movements. Most commonly there are three, often five and occasionally even more. It is a direct outgrowth of the form adapted in dance movements of the suites but improved upon by making more definite the subject used, elaborating the divisions, varying the key and making all parts balance more perfectly. At present the Sonata form consists of three principal parts. The first part, called "exposition," determines the character of the whole. Following the "exposition" is the development, called "free fantasia" by the English and the "working-out passage" by the Germans. Both are correct and convey a clear idea of what this second division stands for—development and working out—because the themes of the exposition are usually the basis by which the Sonata is drawn to the third division; free fantasia because the composer is here free to exercise his genius in every way possible of technic, imagination and passion. Like the development of the plot in a play, the themes are here as characters and placed in all possible relationships and entanglements which were not at all suspected when the subject was first introduced. The third movement is a recapitulation, returning to the first theme. When the Sonata is written for orchestra it becomes a Symphony, and was first adapted for orchestration by Haydn.

## ARTISTS TO APPEAR IN PITTSBURGH IN HEYN AND ELLIS RECITAL CONCERTS

The Heyn recital management have announced eleven leading artists to appear in six recitals: Mme. Frances Alda, soprano; Mme. Carolina Lazzari, contralto; Giavanni Martinelli, tenor; and Giuseppe de Luca, basso, who will present the program on the evening of October 25. Hipolito Lazaro, Spanish tenor, and Mabel Garrison, soprano, will appear November 15, and Mme. Yvette Guilbert, French diseuse, will give a program in costume November 29. On the evening of December 9, Jascha Heifetz, violinist, will be heard at Syria Mosque. Mme. Yolando Mero and Louis Graveure will present the program the evening of January 10. The series will close at the Syria Mosque January 24, when Mme. Amelita Galli-Curci will be the attraction. The Heyn management announce John McCormack, the Irish tenor, who will appear in an extra concert the evening of February 7.

♮ ♮ ♮

The Ellis Concert management announce Rosa Raisa and Giacomo Rimini for the evening of October 17. Ysaye, November 6. Rosita Renard, pianist, and Arthur Hackett, tenor, December 5. Louise Homer and Arthur Rubenstein, January 16. Boston Symphony Orchestra, February 27. Extra attractions are Joseph Hoffman, pianist, January 13, 1919, and Pablo Casals, cellist, November 11, 1918.

♮ ♮ ♮

The Pittsburgh Male Chorus held its first meeting for the season of 1918-1919 in the Central Y. M. C. A. auditorium last Tuesday evening, and unanimously elected Charles Heinroth as musical director The chorus has selected David Lewis as accompanist in the place of W. Jackson Edwards, who has been with the chorus for ten years, but has recently moved to Detroit.

♮ ♮ ♮

The Apollo Club of Pittsburgh elected its officers for the coming season Monday night last in the clubrooms, Methodist Book building. Rhinehart Mayer was re-elected as director. The club chose for president, E. C. Schultz; for vice-president, H. Bentley; for secretary and treasurer, Thomas B. Moss; for recording secretary, M. W. Bartmess; for librarian, Oscar Swope.

The Pittsburgh Artists' Trio, composed of Blanch Sanders Walker, piano; Ruth Bowers Gibson, violin, and Myrtle June McAteer, cello, has just returned from a short concert tour which ended with four successful appearances at the National Music Festival at Lockport, N. Y.

♮ ♮ ♮

Mme. Schumann-Heink, contralto, has been announced to appear in Pittsburgh Thursday night, October 17. Mme. Schumann-Heink has many friends here and her appearance is always greeted with a packed house.

♮ ♮ ♮

Mr. Richard Knotts, bass-baritone, was heard in two song groups at the Kaufmann-Baer auditorium Thursday, October 3. On October 8 he appeared before the Women's Club of Pittsburgh, at the Hotel Chatham, and on October 10 he sang for the Kiwanis Club at the Fort Pitt Hotel.

♮ ♮ ♮

Ida Geer Weller, contralto, is leaving Pittsburgh to reside in Buffalo, N. Y. Mrs.


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# CO-ORDINATION

By HERBERT WHITNEY TEW

**"In proportion as an art or science is lost or forgotten, the very name by which it was called will be misunderstood, misapplied and finally forgotten."—Hartman.**

This degradation of terms is illustrated by the oblivion into which **bel canto** is relegated. There is nothing today which conveys any meaning to this term. The process which produced it is dead—no semblance remains, no trace.

The knowledge of the true law which coordinates the physical embodiment and produces that art or mode which in its expression is **bel canto** may not be gained by any reasoning logic of the physical senses or the mind of the flesh. It is intangible to them, nor may it be found or indicated by any scientific instrument.

**Bel canto** was the direct fruit of an experience which was in turn the fruit of consecration. Imponderabilia may not be weighed by the physical senses—material science has no grasp upon law.

The great teachers from Zoroaster, Confucius, Buddha, Plato, Pythagoras, and, greatest of all, the Nazarene Carpenter, down to Padacelsus, Trisusgestus, Emerson, Carlyle, Browning, Mrs. Eddy have made themselves the masters of Nature, through observing her in her own light, and all, like David, reasoned that his knowledge, comprehension of law (the Logos) transcended that of his teachers in that he meditated upon the law itself. All these great teachers covered a scope from ethics and morals to science, but their teachings are intimately connected because truth and beauty are one.

It may be granted perhaps that the modern anatomist knows more of the details of the anatomy of the physical body than the ancients, but the ancients knew more about the attributes and constitution of the force which organizes the physical conception of the body which becomes its visualized or objective form.

The moderns may know more of the larynx and its intrinsic muscles than the ancients, but the ancients knew the deeper law of co-ordination, which in its action governs the larynx and the whole tone producing mechanism, and in consequence expressed an actual art or mode of nature in her broadest conception.

The knowledge of this Law, i. e., the perception of that balance, which is the center of the irradiating Wisdom or Order (the dynamic energy of Life), is the Art, the Logos, the science or mode of all true activity.

The law is so beneficent that all being under its constitution and control exists in a state of freedom, its nature is beyond the ken of materialistic science or perception, its chief attribute is Beneficence or Love, which attribute brought forward as the Federal Head of all graces and powers, constituted Jesus of Nazareth the fullest embodiment of the Immaculate Conception of Light or the essence of Life, a perennial state having no relation to or connection with a materialistic view of phenomena, including time and space.

Hence the teaching of the Seers of Time have produced in the evolution of the ego varying results depending upon the rank assigned to the many attributes of the dynamic energy or Life.

Where Truth has held rank as above all, the art produced has taken on the more scientific modes of expression, but in all cases the advance has been due to the perception of laws deeper than those deduced from visible phenomena; hence all true modes are the direct outcome of a perception and practice of the principles discovered through the minutest scrutiny of Nature's processes. Nature is the sense of the Macrocosm, the highest conception of the Logos partially blinded by a carnal and temporal habitat.

Hence the art of singing cannot be expressed through the study of the mechanism, although a complete understanding of the mechanism results from the knowledge and practice of the principle upon which it operates, a knowledge only acquired through an experience in adapting the principle to the mechanism, which experience can only come as the sequence of a comprehension of the real organizers of existent activities, viz: principles, which require for visible expression a mode or art of manifestations, as principles perceived in a lower plane are not there self-operative.

An understanding of an abstract attribute divested of all materialistic argument and inclination can alone effect entry for a perception of Beauty or Truth or Order, and in this resurrection of the understanding we find that it is the Light seeking its own source.

Hence the Art or mode of Nature in her widest aspect which expresses the wonders of Articulate Wisdom, its majestic rhythms its gorgeous colorings, its vibrant, reverberating tone, cannot be invented by any one—"not little man." No individual man can claim to have invented or discovered a method of singing without exciting the "Homeric laughter of the Gods." The knowledge of the law of co-ordination, a principle or dynamic indefeasible energy put in practice, is the art or mode of vocal emission and this knowledge is the only master, and not only the greatest of these but the only true and infallible guide.

The skeptic, whose mind is crammed with opinions to which it tenaciously clasps, is unconsciously guided by all the agents of credulity and self-complacency. He denies the existence of anything beyond the horizon of his own vision, thus assuming that his horizon encompasses the entire wisdom of the ages.

These reject the testimony of their own senses, and with a credulity equal to their vaunted skepticism accept the wildest and most improbable theories, as an example of which may be cited the comic notion that tone should be placed back of the nose, or anywhere except the only point whence pure tone may emanate.

The materialistic repudiation of principle beyond its own ken constitutes that barren and arid waste known as skepticism. It judges before examination, **pre judicum**, and in this naked injustice parades its intellectual poverty and thus places an insurmountable barrier before his own initiation into vital and essential truths, and exerts a influence which tends to bar others who chance to fall within its enervating circumscription.

The basic error of the moderns who are addressing vocal art is a theory (based upon the investigations of material science) that the vocal cords change their length and thickness in pitch changes. A moment's reflection should convince any thinking person that a process requiring a constant stretching of these delicate bands must be not only unnatural but a highly deleterious abuse which reason will not tolerate; the

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premature failure and retirement of singers may be adduced in proof of this. Few pause to consider the meaning of the vulgar idea of the terms natural, to realize that if the vocal instrument is **not** in its **natural** position, it is **out of position.**

The same view extends to the remark one so often hears about singing, "O yes, that is the natural way," failing to perceive that if it is **not** the natural it must perforce be **unnatural,** and if unnatural then artificial, a sham, an imitation.

This unnatural mode of distorting the vocal instrument is the modern product which masquerades under the name of Vocal Art. It is that skepticism of the existence of real and absolute powers vested in forces it cannot see, feel nor taste, and an equally credulous acceptance of any and all preposterous theories based upon deductions from false physical hypotheses.

This acceptance of the fallacy of the tightening of the vocal cords in pitch production submerged the true principle—knowing nothing of this principle of the appogiata or breath control of the instrument there seemed no other way to produce tone above the normal speaking compass than to force the instrument in this manner. This brought about the downfall and final extinction of the general knowledge and practice of the one position scale.

This unthinking leap to false conclusions extends its characteristic further and rivets the thousand parasitical errors of detail so firmly in the general as well as individual attitude that it finally evolves that stubborn resistance to the truth which would liberate thought from its bondage and which is working its own destruction and that of its blinded devotees.

**"Festina lente"** is a lost habit of thought, appogiata is a lost process resultant from the former.

"He that believeth shall not make haste," like all other wise maxims, withers and is trodden under foot in the mad melee for glammon. In feverish haste the cynic, the sophist and the skeptic storm an Olympus contextured in the loom of their own illusions.

This great fallacy as to pitch formation is not only indorsed by otherwise sane thinkers but is practiced by them, and the polypheme menace to art and the individual instrument is openly advocated as legitimate, thus fostering an insidiously diffused master-craft of Appolyon.

Coupled with the impervious exterior is that inexplicable state of mind which refuses to accept the authenticated statements of reputable historians, and imputes a low standard of artistic discrimination to an age evolved sufficiently in ethics to produce Beethoven, Bach, Mozart.

The lead and gold symbolizing the material age of cynicism which has strangled the "divine art" in the Dunciad quatrain is apropos.

"There rose the seed of chaos and night
To blot out order and extinguish light
Of dull and venal a new world to mold,
And bring Saturnian days of lead and gold."

Astraea lingered beyond all the rest and quitted the habitat of man last to sadly take her higher home as the constellary Virgo, so perhaps she may be the first to return and lift the weight of gold and lead from the weary earthworn plodder, that I may recognize that in pity and fairness His own blinded eyes may be opened to see the great wonders of emancipated principles.

Then will the law of co-ordination supplant the baseless theories, the stubborn prejudices, the traditional ogres and hobgoblins of the non-essential, and intelligent with justice emerge and seal forever the ill-omened casket of Pandora.

Hope like Astraea flew last, and so with her one prayer string she plays with the distant sound of "the tinkling cymbal of the unseen image," but she is coming nearer, for she knows that the knowledge of the Law of Vocal Oratory is again brought down, and that the law is not a conflict of mechanism, but that harmonious unity which is the co-ordinating irradiation of Wisdom of Force from the Cosmic Center, the conflux of eternities.

The grotesque of the pregnant disorder of a Holbein would fail to depict the vagaries of the mental grading of the modern instruction, growing out of the fundamental misconception of the underlying law or nature's process in pitch changes.

All modern schools treat upon this fallacy; each teacher builds up his own system or theory upon this unverifiable hypothesis; each thinks his own speculation the only right method.

This has developed not only a polyglot travesty on the Art as a whole but a thing unsupported by standards.

The one standard is the spiritual law of co-ordination working through its visible and outward form—this will unify all thought and remold the divine art into its original expression of the "deep-toned sublime symphony of thanksgiving," when the "morning stars sang together" and "the Sons of God shouted for joy."

The glorious prototype or origin in kind of all externalized co-ordinated action is that wisdom which **comprehends itself** or **Law,** and is **Law.**

It seeks until it finds its source through the mazes of an alien existence.

In one of the recent Oxyrhncus discoveries a pregnant word ascribed because of intrinsic evidence to Jesus of Nazareth reads: "Let him that seeks, seek until he find, finding he will be astonished, astonished he will reign, reigning he will rest."

This is the ineffable logic of the journey back to its kindred, the omnipotent galaxy of **Eloim;** the forces existent behind myriad universes—the Being of Deity.

———###———

## WILLIAM GRISWOLD SMITH

William Griswold Smith has been offered and has accepted the post of director of the Euterpean Male Chorus in place of Edward T. Clissold, who has resigned on account of his duties at Camp Grant. Under Mr. Clissold this south side organization has made a great name for itself in its 18 years of service, and is a great factor in the musical life of Morgan Park and Beverly Hills, where the bulk of its members reside. Concerts for our boys at Camp Grant, Great Lakes and other stations have proved great drawing cards during the year past, and the intention is to discontinue these entertainments during the coming season. Mr. Smith, the new director, is well known in Chicago, both for his solo performances and as director of the Armour Institute Glee Club, the Normal Park Baptist prize-winning choir, the Gresham Treble Clef Club, and formerly the South Congregational Choir.

## THE PRESS AT LARGE

(Continued from page 19)

### Marguerite Ringo

Mrs. Ringo charmed everybody with her beautiful voice.—Los Angeles Examiner.

Her charming manner, flawless enunciation and freedom of tone made these highly enjoyable.—Los Angeles Express.

Sparkling and intellectual personality . . . unusual charm of manner and beauty of interpretative feeling.—Music News, Chicago.

Vocal power and richness.—Musical Courier.

This young singer has delightful voice, full of warmth and buoyancy.—Musical America.

The skillful vocalization, coupled with pure quality of tones and feeling, she brings to her interpretations keenly interested her hearers.—Newark (N. J.) Evening News.

Sang with taste and finesse . . . tonal beauty and musicianship. — Lockport Union, Sun and Journal.

Voice admirably placed and well handled and of very agreeable quality. Moreover, she has piquant and soulful interpretation.—Niagara Daily Press.

♮ ♮ ♮

### Better Late Than Never

The directors of the Thomas Orchestra finally decided to accept the resignation of Conductor Frederick A. Stock. It took them an unconscionable while to come to this conclusion. Mr. Stock resigned August 17. His letter asking to sever his connection with the orchestra was suppressed, and every effort was made to give the impression that he would be retained in his post.

But as the "zero hour" of opening the symphony season approached, the prospect of having a subject of the kaiser lead the orchestra of the second American city grew less and less inviting; and on October 1—forty-three days after the resignation was written—it was accepted.

It must be admitted that Mr. Stock shows up better in this regard than do those directors who tried to keep him in place against the indignant protests of patriotic citizens and his own better judgment.

The Journal salutes the new conductor, Eric De Lamarter, wishes him well and believes that he will give entire satisfaction. His appointment is a recognition, belated but welcome, of the truth that at a time like this art cannot claim to be exempt from the requirements laid on all other forms of human activity. It should not take long, moreover, to prove that the claim of German musical supremacy is as false as all other claims originating in Berlin.—Chicago Journal.

♮ ♮ ♮

### That Holton Band

This is written for the person who thinks a $50 Liberty Bond more or less isn't of any consequence or that a pair of woolen socks might just as well be left unknitted.

Holton, Kansas, of some 2,000 population, is the home of the Holton Cornet Band. The members of it are "the boys around town." There is the village barber, the printer, the baker, the clerk, and all the young fellows who make up the social element in small communities.

War was declared. The Holton Cornet Band yearned to demonstrate its command of tune in a large way. So the leader wired the headquarters of the marine corps in Washington that the band was at the service of the nation. Conceivably the eyes of the commanding officer popped out just a little on receipt of this tremendous information. But he made a note of it.

An inspector went to Holton and listened to the barber and the baker and the others as they ripped off a march. The band was recruited as a whole and shipped off to Washington.

Well, Chateau Thierry and Belleau Wood aren't so far from Holton that the band couldn't make itself heard back home. For when 6,000 out of 8,000 marines fell in those most memorable of American conflicts the village bandmen dropped their horns and went over the top with stretchers.

And every last one of them has been decorated for bravery.—Chicago Tribune.

———###———

## MRS. KARL B. STEIN

Mrs. Frances Eleanore Leonard, pupil of Mrs. Karl B. Stein, is located at Waukegan, Ill., and is meeting with marked success in her teaching of dramatic art. Her splendid class of pupils are the recognized leaders in contests of the W. C. T. U., for which Mrs. Leonard is the official coach.

———###———

**Put a bigger service star on your pocket-book.**

Weller will be greatly missed, as she has a host of admirers in her chosen field of art. Later in the season she purposes studying repertoire with Yeatman Griffith in New York City.

♮ ♮ ♮

J. Warren Erb of Pittsburgh, whose success at the Lockport Festival early in September was chronicled by this paper, has just had a most flattering appointment in New York City which will eventually sever his choir, studio, and other musical connections in Pittsburgh and take him to New York permanently. He has just been chosen as conductor of the Christian Science Oratorio Chorus, one of the biggest and most artistic organizations in the city. Mr. Erb's appointment was unanimous, and he has already started the season's rehearsals. Besides the conductorship, he will arrange for studio appointments in New York, and continue there his work as song coach, program builder and conductor. His work last season as artist accompanist attracted the attention of the best artists, and there will be increased demand for his services during the present season. He will return also to Walter Henry Rothwell, for work in score reading, having already been a pupil of Mr. Rothwell's, and elicited from this splendid authority warm praise and much personal interest in his fine equipment.

♯♯♯

## KANKAKEE, ILL.

Miss Edith Potter Smith gave her fourth organ recital Tuesday evening, Sept. 24, in St. Paul's Episcopal Church, of which she is organist. Miss Smith, a former pupil of Palmer Christian and Eric De Lamarter, and who is now studying with Harrison M. Wild, gave a comprehensive program in which she displayed good technique and excellent interpretative powers. The assistants were Miss Maude Lewis, soprano, of Chicago, and Miss Alberta Burns, violinist, who did splendid work and sustained their reputation for fine concert ability. The local press notices were very flattering in their accounts of the recital. Mr. Christian presented Miss Smith in her first recital, when she was but 18 years old.

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Music News, published weekly at Chicago, Ill., for October, 1918.

State of Illinois } ss.
County of Cook }

Before me, a notary public, in and for the state and county aforesaid, personally appeared Charles E. Watt, who, having been duly sworn according to law, deposes and says that he is the owner of the Music News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Charles E. Watt, Chicago, Ill.; editor, Charles E. Watt, Chicago, Ill.; managing editor, Charles E. Watt, Chicago, Ill.; business manager, Harry Porter, Chicago, Ill.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Charles E. Watt, 218 South Wabash avenue, Chicago, Ill.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.) None.

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CHARLES E. WATT,
Editor, Publisher.

Sworn to and subscribed before me this 1st day of October, 1918.

[SEAL] M. J. HORAN.

(My commission expires March 27, 1921.)

♯♯♯

**Pease**—At the First Presbyterian Church, Los Angeles, Cal., the first musical service of the season was given on Sunday evening, Sept. 22. Sibley G. Pease is the organist and director. The following numbers were presented:

Organ—
Marche Aux Flambeaux.....I. Barton
California Suite (first rendition in Los Angeles)
.....Roland Diggle
At Twilight .....J. Frank Frysinger
America, the Beautiful .....Will Macfarlane
Quartets—
Behold, Thou Shalt Call a Nation.....
..... Frederick Stevenson
O Lord, I Come (with flute obbligato).....Braga
God Be With Our Boys Tonight.....W. Sanderson
Bass solo—Honour and Arms (Samson).....Handel
J. Gordon Jones
Tenor solo—Sound an Alarm (Judas Maccabaeus)
.....Handel
Lewis L. Russell
Flute solo—Reverie Poetique.....E. Koehler
Dr. C. V. Sherman

Preceding each number a few remarks were given regarding the composer and his composition.

The quartet is composed of Miss Ethel Volk, Miss Ione Bean, Lewis L. Russell and J. Gordon Jones.


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## GODOWSKY TEACHES

### A First Impression—Pianissimo

The following "impression" written by Ethelyn Bannerman Campbell has percolated its way through from Portland, Oregon, where the Godowsky master classes had as successful a session as they did in Los Angeles and San Francisco.

We had come to Portland from the four corners of the earth to the Godowsky master classes. Monday morning found us waiting for His Greatness. A motley crowd. Intensely interested and all uncertain as to the course the teaching might take. Then he came—the Master Musician. First he talked of the principles of his art, the moments lengthened to hours; we were in anoother world of musical understanding. While he talked I knew I was being punished for my indiscriminate use of adjectives. I had nothing left to describe the most interesting musical experience life had offered—absolutely nothing left for crescendo! Life is very annoying!

Godowsky takes a language not his own, our stately mother-tongue, and moulds it with a mastery so complete that in his choice of words and fine discrimination in their use there is never a moment's doubt

LEOPOLD GODOWSKY

in the listener's mind as to the idea he is presenting. This quality of clarity and limpidity in his speech is analogous to his playing.

Double miracle!

The Master Pianist!

The Master Technician in words!

When we were mentally prepared for the conflict, we played.

How the Master must suffer! How he makes us suffer! The Renaissance of a new Inferno!

All the sins committed by music lovers since time was seemed to rest and abide with us, through whichever unfortunate victim happened to be at the piano. When rhythm ceased to be, when pianissimo seemed no longer within the realm of the possible, when our shattered nerves were pitched to the breaking point, then the Master says: "I will show you." Relief unspeakable! This is Music. His first touch seemed to spell peace and home and security. Music, disembodied thought, perhaps its innermost sanctuary.

We were exceedingly sorry for ourselves! Why had our wood-chopping failed to capture this magic?

As Godowsky moulds words to express his ideas, so he moulds the melodies rhythmically, marvelously, a tender radiance of tone.

This gift of the gods has found complete expression after the labor and renunciation of a lifetime. Perhaps it is the whole truth about piano playing. The last word.

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## PUZZLING QUESTIONS REGARDING MUSIC ANSWERED

[Letters addressed to this department will be answered by Mary Bower, B. M., who has made an exhaustive study not only of piano playing but also of music and both the psychology of music and the psychology of teaching.]

Question: Can you tell me where I can find any published statements that music has a therapeutic value? L. M. B.

Answer: The following articles can be found in the reference room on the fourth floor of the Chicago Public Library:

Pathological and Therapeutic Value of Music. Catholic World, Vol. 73, pages 44-53.

Insanity Relieved by Musical Exercises. Eclectic Review, Vol. 85, page 206.

Music as Medicine. Chambers' Journal, Vol. 71, page 145, and Music, Vol. 9, page 359.

Influence of Music on Idiots. Living Age, Vol. 52, page 310.

Music and Medicine. Eclectic Magazine, Vol. 107, page 826.

Influence of Music on Cerebral Circulation. Music, Vol. 11, page 232.

Music as Medicine. Music, Vol. 15, page 651.

♮ ♮ ♮

Question: I have been taking voice lessons for over two years and I am not satisfied with the progress I have made. My teacher does not teach breathing. Do you think that would retard my progress? G. C.

Answer: Correct breathing is the foundation of good voice production. You cannot make satisfactory progress without the foundation any more than you can build a substantial house without a foundation.

♮ ♮ ♮

Question: I am submitting to you a set of textbooks for piano instruction which have cost me much time and money and which have brought me no returns; I am also enclosing a catalogue of a music school of which I am the author and which I have been told brought the school no returns. Will you kindly tell me what you consider stands in the way of success? M. B. R.

Answer: I would judge from your textbooks that you have never had much experience as a teacher. They are theoretical rather than practical and uninteresting to the pupil, and they are also behind the times as to methods of successful teaching.

Concerning the catalogue, which I have not had time to inspect, I will answer in the November "Puzzling Questions Regarding Music Answered."

———###———

**Marcusson**—Grace Brune Marcusson has returned from her eastern trip. She sang four times at the Lockport Festival and also in Buffalo and at Camp Mills, Long Island. She resumed teaching October 2 in her new studio, 523 Fine Arts Building, where she may be found on Wednesdays and Saturdays.


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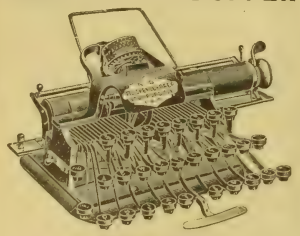

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OCTOBER 18, 1918

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# Music News

Vol. 10 No. 42

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, OCTOBER 18, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

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# Music News

Vol. 10 Chicago, October 18, 1918 No. 42


# Editorial

### THE BEST WE CAN DO HERE IS NO MATCH FOR THIS

In an editorial in the Tribune of last Sunday the bravery and devotion of Our Boys in France was commented upon warmly, and in corroboration there were quoted some things recently written by an American surgeon, Dr. Lewis. Here is what he said:

" . . . Ten days ago we were ordered to move. It requires about seventy-five large trucks to move the equipment. We arrived at the site selected for us in a few hours. The site was a wheat field covered with stacked grain. Our men cleared this field and within twenty-four hours after our arrival we were receiving and operating upon the wounded. During the next four and a half days we passed through the hospital approximately 1,800 patients, 750 of whom were operated upon.

" . . . I have been operating twelve hours a day. One day when the work was heavy I operated nineteen hours out of twenty-four. . . . Bouresch, Lucy, Belleau Wood and Chateau Thierry . . . are going to be great places in American history, for the Fifth and Sixth Marines at Bouresch, Lucy and Belleau Wood equaled or even surpassed anything that America has ever done in the way of fighting. They were brought up in camions from their base, dropped off without any rest, and went into the fight against great odds. Some of the orders were given to them as they dropped off the camions. . . ."

We are apt to consider a wounded man a chastened man, cured of his present temper for eagerness, and seeking rather to take solace in his misery and the comfort of his surroundings. The news from No. 5 says not. American soldiers are not being discouraged by bullets. They do not complain nor rend the air with groans. Theirs is the instinctive American thought, "Let me at him again."

### MORE ABOUT INTERNING GERMAN MUSIC

The Chronicle of New York, from which we quoted recently an article by Mrs. William Jay on the interning of all German music during the continuance of the war, publishes in its October issue a series of interesting letters which were received in response to a request sent out asking the opinion of various artists, more or less prominent.

The preface to these letters, as printed in the Chronicle, reads as follows:

Subsequent to the publication of Mrs. William Jay's article on interning German music, published in the August edition of the Chronicle, there was compiled the evidence that the musical faculty in the United States was very eager to proclaim its support of the very logical course of banishing all German compositions from programs in the United States. The following excerpts from letters and articles elicited from a variety of sources show most conclusively that the music even of classic German composers must be sacrificed so that American life be purged of all enemy influence. In view of the climax of the struggle of world freedom versus world domination, it is inconceivable that American audiences will permit their minds and souls to be infiltrated by the harmonies made in Germany.


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The letters themselves, with their signatures, read as follows:

#### THE OFFICIAL BAN

As to the interning of German music, as advocated by Mrs. William Jay in the August edition of the Chronicle, I beg to advise you that, in the opinion of this office, the views of Mrs. William Jay cover the exact attitude which should be taken by all who can in the least exert any influence in the direction of interning all German music during the time of the war. The American Federation of Musicians encourages the actions of its local unions in the direction of causing its members to abstain from playing German music, and many local unions have taken the initiative in the matter. In conclusion, will say that in the entire jurisdiction of the American Federation of Musicians throughout the length and breadth of this country and Canada no German strain having any significance whatever in so far as the same may arouse disloyal sentiments is knowingly played by members of the American Federation of Musicians.—Joe N. Weber, President of the American Federation of Musicians, affiliated with the American Federation of Labor.

#### BAN GERMAN MUSIC AND ARTISTS

Sure and very much to the point! For the time being all German music and German artists should be interned. Will you please tell me, do you think any English, Italian or French artist would be allowed to sing today in Germany? I personally very much doubt it.

Since war was declared I have never had a German song on any of my programs. I have found hundreds of perfectly good American ones to take their places.—Frances Alda, Prima Donna, Metropolitan Opera House.

#### LEAVE GERMAN MUSIC TO GERMANS

The old adage, "Love and Art have no frontiers," must be held in abeyance at this time. The mental attitude of the Germans has compelled the rest of the world to modify its views on all that pertains to honor, chivalry and fair play. The world outside of Germany is brought face to face with the ugly fact that the German estimate of the rest of the globe is based on the belief that he himself is a superman; that no one has any rights that he need respect. The war has shown that, from his view, all he does is right and what the rest of the world does is wrong. Argument has no weight against such an attitude—action only counts.

To tell a German that you play German music for art's sake would probably meet his approval, but owing to his peculiar style of reasoning he would add that you also play it because it is the only music fit to play. As you know this is false reasoning, you have but one recourse—leave German music to the Germans.

In this western world of ours it is an undisputed fact that we have not one German tradition; we dress our women as the French suggest; our laws are based on those of the English; our ideas of chivalry are Spanish; our standard of honor is British. If we speak of the greatest writer we speak of Shakespeare; if we wish to link a poet of our own land with that of another we couple a Tennyson with a Longfellow; of a humorist, a Thackeray with a Twain; when we enumerate our States we find some named for the Spanish, some for the French, some for the English, some for the Indian, but not one remotely named for the German. It would seem that the God of Nations had watched over our beauty with a kindly vigil.

At the present time the bluest blood, the brightest brains and the best brawn of our land is in martial array against the German, and our boys in blue and our boys in khaki are rushing into battle and victory to the tunes of our land. Therefore it is the duty of every true American to suppress anything and everything that in any way brings comfort, profit or satisfaction to the Hun. He has forfeited every consideration from a fair-playing world, and the only way to get it through the hide of his vanity, obtuseness and stolidness is to bludgeon him physically, mentally, morally, financially and perpetually.—John Philip Sousa, Composer and Conductor.

#### I NO LONGER PLAY GERMAN MUSIC

I consider that the way in which the German composers have been exalted in the United States has been nothing but German propaganda. Ninety-nine

per cent of the music students in the United States have been forced to study only German composers. In the past nearly every well-known orchestra was conducted by a German who gave an entirely German program. This is all past and done with; but, of course, when the war is won by the Allies there may be German music again, but I am convinced that it will never hold first place in this country.—Giuseppe Creatore.

♮ ♮ ♮

PRO-GERMANS IN HIGH POSITIONS

During the past seven years, off and on, I have been conducting a campaign in the interests of American music as against domineering German methods, and it galls me to see that an Austrian musician is permitted, in this hour of crisis, to dominate New York's finest orchestra—the Philharmonic.

Dr. Karl Muck has been placed where he belongs; but the job is not yet complete. Only last November Josef Stransky declared publicly: "I am enjoying the hospitality of this country and I live here under the protection of its laws. If I am requested to play 'Star Spangled Banner,' as a conductor why should I not conform?"

But he could find no inspiration in the American national air until he was forced to play it.

Again this Austrian said: "Incidentally let me say, of course, my position is somewhat easier than Dr. Muck's, for the reason that no state of war has been declared between the United States and my country—Austria." But war was declared not long after these utterances, and we find Mr. Stransky taking out American papers, no doubt so that his policy of pro-Germanism and opposition to American music would not be interfered with.

As late as April, 1918, we find Mr. Stransky making this statement: "I readily admit that during the first part of the war my sympathies were with the German people."

Something must be done to depose all pro-Germans from these high positions. May I inquire whether you have discontinued your efforts in this direction?—Edward Schaaf, Composer.

♮ ♮ ♮

EXCLUDE MUSIC OF ENEMY NATIONS

Ever since the subject has been set forth by Mrs. William Jay and other patriotic persons my spirit of loyalty has absolutely forbidden me to sing in German, and I have entirely eliminated even the works of the old German composers from my repertoire. I consider it the duty of every artist appearing before the American public to exploit the music of the Allies and exclude the music of a nation with whom this country is at war.—Margarete Matzenauer, Contralto.

♮ ♮ ♮

CONDITIONS IN AMERICA DIFFERENT

By all means eliminate all German music if it will help to win the war. With both sons in the army—one in France, the other still here—I may be relied upon to support any movement that will hasten the day of victory, even at the temporary sacrifice of Beethoven and Brahms and Schubert. But naturally the final decision rests with my board. We must assume that conditions in America are different from those in Europe.—Max Zach, Conductor of the St. Louis Symphony Orchestra.

♮ ♮ ♮

ME UND GOTT

Please permit me to reply to the question of abolishing German music with a story of the great French philosopher, Voltaire, who one day asked a Catholic priest if it was not about time to abolish God and to close all churches. The priest answered: "You may close all the churches in the world, and yet you would not be able to abolish God. But why do you ask me? I am a priest, a believer. Why don't you ask my parishioners whether they are willing to abandon God and close the churches?"

Being in a similar situation, I answer, "Why do you ask me? I am a priest of art, an art-priest, a believer in music, the purest, because most abstract, art. I believe in Bach, Beethoven and Mozart, but I advise you to ask the congregation—in this case the different societies of music; or better, leave the decision of the whole matter to a plebiscite, which you could easily arrange in all musical circles. Then you will know what to do, since the noble, broad-minded American people always have found the right way at the right time.—Artur Bodanzky, Conductor, Metropolitan Opera House.

♮ ♮ ♮

GERMAN MUSIC IS GERMANY

I am most decidedly against the performance of German music in the United States during the war—not that it can hurt the American, but because of the comfort it will afford the German. The German people in the United States have for years supported their own music and their own artists, their Liederkranzes and Arion Societies and their German opera. All these, united or apart, make one enormous whole—Germany—the fatherland. There is not a German here today whose heart will not feel consolation or whose pride will not be heightened by satisfaction when he listens to the music of his own country, and if it be performed by a compatriot (camouflaged or otherwise) he or she will be a silent messenger of hope—a voice that will reach the anti-American in the crowd of his and his country's enemies.

There is no propaganda so eloquent and insidious, no influence so subtle and persuasive as music, and the Germans realize it—otherwise why should they forbid the people of Alsace-Lorraine the joy of hearing "La Marseillaise"?

It may seem small to the German people that we should banish their native music, but this land of ours, which for years was their field of exploitation—especially for their musical artists—is today the home of many a grief-stricken woman mourning her dead from German bullets and German gases. It is not now the time to give, either carelessly or unconsciously, the least satisfaction to our enemy.—Eleonora De Cisneros, American Contralto.

♮ ♮ ♮

NO GERMAN MUSIC

Please put me on record as being opposed to the production of German music for the duration of the war.—Carl Hahn, recent Conductor of the New York Mozart Society.

♮ ♮ ♮

The wide variety of nationalities and occupations (all more or less musical) of the writers of the above letters makes this compilation exceedingly interesting.

Unquestionably many will adopt the policy and the plan of the Chronicle and will use no German music whatever on any programs of the current season.

*Better a blundering Freeman*
*Than an adept Slave*

*ARTHUR B. ENGLISH*

Just as certainly there will be others who will use the German classics in varying quantities.

Music News again reiterates its opinion that those who are strong enough, versatile enough and independent enough to go through a season without any German music whatever will be indorsed and applauded by the general public for their attitude; but we cannot see yet that it is necessary for all artists of whatever nationality to taboo everything of the Old German school.

We have as a nation already repudiated the claims of Germany that she is mistress of the music thought of this country and never again will we be dominated as in the past in our opinions.

Therefore it seems to us that the really logical thing to do this year is to make all our music programs specifically and preponderantly AMERICAN, first of all, and by this means declare over and over again our independence of all foreign influence.

Then, as the second item of our platform, we believe that we should use the music of our Allies freely—French in preponderance, Italian next, with English and Russian well represented, and scattering nationalities given attention in suitable degrees.

Last of all, we should use German (if at all) merely in such proportion as to emphasize its waning importance (this phrase is one we have used before). And it should not be the backbone nor the mainspring of any program given in this country—not alone this year, but from this time henceforth.

In a word, there seems to be two logical courses open to the compilers of all programs:

(1) We can emphasize our Americanism, our contempt for Germany and our appreciation of our Allies by absolutely excluding the music of Germany and thus be out and out 100 per cent anti-German; or

(2) We can prove our sincerity of purpose by making American music absolutely FIRST in our thought and practice, and giving our Allies the next choice of places, reserving for the German music, which has so long held a big place in our scheme, the third and least important place of all.

In other words, proving by the laws of juxtaposition and contrast that it is not nor has it ever been preponderantly better than any other music and that today it is—distinctly, positively and unalterably—on the wane.

———♯♯♯———

IN MEMORY OF THOSE WHO DIED

The following beautiful lines by R. W. Lillard have been set to music as a memorial anthem (mixed voices) by George B. Nevin, and the composition is in press of Oliver Ditson Company, Boston:

Rest ye in peace, ye Flanders dead!
The fight that ye so bravely led
We've taken up, and we will keep
True faith with ye who lie asleep,
With each a cross to mark his head—
In Flanders fields.

Fear not that ye have died for naught!
The torch ye threw us we have caught:
Ten million hands will hold it high,
And Freedom's life shall never die!
We've learned the lesson that ye taught
In Flanders fields.

MANY CONCERTS SUSPENDED

On account of the influenza epidemic, theaters and concert halls all over the United States are being temporarily closed and there is a united effort to stamp out the disease which will result, promptly it is hoped, in betterment of conditions.

The Worcester Festival, referred to in Music News last week as an actuality, was, perforce, abandoned, after one postponement and a fresh order prohibiting it.

The three weeks' road tour of the Chicago Grand Opera Company has been greatly curtailed.

At the moment of going to press we have not received definite notices of cancellation of other events and, doubtless, some which are announced in this issue of Music News will not be given.

The notices of this week, both in this paper and others, must therefore be regarded as a record of what was planned rather than of what was actually presented.

## MUSIC TO COME

**Friday, October 18**

Orchestra Hall, 2:30 p. m.—Chicago Symphony Orchestra.

Orchestra Hall, 8:15 p. m.—Newman Traveltalk.

♮ ♮ ♮

**Saturday, October 19**

Ziegfeld Theater, 11 a. m.—Chicago Musical College concert.

Kimball Hall, 3 p. m.—American Conservatory concert.

Orchestra Hall, 8:15 p. m.—Chicago Symphony Orchestra.

♮ ♮ ♮

**Sunday, October 20**

Ashland Auditorium, 2:30 p. m.—Braslau-Zimbalist.

Orchestra Hall, 3:30 p. m.—Elman.

16 West Jackson street, 3 p. m.—Chicago Chamber Music Trio.

♮ ♮ ♮

**Monday, October 21**

Fine Arts Recital Hall, 2:30 p. m.—Musicians' Club of Women.

♮ ♮ ♮

**Tuesday, October 22**

Lyceum Arts Conservatory, 8:15 p. m.—Musicale.

♮ ♮ ♮

**Sunday, October 27**

Auditorium, 3:30 p. m.—Caruso recital.

♯ ♯ ♯

## CHICAGO PIANO COLLEGE

Following is the program for the recital in the Chicago Piano College lecture room, 927 Kimball Building, tomorrow (Saturday) afternoon at 2:30 o'clock:

Prelude, C sharp minor.....Rachmaninoff
Miss Dorothy Rivkin
Il Rusignuolo.....Nevin
Mazurka, C minor.....Borowski
Miss Hildur Bergstrom
Murmuring Zephyrs.....Jensen-Niemann
Autumn.....Chaminade
Miss Lavinia Kent
Impromptu, Op. 90, No. 4.....Schubert
A Song from the East.....Cyril Scott
Miss Nellie Fisk
Capriccio Brillante, Op. 22.....Mendolssohn
Arthur Lang
With Mr. Watt at second piano

♯ ♯ ♯

## JOHN RANKEL

John Rankel, baritone, will leave on Thursday, Oct. 17, for a four weeks' concert tour under the auspices of the University of Minnesota covering cities in the states of Minnesota and North Dakota. Mail addressed to Mr. Rankel at Room 523 Fine Arts Building will be forwarded.

♯ ♯ ♯

**Elias Breeskin**—October 11, Buffalo; 18th, Grand Rapids; 19th, Ann Arbor; 27th, Chicago; 29th, Milwaukee; 31st, Hamilton, Ont.

## CHICAGO SYMPHONY ORCHESTRA

The first concert of the Chicago Symphony Orchestra, with Eric De Lamarter as conductor, has passed into history, and not only were there no attendant cataclysms but it is also true that he emerged from the ordeal with flying colors.

On last Saturday evening, when this writer heard the concert, there was the usual style and finish so long evident in the work of the players and there was perfect poise and absolute control on the part of the conductor.

In a word, everything went just the same as though Mr. Stock himself had been present, and all those disagreeable prognostications of the various people who "doubted" Mr. De Lamarter's ability to cope with the situation went by the board.

In fact, to us it seems that the one fault with the concert was that Mr. De Lamarter was so nearly exactly a replica of Mr. Stock in all that he did and accomplished.

Not that Mr. Stock is a bad model by any means, but each new conductor needs must present a personally characteristic front if he would attract unusual attention, and so far Mr. DeLamarter has been content to be a copy of Mr. Stock.

We will look for more individuality later when the makeup of programs falls to him, and with entire familiarity with his position it is entirely reasonable to suppose that he will become individualistic, not to say iconoclastic in his mode and action.

Meantime, while there is all the Stock suavity both of manner and result, there was, in real truth, on Saturday evening, an occasional breadth and a touch of dramatic power which were foreign to the older conductor and which gave promise that Mr. De Lamarter has it in him to put the colors on with a still more generous sweep of the brush when he has gained that confidence which a few appearances will give him.

The body of tone of the orchestra has suffered not the slightest deterioration because of the recent changes, and in musicianship, style and finish the work was remarkable for a first-of-the-season program.

It was not the most exciting program ever given by the orchestra, and yet the Franck Symphony, which was the keynote, is a splendid work, and it was delivered in like manner.

Franck was considered extremely ultra in this work even so short a time ago as 1899, but today it sounds musical and even sufficiently formal, although in the latter respect it does transgress the earlier accepted traditions of the symphony.

The Tschaikowsky "Overture Fantasia" is a brilliant work for the most part and quite all right to listen to unless the auditor is striving too religiously to make it fit the printed program.

A very good plan for this (and, in fact, most "program music") is to listen to the music first, absorb its message as pure music, and then afterward, if one must, read the "story" and try to make the music fit into it.

The Berlioz overture to "Benevenuto Cellini" is a good opening number and passed along agreeably on Saturday night, while "The Sirens" (Gliere), while again difficult to fit to its printed "story," proved to be exquisite music when regarded merely as a clever tonal study with a rather nondescript clash of sound at the end.

To this writer, and to most of the audience, we believe, the Herbert "Irish Rhapsody" was by far the most entertaining number of the program, and, in reality, the best music, excepting only the symphony.

This piece is a gay romp. It is almost rowdy at times and commonplace in directness of melody and definiteness of rhythm to the extreme limit.

However, the populace, even that part which sits at Orchestra Hall on Saturday nights, does certainly and emphatically like to hear familiar melody and stirring rhythm. And besdes, Herbert in this piece has proven himself a past master of contrast in that he has most deftly interspersed the gaiety with considerable of sentimentality and just a little sadness, altogether making a piece which is fascinating from start to finish and which the orchestra, under the sympathetic and alert baton of Mr. De Lamarter, made a glowing as well as a strictly human picture.

The program for the present week is as follows:

The Star Spangled Banner
Rondo Infinito, Opus 42.....Sinding
Symphony in E flat, Opus 13.....Enesco
Assez vif et rythme
Lent
Vif et vigoureux
Norwegian Rhapsody.....Lalo
Suite—Roccoco.....Saar
Etude for Strings.....Sinigaglia
Scherzo—L'Apprenti Sorcier.....Dukas

The first soloist of the season will be Mischa Levitzki, who on October 25 and 26 will play the C minor Concerto of Beethoven with the orchestra, the symphony of the same dates being the great E minor opus of Tschaikowsky.

C. E. W.

♯ ♯ ♯

**Maryott**—Mr. Harold B. Maryott, director of the Department of Public School Music in the Chicago Musical College, will give his illustrated lecture, "An Astronomical Travelogue," at the Woodlawn Baptist church, 62nd and University Ave., on Tuesday, October 22, at 8:15 p. m. Mr. Maryott gave this lecture a number of times this summer for the War Y. M. C. A. at Camp Custer and Great Lakes Naval Station, but this will be his first presentation of it in Chicago.

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## F. WIGHT NEUMANN ANNOUNCEMENTS

Paul Althouse, the all-American tenor of the Metropolitan Opera, New York, will open F. Wight Neumann's concert season with a song recital Thursday evening, October 31, at Kimball Hall. Mr. Althouse's program will contain songs by Caccini, Durante, Sibella, Floridia, Strickland, Burleigh, Ferrari, Hammond, Vuillermoz, Mason, Duparc, Hagemann, Turner-Maley, Foster and the aria "Che Gelida Manina," from "La Boheme," by Puccini.

Harold Bauer will be heard in a piano recital Sunday afternoon, November 3, at 3:30, at Kimball Hall, under the direction of F. Wight Neumann. Mr. Bauer's program will contain the Keltic Sonata by MacDowell; Musette en Rondeau by Rameau; Sonatina by Scarlatti; Arietta by Leonardo Leo; Le Carillon de Cythere and La Bandoline by Couperin; La Victorie by Dufly; Prelude, Aria and Finale by Caesar Franck, and Pictures at an Exposition by Moussorgsky.


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# Music in Chicago

## AT THE WHITNEY TEW STUDIOS

On last Monday evening another of the Tew musicales again disclosed excellent work on the part of the pupils and great enthusiasm on that of the audience—a typical and intensely interested portion of the Tew clientele.

Few are the functions at any time or in any place where there is prevalent such a fine spirit of comradeship or such keen appreciation of effort. Every one at a Tew musicale knows that the pupils are sincere in their efforts and that they are working faithfully to exemplify the special propositions and deductions of their teacher, and those who attend month after month expect always in individual pupils to see constant development and growth. And never are they disappointed, for with the careful fostering of Mr. Tew each voice under his direction grows steadily. And not alone is tone improved and added to day by day, but also the questions of execution and interpretation of repertoire receive the greatest of care, and in style and effect the work is definitely and persistently progressive.

In this latter aspect Mr. Tew is greatly aided by Miss Harriet Cartwright, who again and again shows herself a most deft and intelligent accompanist and who also on occasion displays the fact that she has brilliant technic and fine interpretative feeling in the piano solos with which the song programs are sometimes preluded.

In the appended program it was noted that those pupils whose work has been referred to before in these columns again and emphatically showed the finest sort of talent and (in every case) an earnestness of purpose which will certainly eventually bring each of them to a high plane of artistry and which has already (equally in every case) brought definite and very pleasurable results.

Miss Pauline Bernstein, who has a really remarkable volume and quality of voice, was thoroughly satisfactory in both her readings, this writer liking particularly the rich quality of her lower tones in the Goring Thomas number.

Mrs. Thorelius has a very nice style of interpretation and a voice well under that control which makes possible fine expression, the same being true of Mme. Melius, and, in budding degree, in Miss Bergstrom.

Mrs. John A. Alcott again showed glowing personality and voice, and Mr. Alcott showed that his work is reaching that stage where it is both definite and brilliant. His reading of the Valerie White "Marching Along" is a particularly good one.

Mlle. D'Oex showed in the Berlioz number remarkable insight into the vocal difficulties involved and a very nice sense of interpretative feeling, while in several other coloratura arias (from various operas) she again disclosed technical brilliance and fine feeling for the musical values involved.

The program in full was as follows:

Pianoforte solos—
Two Larks ..... Leschetizky
First Love Waltz ..... Liszt
Miss Lucy Levy
Tell Me, My Heart ..... Sir Henry Bishop
Miss Bergstrom (first appearance)
Lullaby ..... Kreisler
Mrs. Thorelius
The Lord Is My Light ..... Allitsen
O, That We Two Were Maying ..... Nevin
Mme. Coltran-Melius
A Summer Night (contralto) ..... Goring Thomas
My Heart at Thy Dear Voice (soprano) ..... Saint-Saens
Miss Pauline Bernstein
Recitative and aria—The Trumpet Shall Sound (Messiah) ..... Handel
To Myra ..... Clutsonn
John A. Alcott
Aria—Damnation of Faust ..... Berlioz
Mlle. Roxane D'Oex
Lament of Isis (contralto) ..... Bantock
Ave Maria (soprano) ..... Bach-Gounod
Mrs. John A. Alcott

A number of encores were sung and several repetitions given by request.

Examples of scales covering three and one-half octaves were given, in which pupils in one breath made rising intervals, the last being three octaves, which was sustained.

Miss Harriet C. Cartwright and Miss Lucy Levy were at the piano. C. E. W.

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## VAN DUSEN PUPILS ACCEPT POSITIONS

Two of Frank Van Dusen's piano pupils have recently been appointed to positions as instructors in colleges for the year 1918-'19, Miss Emily Roberts as teacher of piano and organ at Illinois College of Music, Chicago, and Mrs. Frances Smith as teacher of piano at Messiah Missionary Training School, Grantham, Pa.

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**Holstman**—Orpha Kendall Holstman, the soprano, has begun her season's work at the Faulkner school after a vacation of several weeks in New York and Connecticut. Mrs. Holstman is the soprano soloist at the Second Presbyterian Church, Twentieth street and Michigan avenue.


JOHN

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## SOPHIE BRASLAU AND EFREM ZIMBALIST ON THE WEST SIDE

On Sunday afternoon, October 20, at 3 o'clock, at the Ashland Auditorium, Ashland boulevard and Van Buren street, a concert will be given by Sophie Braslau of the Metropolitan Opera Company, New York, and Efrem Zimbalist, violinist, which is the first of a series which will unquestionably be a very successful one.

The program of October 20 will be as follows:

Concerto in D major.....Paganini
Efrem Zimbalist
Aria—O Mio Fernando (La Favorita).....Donizetti
Sophie Braslau
Romance in G.....Beethoven
Vivace.....Haydn-Auer
Efrem Zimbalist
O Thou Billowy Harvest Field.....Rachmaninoff
Serenade.....Karganoff
Eili, Eili (in Hebrew and Yiddish).....Schlaitt
Sophie Braslau
The Lark.....Glinka-Auer
Playera.....Sarasate
Zapateado.....Sarasate
Efrem Zimbalist
Mi Nina.....Guetary
Irish Love Song.....Lang
Jasmine Door.....Scott
My Love Is a Muleteer.....Di Nogero
Consecration.....Manney
Sophie Braslau
(Miss Eleanor Scheib at the piano)

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**Heizer**—At the Heizer Music School in Sioux City, Ia., recently, two interesting programs were given by pupils of Mr. and Mrs. Heizer, those appearing being Dick McGraw, Theodora McCormack, Eunice Sampson, Sam Sherr and several ensembles.

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The Y. W. C. A. is planning for the winter and expects to do something in the way of music and pageant again with the Patriotic League, and also contemplates forming a girls' glee club.

The High School Chorus and Orchestra, together with the Girls' Glee Club, are organized and started on the season's work, and a military band is one of the new features. In fact, all is seemingly under way.

J. H. F.


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"This is certainly an ambitious, beautiful effort and while I am not at all musical myself, I have nevertheless keenly enjoyed its stirring martial strains. I shall hope to see this song popular throughout the state and country."

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**ALL DEALERS**


## HAROLD HENRY IS NOW A PRIVATE IN THE ARMY

Harold Henry, the pianist, who has been trying for several months to get into some branch of the service—he had arranged to enter the navy the day that enlisting closed—decided that if he would see active service at all, as he felt every American of serving age should, he must enter a training camp at once. For that reason he has canceled the fifty odd engagements that had been booked for him, and upon his own request has been inducted into the army. He hopes at the close of his three months' intensive training to win a commission.

HAROLD HENRY

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## THE KNUPFER STUDIOS

The first one of the weekly studio recitals of Mr. Knupfer's pupils took place last Tuesday. The following program was rendered: "Rustle of Spring" (Sinding); "Cara Dans," "La Filcuse" (Raff), Alice Stoddar; "Pierrot Piece" (Scott), Polly Gerts; "Etude" (Juon), "Lotus Land" (Scott), "Etude" (Poldini), Myrtle Peterson; "Nocturne, Romance F Sharp Major" (Schumann), Mrs. Herbert Delafield; "Au Convent" (Borodin), "Marche Militaire" (Grenados), Mildred Schooler; "Vienne Carnival Pranks" (Schumann), Verness Fraser; "Rhapsody No. 11" (Liszt), Dorothy Eichenlaub.

Miss Margaret Dirks and Miss Edwyl Redding, two of the most brilliant members of Mr. Knupfer's last season's artists' class, have been selected for positions of prominence, the former as head of the piano department of St. Margaret's Episcopal School, Boise, Idaho, and the latter as head of the piano department of the Colorado State Normal School, Gunnison, Colo. Miss Eleanor Hudgins, also a pupil of Mr. Knupfer, who successfully finished the academic course last year, has been placed in charge of the elementary, vocal and piano classes at Dickey House, Murphy, N. C.

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**Parlow**—The American tour of Kathleen Parlow has been canceled.


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## MUSIC AT THE NEW ENGLAND CONGREGATIONAL CHURCH

Much good music has been heard by this writer at the New England Congregational Church.

A fine, if somewhat eccentric (from the churchly standpoint), organist of twenty years ago at this church was the late W. C. E. Seeboeck, and a later one was our new orchestra conductor, Eric De Lamarter, who in reality had his introduction to the musical public of Chicago as organist of this church.

For the past several years the "man on the bench" there was Hugo Goodwin, who at the New England organ completed his remarkable task of giving a series of organ recitals in which he played 1,000 compositions with no repetitions, and, better still, he played nearly every one of them exceedingly well.

The present organist is Irene Belden Zaring, one who has had a lot of experience in other churches and who everywhere has proved herself an intelligent as well as a thoroughly fine technical organist and choir director.

Few women in Chicago at present (or who have lived here in the past) have played the organ so well as does this woman of slight physique, who nevertheless has indomitable will and perseverance, coupled with excellent musical propensities.

Wherever Mrs. Zaring is heard it is to be noted that there are no slipshod moments in her programs and always she plays for her "In-Voluntairies" and "Out-Voluntairies," works of splendid import, and, just as invariably, she plays them well

On last Sunday morning she made Stebbins' "In Summer" to glow with a clear though soft radiance, and at the close made brilliant work of Kinder's "Exultemus."

The organ at this church is not one of infinite variety and lacks some of those brilliant and distinctive stops which characterize the newer organs of the community. But it has in compensation an equipment of those most desirable and resonant diapasons, the "old fashioned" kind, which our Elderly Person has said recently are "no longer built," and the tone of the organ throughout is fine, firm and of musical quality.

These attributes make the organ especially fine for hymn playing, and Mrs. Zaring, on Sunday, made "Old Hundred" and "America" to glow with unwonted power and style, while in a newer hymn tone she held to such authority of swing and rhythm as to encourage the congregation to do its best.

The Lord's prayer was used in cantillation form instead of the usual chant, and it was amply effective, while all the shorter service numbers, preludes, interludes, etc., were skillfully planned and manipulated by Mrs. Zaring and her efficient quartet.

The personnel of this ensemble is Mina Taylor Bonney, Annabelle McIntyre Dickey, Harlan Haines and Guy C. Latchaw, the latter an instructor at the Moody Bible Institute School of Music, and Mrs. Dickey being a well known concert artist, while all four are experienced and resourceful church singers.

The first set number for the quartet was the brilliant Benedictus in E flat by Dudley Buck, that master of writing for singers and past master in his knowledge of what is effective in church.

In this number Mr. Latchaw had opportunity in a fine solo to show the excellent qualities of his voice and his musicianship, and Mrs. Bonney at the close delivered a top note which was thrilling, the concerted singing of all the members of the quartet being also fine and exhilarating.

The other big number was the Shelley "Give Peace, O God, Again," which this writer must confess he does not care for, excepting the opening section, which is written in the form of a long and elaborate solo for the alto voice.

In this Mrs. Dickey showed some extraordinary low tones, rich, full, resonant and beautiful, and she maintained throughout the length of the number evenness of scale and constant and consistent charm of quality. A fine singer is Mrs. Dickey and perfect mistress of the art of public expression.

C. E. W.


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## CHICAGO MUSICAL COLLEGE NOTES

Robert Louis Barron, student of Max Fischel, has been appointed director of the violin department of the School of Music, State University of Oregon, at Eugene, Oregon.

♮ ♮ ♮

It is interesting to note that a student from the class of Professor Leopold Auer, Enrico Madriguera, who is scheduled to play at the concert of the Chicago Musical College tomorrow (Saturday), comes from Barcelona, Spain. The roster of pupils who have availed themselves of the artistic advantages of the institution includes those who have come to it from London, England; Warsaw, Poland; Petrograd, Russia; Mexico, Armenia, Turkey, Japan, Norway, Denmark and Canada.

♮ ♮ ♮

Miss Eloise Fogle, student of Edoardo Sacerdote, has been appointed to a position as vocal instructor in the Girls' College, Blue Mountain, Miss.

♮ ♮ ♮

Felix Borowski will lecture on the music of the ancient Greeks and Romans in Ziegfeld Theater tomorrow (Saturday) at 9:15 o'clock.

♮ ♮ ♮

A recital of the students of Karl Reckzeh will be given in the recital hall of the Chicago Musical College (fifth floor) on October 26 at 8 p. m. The public is cordially invited to attend.

♮ ♮ ♮

At the concerts of the Chicago Symphony Orchestra this week there is announced for the first time the "Roccoco Suite," by Louis Victor Saar of the Chicago Musical College, under the direction of the composer.

♮ ♮ ♮

The program that is announced by the Chicago Musical College in Ziegfeld Theater tomorrow (Saturday) morning at 11 o'clock follows:

Piano—Ungarisch ..... MacDowell
Rose Chircus, Chicago
(Student of Harry R. Detweiler)
Vocal—My Heart at Thy Sweet Voice (Samson and Delilah) ..... Saint-Saens
Ethel Shapiro, Chicago
(Student of Gustaf Holmquist)
Piano—
Clair de Lune ..... Debussy
Caprice on a Theme from Alceste ..... Gluck-Saint-Saens
Baselah Cristol, Chicago
(Student of Rudolph Reuter)
Vocal—
I Love Thee ..... Grieg
Love Like the Dawn Came Stealing ..... Cadman
Marie Gores, Wadena, Minn.
(Student of Adolf Muhlmann)
Piano—Sonatina ..... Ravel
Gertrude Lee, Ashland, Wis.
(Student of Rudolph Reuter)
Vocal—Flower Song (Carmen) ..... Bizet
Frank Cowan, Ambia, Ind.
(Student of Edoardo Sacerdote)
Violin—Largo and Finale from Concerto in D minor for Two Violins ..... Bach
Paul Greenburg, New York, N. Y., and Enrico Madriguera, Barcelona, Spain
(Students of Professor Leopold Auer)
Vocal—Ernani Involami (Ernani) ..... Verdi
Olive Lacy, Chicago
(Student of Mrs. O. L. Fox)
Piano—
Melodie ..... Rachmaninoff
Waltz ..... Collins
Bigarrue ..... Arensky
Kathryn Whitfield, Chicago
(Student of Alexander Raab)

###

**Doak**—Saba Doak, soprano, will, on October 29, appear in recital before the Music Club of Kalamazoo, Mich., with Gordon Campbell as accompanist.

### MABEL CORLEW SMITH

Mabel Corlew Smith, the American soprano, after an exceptionally busy summer has opened her studio at 422 Fine Arts Building. Mrs. Smith was one of the greatest successes at the American Festival at Lockport, N. Y., appearing many times and proving again and again that she is a versatile artist.

Mrs. Smith, assisted by Gavin Williamson, will give a recital at the First Congregational Church, Rogers Park, Friday evening at 8 o'clock. The program will be as follows:

Come, Beloved ..... Handel
Floods of Spring ..... Rachmaninoff

Mrs. Smith

Scherzo, E minor ..... Mendelssohn

Mr. Williamson

A Birthday ..... Woodman
Pleading ..... Elgar
Ah, Love, but a Day ..... Gilberte
The Wind's in the South ..... J. P. Scott

Mrs. Smith

Prelude ..... Schuett
Tristesse de Columbine ..... Schuett

Mr. Williamson

Spring Serenade ..... Gilberte
God Be With Our Boy Tonight ..... Sanderson
The Home Road ..... Carpenter
Khaki Sammy ..... Carpenter
Knitting ..... Carpenter
The Americans Come ..... Foster

Mrs. Smith

———###———

### OLIVER DENTON TO PLAY NEW WORKS

Oliver Denton, the American pianist, will feature American Composers in his New York recital Saturday afternoon, November 30, in Aeolian Hall. He will play a most interesting prelude and fugue, a new work by Mrs. H. H. A. Beach; a Scherzo by Harold Morris, a young pianist and composer whose works are becoming known, and Poeme by Mana Zucca. He will also play Keltic Sonata by MacDowell.

———###———

**Anderson**—Cora Anderson gave a piano recital at Clinton, Iowa, before the Harmonic Club, on Tuesday evening of this week.

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### ORA PADGET LANGER CONCERT COMPANY AT WOMAN'S CLUB OF AUSTIN

Now is the time of all times when the Woman's Club has a right to its existence, for never before in the lives of most of us has there been such need of good wholesome entertainment and diversion for the wives, mothers, sisters and sweethearts who are fighting bravely the battles at home, and waiting for their loved ones who are on the battle fields, in the air, or in some distant training camps.

How little we know (and perhaps it is better that we do not) just how soon our lives may be changed, and if we have done our mite to cheer or make happier the lot of some one else, we have the blessed assurance that we have done our best, and I believe that such is the feeling in the majority of clubs today. There seems to be a greater unanimity of purpose than ever before. Such was the feeling we had when listening to the splendid address of the president, Mrs. A. H. Clement, for "It is woman's work," she said, "to alleviate suffering at home as well as abroad, and by organization and system this work is carried on."

And right now we need musicians as never before—when music should come into its own as the cleanest and best sort of entertainment, and not only does it entertain, but it serves as a solace and healer to thousands of broken hearts.

The government also has asked us not to give up music—when thousands of our musicians are giving so freely of their services, and not only should it take its place as the purest and best of all the arts and professions, but it should receive its just compensation from a financial viewpoint.

The musical program of the afternoon was given by the Ora Padget Langer Concert Company, composed of Ora Padget Langer, contralto; Jessie De Vore, violinist, with Mrs. Charles Orchard at the piano, and Clara Campbell Moffett, harpist. Each soloist appeared twice on the program and as many times in encores.

Mrs. Langer's songs consisted of the following: "Morning Hymn," Henschel; "Evening Song," Gilberte; "At Morning," Jeanne Boyd; "Eros," Kursteiner; "Rondel of Spring," Bibb; "Unto Thy Heart," Allitsen; "Spring Song," Weil, the last two being sung with violin obligato.

Mrs. Langer's voice is rich and resonant and is also of a very wide range. She was in the prime of condition and once more added to the long list of successes which is credited to her.

The writer's bosom had occasion to swell with pride when a number of persons in her vicinity, and on several occasions since, likened the singer to the writer (or vice versa), both vocally and physically, for which the writer acknowledges thanks, not knowing she had so complete and so charming a double.

Mrs. De Vore played "Conzonnetta," Ambrosia; "Gypsy Dances," Nachez; "An Old Love Tale" and "A Memory," Branscombe. and "Perpetual Motion," Bohm. Mrs. De Vore has abundant technic and she played with dash and skill and much refinement.

Mrs. Charles Orchard, the accompanist of the afternoon, provided substantial and artistic support.

Clara Campbell Moffett, the harpist, played for her numbers, "Chanson Sans Paroles," Dubez; "Sweet Remembrance" Hahn; "A Reverie," Mrs. Barber; "Harp Eolienne," Godefroid, and "Irish Ballads." She has a good technic, a pleasing personality and much grace of manner, which is absolutely essential in a harpist.

The new quarters in the High School Auditorium are not only commodious, but beautiful and artistic; a decided improvement on any meeting place ever occupied by the Woman's Club.

E. C. H.

———###———

### COMMUNITY SING ON WEST SIDE

On next Tuesday night, October 22, there will be a community sing in Calvary Presbyterian Church Keeler avenue and Jackson boulevard, in which all the people of that community are invited to take part. The music will be that used by the Civic Music Association. Well known popular and patriotic songs. Mr. M. R. Harris will direct. Bessie M. McAllister will accompany and Mr. Harris' choir will also assist in the solos as well as leading the audience. This is the first of a series of four or five such sings.

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# Nothing for Nothing

Here follows an extract from a letter just received by Music News:

"Before closing, I wish to tell you of an experience which might come very well under the head of your splendid article, 'Nothing for Nothing.'

"Last Easter day, I was called upon to prepare for a funeral at about two hours' notice. You may know that to get into touch with some fifty odd people and conduct a rehearsal in two hours is moving at a fair rate of speed.

"I felt at the time that nothing need be said about the financial end of the matter, as the deceased was a near relative of one of my chairmen. As a matter of fact, nothing was ever said about the choir to this day, not even a note of appreciation, which could have been read at a rehearsal.

"Several weeks afterward I was again called upon to play a funeral for an old colored churchman. His widow insisted on knowing how much my services would be and as affairs stood with this family, I knew they could hardly afford the old man a decent burial, without music. So I left matters alone and said 'nothing.' A few days later I had a note from her and $10. I called on the widow personally and returned her $10, telling her I couldn't think of accepting this money when she needed it so badly, and what do you think she did? She agreed to take it back under the condition that she could deposit it with the parish treasurer, to be used when some poor family was in need of funds for music of a similar nature.

"The world surely is a funny place, and the people in it. The first party seemed to expect that the choir and organist of a church were the public's servants; the lady, a poor humble negro washerwoman felt and appreciated the services which were rendered.

"Funerals, however, differ from concert engagements, etc., but the above experience shows a fair example of how the church musician is imposed upon many times during the year. GEORGE W. BARNES.

###

**Phillipson**—Mary E. Phillipson, soprano, will be soloist at a reception given by the Henry Dearborn Chapter of the D. A. R. at the home of Mrs. Boak on next Sunday afternoon. Among other things she will present "The Americans Come," by Fay Foster.

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## THE HINSHAW CONSERVATORY AGENCY

The Artists' Bureau Agency, conducted in connection with the Hinshaw Conservatory, has placed a number of conservatory graduates in good engagements recently, including The Little Hinshaw Ladies' Quartet, who open with the Antrim Entertainment Bureau, October 14; Mignon Brooke, entertainer and character impersonator of the Brown Lyceum Bureau of St. Louis, opening October 30; Misses Maud Beyler, Pauline Wettstein, and Dan Denton, with the English Opera Singers; Miss Elta Vaughn, with the Boston Opera Company; Miss Dorothy Wesch and Louise Frazier, with Liberti's Band. Besides these they have placed several others in the theatrical profession.

Mr. John A. Hinshaw returned two weeks ago from his southern Colorado alfalfa ranch, where he has been developing a new irrigation system during the last summer. Mr. Hinshaw will resume his management of the agency and will organize and produce several new Lyceum and Chautauqua companies for next season.

###

## AMERICAN CONSERVATORY NOTES

A. Louise Suess, reader, and Thomas Remington, baritone, will appear in joint recital at Kimball Hall Saturday afternoon, October 19. Both artists are members of the American Conservatory.

♮ ♮ ♮

Allen Spencer's annual recital will take place at the Playhouse, Tuesday, November 12.

♮ ♮ ♮

Earl Blair, pianist, will be assisting artist at the recital of Florence Ffrench, soprano, Orchestra Hall, October 31.

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### HERBERT E. HYDE WITH THE ORCHESTRA

During the time that Eric De Lamarter is acting conductor of the Chicago Symphony Orchestra his place as organist of the organization will be occupied by Herbert E. Hyde.

\#\#\#

**Chicago Woman's Musical Club**—The Lecture of Mr. Sacerdote, announced in the Chicago Musical College Notes in Music News last week, was given before the Chicago Woman's Musical Club and not the Chicago Woman's Club, as stated.

### EDISON SYMPHONY ORCHESTRA

The Edison Symphony Orchestra gave the first concert of the season at Orchestra Hall on Thursday evening, October 10. The event was one of strong patriotic significance, in view of the fact that thirty-eight of the ordinary membership of the Orchestra are in the service, and though the remaining body played very well, it would be untrue to say that the absentees were not missed. The program opened with a rousing march, "Lights Out" (McCoy), followed by Schutt's "A la Bieu-Aimee," too perfunctory as to rhythmic interpretation. Three African dances by Ring were done in the proper lugubrious manner and the first section of the program was well rounded out by Rossini's overture "Semiramide."

The Swedish Coronation March (Svendsen) was splendidly given, as was also Sinding's "Rustle of Spring." Miss Barbara Wait, the soloist of the evening, sang Verdi's "O Don Fatale." Miss Wait's tone is clearer and freer than that of most contraltos while lacking none of the richness—she possesses remarkable range with the same pleasing quality throughout. Her rendition of "When the Boys Come Home" in encore was thoroughly impressive and brought down a shower of sincere applause.

The Edison Orchestra is to be congratulated, not only upon its fortunate choice of a soloist, but upon its own good merits.

MARY CARVER WILLIAMS

\#\#\#

**Schumann-Heink and Landwer**—Mme. Ernestine Schumann-Heink and Miss Lillian Landwer sang for the Liberty Loan Drive at Grant Park Monday night, October 14. Miss Landwer has sung for the Liberty Loan ten times in one week.

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### BERNICE RUGGLES

Miss E. Bernice Ruggles, teacher of piano and voice at the Cosmopolitan School of Music, has taught piano since 1905 and voice since 1913. She received the post-graduate degree of B. M. at the Cosmopolitan School of Music in 1917, having received her piano training with Henry Purmort Eames and vocal work with Dr. Carver Williams. Miss Ruggles has appeared in concert in several Wisconsin towns, in Joliet, Ill.; Lockport, N. Y., and Chicago. She has held the position of soloist and choir director at the Richard Street M. E. Church of Joliet (1916-17), and of the Joliet First Baptist church since January, 1918.

Besides this she has appeared in churches in Wilmette, Roseland, South Chicago and the South Park Congregational church. She has also assisted in programs given at the Kenwood Club of Chicago, Joliet State Penitentiary, Joliet Orpheum Theatre and various other places. Miss Ruggles' experience as soloist and accompanist has been rich and varied and will no doubt lead to a successful career as time goes on

M. C. W.

\#\#\#

### A LETTER TO CARL E. CRAVEN

September 9, 1918.

Mr. Carl E. Craven,
422 Fine Arts Bldg.,
Chicago, Ill.

It was my privilege to hear you conduct community singing at the Prison Chapel in Michigan City recently. I appreciated your splendid efforts at that meeting very much.

Your community singing has a patriotic ring about it that is instructive and helpful to all that hear you. I want to commend you and your splendid work to those that are desirous of holding community singing in their communities.

Thank you personally for coming to Indiana with your splendid message to the people of my state.

(Signed) M. E. FOLEY.
Chairman Indiana State Council of Defense.

\#\#\#

**Johnson**—Frank Johnson has accepted the position of bass soloist at Temple Sholom, Pine Grove avenue and Grace street. Mr. Johnson sang at the Riviera Theater October 6, 7 and 8.

## NORTHWESTERN UNIVERSITY

On Tuesday evening, October 1, Miss Electa Austin, pianist, and Mrs. Clare Livingston Hansel, contralto, both of the faculty of the Northwestern University School of Music, appeared in recital at Music Hall.

For a program not pretending to large proportions it was as perfect in all its details as this writer has ever heard. Following are the numbers:

Bourree, A minor ..... Bach
Elegie ..... Rameau-Godowsky
Tambourin ..... Rameau-Godowsky
Si mes vers avaient des ailes (Victor Hugo) ..... Hahn
Le desir ..... Sibella
Le Miroir (Haraucourt) ..... Ferrari
Seguedille (Carmen) ..... Bizet
Garden in the Rain ..... Debussy
Golliwogs Cake Walk ..... Debussy
Dance of Puck ..... Debussy
The Dove (Folk Song of Tuscany) ..... Arr. by Schindler
The Song of India (from the legend Sadko) ..... Rimsky-Korsakow
The Song of the Shepherd Lehl (Snegourotchka) ..... Rimsky-Korsakow
Polonaise Americaine ..... Carpenter
Impromptu ..... Carpenter
At the Spring ..... Liszt
The Sailor's Wife (Mary Stewart Cutting) ..... Burleigh
The Dairy Maids (Conde) ..... La Forge
Rain (Negro Folk Song) ..... Turner
The Home Road ..... Carpenter

Miss Austin possesses a most delicate, refined technic, the very essence of careful study and fineness of musicianship. Yet with all its purity, no one can say that her playing lacks strength or mastery.

Mrs. Hansel's voice, while not of the showy type, is beautifully even and sympathetic and she is a master interpreter. Whether it is in such dramatic songs as "The Sailor's Wife" (Burleigh) or Hazzard's "Li'l Boy," sung as an encore, she is one and the same, a supremely artistic singer. With Grant Schaefer at the piano the program was rendered almost flawless.

MARY CARVER WILLIAMS.

## CHICAGO CHAMBER MUSIC TRIO

The fourth of a series of concerts given by the Chicago Chamber Music Trio showed a marked improvement over the first in the fulfillment of the prediction that with routine this body of artists would continue to mount in public favor. In the first place, the seating of the group, which now throws the vibrations lengthwise of the hall, is much more favorable acoustically, and, secondly, the program was better chosen and not too long to be enjoyed fully to the end. Evidence was again given of Mr. Morley's originality in composition by the rendition of his "Spring Idylle." Not only did it contain imagination, but the two distinct themes were very skillfully and effectively interwoven to the liquid piano accompaniment. This number, together with the Scherzo from the Godard Second Trio and the Andante from the Saint-Saens Trio in F, made a delightful episode, as it were, in the "round" of the program, the first number consisting of the entire Mozart Trio, Opus 16, G major, and the last of the Arensky trio in D minor. The Mozart number was delicately rendered and the Arensky, though the ensemble was not always perfect, was done with smoothness and wealth of tone on the part of all the artists.

MARY CARVER WILLIAMS.

**Pierson**—Lela Lowe-Pierson, violinist, was soloist at the song service at Warren Avenue Congregational Church last Sunday evening.

## DOELLING AND JOHNSON AT THE AMERICAN CONSERVATORY

On Saturday, October 12, Miss Mae Doelling, pianist, and Miss Jennie F. W. Johnson, contralto, appeared in a recital at Kimball Hall, under the auspices of the American Conservatory. They gave the following program:

Concert Allegro ..... Scarlatti-Godowsky
The Three Hands ..... Rameau-MacDowell
Symphonic Etudes ..... Schumann

Miss Doelling

Ah, Rendimi ..... Rossi
Victorious ..... Carissimi

Miss Johnson

Etude, C sharp minor ..... Chopin
Ballade, G minor ..... Chopin

Miss Doelling

The Sea ..... MacDowell
Solvejg's Cradle Song ..... Grieg
Monte Pincio ..... Grieg

Miss Johnson

Winter ..... MacDowell
March Wind ..... MacDowell
Minuet ..... Schobert-Godowsky
Tambourin ..... Rameau-Godowsky
Gnomenreigen ..... Liszt
La Campanella ..... Paganini-Liszt

Miss Esther Hirschberg at the piano

Both artists are well known and highly regarded in Chicago musical circles. The audience was therefore large and appreciative, which always gives added inspiration to the performers. Miss Doelling's technic is not only pure and faultless, but it is the technic of broad experience and mature judgment. Her playing embodied at all times the most sympathetic appreciation of her subject, coupled with fine discrimination in the treatment of it.

Not lacking in sympathy was Miss Johnson's singing. Her rich, full tone reveals unmistakably great depth of insight and keen understanding of artistic values. It is, indeed, a pleasure to hear two such thoughtful artists, both exponents of the highest type of musical ideals.

Miss Esther Hirschberg at the piano played fittingly well.

MARY CARVER WILLIAMS.

## DEATH OF JASPER FFRENCH

The sympathy of the entire music profession goes out to Mrs. Florence Ffrench on the death of her youngest son, Jasper, news of which reached Chicago on Tuesday.

Jasper, who was 23, was accidentally killed while in the performance of government duties as aviator instructor at West Point, Miss.

**Ringo**—Marguerite Ringo, soprano, sang in front of the Public Library in New York City on last Wednesday for a monster meeting in aid of the Liberty Loan. Her numbers were "The Star Spangled Banner" and "The Marseillaise," and she was applauded vigorously by the many thousands of people within sound of her voice.

**Sherwood Music School**—A program was given at the Sherwood Music School on Thursday evening by Georgia Kober, George Ralf Kurtz and Else Harthan Arendt, members of the faculty. Review will be given next week.

**Holmquist**—Gustaf Holmquist will be a "Messiah" soloist with the Evanston Musical Club this year.

**Emma Ewen**—Miss Ewen sang in the First Congregational Church of Champaign, Ill., on October 6.

## WESTERN CONSERVATORY NOTES

The attendance thus far this year exceeds that of last year at this time, and the enrollment continues to increase. A goodly number of pupils from out of the city are with us this Fall. Reports from the Branch Studios in all parts of the United States are very encouraging considering general conditions.

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A special department for instruction in "Theatre Organ Playing" has been established under the direction of Mr. Charles J. Mendsen. The popularity of this department is readily attested by the large class already taking this work.

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The equipment of pianos has been increased this Fall, as it was found necessary to utilize every available space for teaching purposes in order to meet the demands of the larger enrollment in the Piano and Vocal departments.

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The "Ensemble Divisions" of eight performers each upon four pianos together, have been organized and assigned their respective compositions for the forthcoming recital. The "ensemble room" is equipped with four pianos for this special purpose.

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The Wednesday evening Lecture Class is at present dealing with a series of important subjects of special interest to the Normal students and young teachers generally. As announced in Music News recently, these lectures are open to any who may feel inclined to attend. The hour is six o'clock.

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## MINNETTE WARREN

Minnette Warren, the very youthful pianist-composer who gave a successful recital in Chicago something over a year ago and who is scheduled for a New York recital this month as well as for an early appearance as soloist with the Minneapolis Symphony Orchestra in the home town, is certainly a versatile girl, as may be deduced from the varied stories which have been printed about her.

The latest, prepared by and vouched for by one who knows Miss Warren very well, reads as follows:

"Driving across country in her own car, mending tires by the side of the road, cleaning plugs and acting as her own chauffeur, have long been included among Minnette Warren's accomplishments, so she offered them to Uncle Sam in the capacity of ambulance driver in France. The offer could not be accepted because of her youth, but the managers of a motor bus company near her home were less particular.

"Always an ardent recruiter, Miss Warren, who frequently patronized one particular bus, suggested to the driver the government's need of his services and finally told him that in the event of his enlistment she would take his place at the steering wheel. Naturally she had little expectation that she would be called upon to make good, but when the bus driver actually took her at her word and notified her that he had entered the service, accompanying the notification with the astonishing statement that the company wanted her services and he was ready to train her to run his car, she faced the situation squarely. Uncle Sam, however, demanded his new recruit before the lessons could be accomplished. Miss Warren, not wishing to appear a novice to a professional instructor, decided to learn something concerning the operation of a White car on her own account. Under cover of dusk she bribed the greasy employe of a near-by garage to let her try her hand guiding an enormous truck through the perilous highways of her home town. After juggling with brakes, clutch and gear for a brief interval she presented herself before the manager and promptly convinced him that she was able to make her work good. Only a threatened strike among the drivers at the employment of a woman prevented her from accepting the position."

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**Carlo Liten**—October 18 and 19, Philadelphia; 24th and 25th, Minneapolis and St. Paul; 28th and 29th, Pittsburgh.

## BLANCHE SLOCUM MAKES BRILLIANT IMPRESSION AT RECITAL AT ORCHESTRA HALL

On last Tuesday evening, at Orchestra Hall, there occurred an event which was full of interest to musicians especially, and to the public at large in a much more vital way than is usually the case with such functions—and very especially did it touch Oak Park, for Blanche Slocum, the giver of a

BLANCHE SLOCUM

song recital on that date, is resident there and is widely known to the public in general through the fact of the extensive writing for the newspapers she has done, and she is very especially known to the music profession through the fact that she is a protege of Mary Garden and has the unqualified recommendation of that famous singer.

All these things combined to create such enthusiasm that Orchestra Hall, great as it is, was none too large for the Slocum audience, and not only were there numbers to greet the young singer, but also quality.

Not to dwell particularly on the society contingent from Oak Park, it may be said further that few local singers have ever faced a more representative professional audience in Chicago.

All this tended to make the occasion difficult for Miss Slocum, inasmuch as such an audience must, perforce, contain many who are critically inclined and a good many who are in the mood for hypercritical judgment, as well as those sincere well-wishers of Miss Slocum who came to do honor to her perseverance and achievement and to give her a cheer on her way to the heights.

For, with such a voice as is her possession, the heights are surely her destination.

The program as given by Miss Slocum on Tuesday evening was of great variety and it entailed a range which is almost unbelievable.

This being the case, there are some who will naturally prefer the contralto qualities of the Slocum voice and some who will like her dramatic soprano efforts, while still others will find a chief beauty in the ease with which she manipulates extremely high pianissimo tones. This writer confesses that the latter point is one which pleased him greatly.

The critics of the daily press told Miss Slocum that she should adhere to the contralto range, but this is entirely a matter of opinion.

It must not be forgotten that many good authorities have declared Miss Slocum to be the possessor of a dramatic soprano voice which for such work as the heroines of the Wagner operas is ideal. These roles,

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it is remembered, are all such as to require very great range, and the contralto quality is as essential as the dramatic soprano. Certainly Miss Slocum has the range which will comfortably cover the most exacting of these roles and until she has been heard in such parts it is rather futile to choose as between the more attractive parts of her voice.

At present, as we all know, Wagner opera is taboo in this country, but one cannot help thinking how magnificent a Brunnhilde would be Miss Slocum, and even the excerpt from "Oberon" (Weber) gave ample proofs of enormous vocal resources on her part, as well as tremendous dramatic spirit.

And, beyond any question, this great aria was one of the extremes of a gamut which proved Miss Slocum to be wonderfully versatile and to be in possession of a range unprecedented.

The other extreme of this range was the lovely song by MacDermid, "The Magic of Your Voice," and this, as is recalled by everyone, was not only written especially for Mme. Galli-Curci but also in such a way as to employ the lighter and more charming graces of this wonder coloratura to perfection.

Now the "Oberon" aria is a task which tries out the full power of a Mme. Schumann-Heink for instance, and when it is remembered that in this concert Miss Slocum gave with conviction, style and splendid vocalization both the Weber aria and the MacDermid song, one is ready to say that this young Chicago-Oak Park girl has a remarkable gift, and also within herself the possibilities of a wonderful career.

Her program, as a whole, was extremely varied and it was entirely unique.

Classic bits by Beethoven, Lotti and Carissimi were given in suave, clear-cut style, while the "Il va Venir" from the Halevy opera "La Juive," proved another and very diverting angle of the Slocum possibilities and potentialities.

The "Star Spangled Banner" and the "Marseillaise" showed Miss Slocum's devotion to the right cause, and her singing of them was eloquent.

The "Scottish Cradle Song" by Mrs. H. H. A. Beach afforded a splendid opportunity for those who think Miss Slocum is specifically contralto to revel in the low tones with which it abounds and which she manipulated very beautifully, the same qualities finding expression also in MacDermid's "Charity," a song of potent charm and unfailing delight.

John Alden Carpenter was also called upon for a "Cradle Song" and also his beautiful "Home Road," a song which is being used extensively in these stirring times and which Miss Slocum delivered with a special spirit and good vocal style.

Altogether, in choice of works, in vocalization and in interpretative feeling, Miss Slocum proved that she had made fine use of her opportunities, and that she is very far along on the road to brilliant success.

She needs the biggest sort of environment to bring out her best style (opera probably), and she will be able to fill the great place when it is offered.

The audience at Orchestra Hall was extremely cordial and enthusiastic and gave many recalls to the singer, and at the close, in spite of her evident determination to add nothing further to the program, persisted in asking for "more" until Miss Slocum finally yielded and presented MacDowell's "Thy Beaming Eyes" in a way to make it one of the finest moments of the evening.

Edgar Nelson was at the piano (a beautiful example of the Baldwin excellence), and in the bigger numbers was broadly dramatic—just as occasion required—and in the lighter ones furnished such excellence of tone and shading as only so supreme an artist could provide. C. E. W.

### THE NEWMAN TRAVELTALK

"Wartime France" is E. M. Newman's traveltalk for Wednesday and Friday evenings and Saturday afternoon at Orchestra Hall. To those who know France, the land is worth fighting for. Today the whole world turns to France for inspiration in this war against cruelty and special privilege. In an exclusive group of Mr. Newman's own motion pictures and magnificent color views this thrilling traveltalk takes you to historic Soissons, Rheims, Arras, Verdun, Toul and Chateau Thierry, where Mr. Newman arrived the very day our wonderful Marines charged into the battle and saved the day. You will gain a complete understanding of the work Uncle Sam has done in France, without which the efforts of our troops would count for naught. Cities—one with 300 miles of railroad track—a bakery making a million loaves a day—the building of whole communities. In close range motion pictures you will enjoy intimate glimpses of General Pershing, Field Marshal Foch, Clemenceau, and many more great strategists. Mr. Newman journeyed with the American soldiers from a port of landing to billets back of the lines, then into the front line trenches, where he photographed our boys in action. Lieutenants Rickenbacker, Buford, Winslow, Roosevelt, Hamilton, and most of our fearless aces will appear before you, some of them in actual aerial combat. You will better realize that the degradation and horror of war do not exist for the French. They are but incidents swept aside in the passionate fury of their love for their sacred land. Up to the Mirror of Ages the face of the women of France shall be held as the perfect pattern for all womankind. Devotion, quiet unselfish fearlessness, supreme heroism in the ammunition factory and on the firing line in rescue work, mark their every hour of labor.

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### MRS. W. S. BRACKEN

On Wednesday evening, October 9, in the commodious rooms of the Cosmopolitan School of Music, a short recital was given by four of Mrs. W. S. Bracken's pupils, the Misses Welch, Tyler, Rohn and Petcina, very successfully.

After this the audience was treated to a recital by Mrs. Bracken and it was a real treat. She was in superb voice and we couldn't help wishing as we sat there that we might hear her oftener in public.

Her program covered a wide range of French, Italian, Russian and English songs and comprised the following: "Cade le Sera," Mililotti; "Death of Jeanne d'Arc," Bernberg; "La Mirror," Ferrari; "La Pluie," Georges; "Hindu Slumber Song," Harriet Ware; "The Bird," Fisk; "Triste est le steppe," Gretchaninof; "What the Chimney Sang," Griswold, and "Chevalier Balle etoile," Holmes.

These were all sung with much beauty of tone, perfect enunciation and splendid interpretation.

Mrs. Bracken is one of the most authoritative of local artists, with beautiful tonal qualities as well as splendid interpretative abilities.

We hope to hear her soon in a more extended recital.

ELEANOR CAPPS-HOSTLER.

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**Cole**—Viola Cole-Audet, who now lives at 283 Boul St. Joseph, West Montreal, Canada, will give a piano recital at Aeolian Hall, New York, this season.

# BLANCHE SLOCUM

## Mezzo-Soprano

### ORCHESTRA HALL DEBUT OCTOBER 8th

"Miss Blanche Slocum gave a Song Recital at Orchestra Hall, Tuesday evening, before an audience of good size and most friendly disposition. Miss Slocum has a voice of great power which is of a genuine sort of whole-souled quality. . . . Miss Slocum is a young woman of great natural gifts of voice . . . there was also a quality of sincerity that will count."
—KARLETON HACKETT IN THE CHICAGO EVENING POST.

"Blanche Slocum made her debut at Orchestra Hall before a large audience that included many of the professional musicians of the city. She had a dignified and ingratiating stage presence. A taxing program showed that a song like Carpenter's 'Home Road,' calling for simple, broad treatment and lying well within the mezzo range, is the sort of thing she can do superbly. In one of the big arias from 'The Jewess' she proved her right to affix the word dramatic to her vocal label. . . . She should rest content to develop the undeniable gifts that are hers by making the most of her big and beautiful voice with mezzo range and quality."
—HENRIETTE WEBER IN THE HERALD-EXAMINER.

"Miss Blanche Slocum faced a very friendly audience at Orchestra Hall last evening, cordial enough to put the singer at her ease from the outset, and her program was delivered with much impressive assurance. The voice is of wide range and great volume. . . . The pianissimo was the means of bringing Miss Slocum her greatest applause. After her aria, 'Il va venir' (Halevy), Miss Slocum was recalled several times and obliged to add an encore."
—HERMAN DEVRIES IN CHICAGO AMERICAN.

"Her program contained, besides the two operatic arias, some American songs. In all her program Miss Slocum disclosed a serious intent, clear diction and a voice of wide range. The lower tones resemble a contralto in quality while the higher register reaches well above the accepted dramatic soprano range. There is considerable power also in the voice. . . . Miss Slocum has a good stage presence and her diction in the various languages is clear and distinct. Several of the American numbers had to be repeated."
—MAURICE ROSENFELD IN DAILY NEWS.

### OCTOBER DATES

AUBURN, IND., OCTOBER 2:
"Her singing was excellent and greatly enjoyed by the many music lovers who gathered in the theater. She has a wonderful soprano voice with a great range and her singing was of real merit."—EVENING STAR.

KENDALLVILLE, IND., OCTOBER 3:
"Blanche Slocum fairly captured lovers of music. Added to wonderful voice is personal charm that captivates and pleases her hearers. Miss Blanche Slocum gave a rare musical treat at the Boyer Opera House. She possesses a voice of rare sweetness and range and of splendid flexibility. Perhaps her personality has much to do with the charm of her music. She was repeatedly encored, responding ever with just what the audience seemed to want. Her sister, Nellie Slocum, at the piano, was complete mistress of the instrument and a splendid aid to the singer and her wonderful voice."—KENDALLVILLE NEWS.

BLUFFTON, IND., OCTOBER 4:
"She has a wonderful voice and perfect control. She responded to many hearty encores during the evening."—BLUFFTON EVENING NEWS.

"As Miss Slocum went through her program the audience was soon to become acquainted with the fact that she has a wonderful control of a wonderful voice and that they were listening to something out of the ordinary in the way of singing. Miss Slocum's program was varied from opera on to some beautiful lullabies and it was these that gripped her audience the more. Her 'Cradle Song' (John Alden Carpenter), 'Scottish Cradle Song' (Mrs. Beach), along with 'The Magic of Your Voice' (MacDermid) were wonderfully popular with her audience and the applause throughout was generous."—BLUFFTON EVENING BANNER.

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### RUBY EVANS AND FRANCES PAPERT AT TUESDAY ART AND TRAVEL CLUB

The program at the opening reception of the Tuesday Art and Travel Club on Tuesday, October 8, at the Sherman House, consisted of a musical given by Ruby Evans, soprano, and Frances Papert, mezzo-contralto.

This is the year for ladies' voices, when so many of our men singers are in the service, and many are taking advantage of it, giving duet and other ensemble programs. The one given by the Misses Evans and Papert was interesting not only on this account but also from an artistic point of view.

The program opened with a group of duets, "The Fugitive," Dvorak; "A Song from the Persian," Foote; "Tuscan Folk Song," Hawley. The voices blend beautifully and these were done with much charm of manner. Continued singing together will make these young singers one of the ensemble institutions of Chicago.

In her solo groups, which consisted of "Voce di Donna," from "La Gioconda," Ponchielli, for first, and "The Bitterness of Love," Dunn; "My Love Is a Muleteer," Francisco di Nogero, and "Oh, No," old English, Miss Papert displayed a lovely quality and well schooled voice, and sang with good style and interpretation.

Miss Evans has a lyric soprano of gorgeous and beautiful quality. She chose for her first group, "In a Garden," Salter; "Fly Little Note," Liddle, and "Prelude," Ronald, and for second, "Musetta Waltz Song," from "La Boheme," Puccini. These were sung with splendid style, and she was well received by the audience, which insisted on an encore, for which she sang "I Want to Be Ready," Burleigh, with a good conception of the text.

The program closed with the duets, "Oh, That We Two Were Maying," Nevin, and "Waltz Song," Hutting; after which they were forced to respond with an encore, when they sang, "In Old Virginia," which was much enjoyed by the audience.

The program was an innovation and seemed to find great favor with the large audience present.

Before the program the president, Mrs. W. D. Hurlbut, gave a very lucid description of the work done by the club, and its charity, which is exclusively for art. After which she presented a large service flag to the club. This was responded to by Mrs. Fleming, a past president, in an eloquent speech in which she not only thanked the president but paid her a very beautiful tribute, adding also that "The Tuesday Art and Travel Club is very discriminating in choosing its presidents." Mrs. Fleming then made an impassioned appeal for the Fourth Liberty loan.

ELEANOR CAPPS-HOSTLER.

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### LEON ROTHIER FOR BIG DRIVE

Leon Rothier, the French basso of the Metropolitan Opera Company, will sing the "Marseillaise" on Friday afternoon, October 18, at 3 o'clock. This meeting will be under the auspices of the New York Central Executives of the New York Central Railroads, to be held at the Concourse of the Grand Central Station. Chauncey Depew will be the speaker.

## JOHN M'CORMACK'S FIRST RECITAL OF THE SEASON

John McCormack, who appears in Chicago a half-dozen times each season and always fills the Auditorium to the last seat on the stage, even at such a moment as the climactic week of the Liberty Loan Drive, when every other amusement venture is languishing, came on Sunday afternoon last to his usual local habitat and scored, as always, with the same eager, capacity audience.

He was in the best of condition and his mode, while sedate, was full of charm and sincerity.

His program was chosen with a view, probably, to the introduction of as many novelties as possible, and it achieved its purpose exceedingly well, even the Irish group being made up of comparatively little known selections.

A very noticeable feature of the afternoon was, naturally and logically, the presentation of many patriotic selections, and in this genre McCormack is fine to the last possibility.

"The Star Spangled Banner" was phrased differently from the usual reading, but it was sung with abundant spirit and resounding effect.

The other patriotic items were "The Long, Long Trail," "God Be With Our Boys Tonight" (Branscombe), "When Pershing's Men Go Marching Into Picardy" (Rogers) and "The Americans Come," by Fay Foster.

The last named was unquestionably and emphatically the best of these numbers, and it was so regarded and indorsed by the audience. This song demands positively that the story be told not alone in musical quality of tone but further, and still more insistently, in the fact of positively clear enunciation of text so that the audience may understand each word.

Few indeed are the singers who could tell so dramatic a story and cover such a gamut of feeling in so short a song and back up each phrase of it with such perfect rounding out of the actual words as did John McCormack at this time.

The Rogers piece may probably be better liked on a second hearing, but at present, beyond the fact of a remembrance of clear rhythm and a feeling of mild excitement in the "story," this writer feels no special pleasure in the retrospect of the first hearing.

For his classic number Mr. McCormack chose an aria from "Judith" (Parry) and gave it a comprehensive and definite reading.

In his second group Franck's "La Procession" and "Bantock's "Love's Secret" were examples of exalted mood values well conserved, while "No, Whom I Love" (Tschaikowsky) and "The Star" (Saint-Saens) were examples of graceful, intimate songs well done.

The Irish songs included (all beautifully sung) "The Lark in the Clear Sky," "The Darling," "The Plowman's Whistle" and "The Nobleman's Wedding," and in the American group, besides one already mentioned, there was "Thine Eyes Still Shined" (Schneider), which was much applauded; "Far Awa'" (Mrs. Beach), which is a tender, touching song, very much in the McCormack metier, and "Constancy," a good song by Foote.

Of course there were numerous encores, and, equally of course, the audience insisted upon "Mother Machree" and other long-familiar items of the McCormack repertoire, and in all these the singer proved himself not only amply gracious but always and insistently beautifully musical and intensely human in manner and appeal.

Mr. McCormack had the same accompanist who has played so long for him, and in place of the violinist of the past several years he introduced, in a collection of bijou solos, Winston Wilkinson, a good violinist, who was much liked by the audience.

C. E. W.

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## MARGUERITE KELPSCH PRESENTS PUPILS

Marguerite Kelpsch of the Lyceum Arts Conservatory announces the first of a series of informal pupils' recitals on Sunday afternoon, October 20, at 3 p. m. The program will be given by Edith Taylor and Anita Schulman of the primary department, Rosell Bass and Geraldine Osmun of the intermediate grade and Ruth Rothe, advanced.

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**Michaelis**—Ralph Michaelis appeared before the Chicago Woman's Musical Club on October 2, with great success. His numbers included "Romance" (Ambsorio), "Menuett" (Hochstein), "Orientale" (Ruani), and "Mazurka" (Drake).


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FLORENCE MACBETH

Miss Macbeth began her season in recital October 8, at Burlington, Iowa, and from there joins the Chicago Opera Company for this tour, and will continue the season 1918-'19 with them in Chicago.

Miss Macbeth has had no summer rest or vacation, giving up her entire time to sing for the soldiers and sailors, recruiting for the British army and navy. Hardly a week has passed that Miss Macbeth has not been called upon two or three times for this great cause.

When an artist thinks it is a privilege to be able to do this bit for the sailors and soldiers, it is one of the highest forms of patriotism. Miss Macbeth has been credited by the British mission with having done more in aiding the recruiting than any other one woman.

## WILLIAM BEARD

Another activity which this successful singer and teacher has added to his studio is an association with the R. & B. Production Company. This company is affiliated with Lyceum, Chautauqua and Vaudeville managers and will promote the organization of musical companies. Mr Beard will look after the personnel of these companies and see that talented young artists are properly placed. His years of experience in public work will stand him in good stead in this work and will also be an outlet to his studio for talented students who are ready. He has placed a number of young people in this way when not affiliated with a management, and his selections have invariably made good, so that his judgment is held in high esteem. Mr. Beard has just opened his sixteenth season at his Fine Arts building studio and reports the prospects as very favorable for another good one.

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## A ROUSING RALLY SONG

"On to Victory" is the title of a new song, just on the market, the words and music of which are both by John Constantin Zouboulakis, who is of Greek extraction but long since an American citizen.

In his poem Mr. Zouboulakis has struck a note of deep patriotism and has expressed his thought in stirring and finished fashion. Few war verses have been so telling.

The music is exactly apropos and contains a vitality as well as a suavity which will carry it far.

It is published both as a solo and in quintette form (soprano, alto, baritone, first bass and second bass), and in either form it will be found an invaluable number at all sorts of rally and patriotic gatherings.

## LYCEUM ARTS CONSERVATORY

The Lyceum Arts Conservatory is devoted frankly and unreservedly to the preparation of youth for acceptable public performance.

Not alone—for such an end—must good technic and good musical interpretation be imparted, but also many little points of stage manners, matter and comprehension which are but seldom touched upon in any classroom.

On last Tuesday evening a very enjoyable musical program at this school was preluded with a short address by the director, in which he gave many valuable hints on public appearance, and both the artists appearing supplemented his talk with potent examples, in themselves, of what constitutes good and interesting public performance.

The two were Louise Cozad and Mary R. Fitch, pianist and soprano, and each gave a preliminary talk which was at once exhilarating and enlightening.

Miss Cozad played the D major Toccata of Schumann and twelve of the Chopin Preludes, stating first that the former was one of the most exhaustive of piano forms, treated by Schumann with the maximum of skill, and that in his Preludes Chopin has been said by great critics to have reached an eminence which would entitle him to the rank of immortal even were every other composition of his to be obliterated.

Mrs. Fitch said, preliminary to her group, that comparison should be suspended when listening to any artist, and each one should be allowed to speak his own message, untrammeled by the remembrance of just how anyone else had ever interpreted the same composition. "Listen to the message of the piece," she said, "and forget the manner of presentation as far as possible."

In playing her numbers Miss Cozad again demonstrated that clarity of technic and brilliance of pianistic conception, which, coupled with a real musical feeling, long since demonstrated her a fine player and one whose examples can readily be taken as ideal by the pupils to whom she presented them on last Tuesday.

Mrs. Fitch, definite in tonal values and positive in interpretative thought, presented "Love Is the Wind" (MacFayden), "O Heart of Mine" (Galloway), "The Star" (Rogers) and "Kew, in Lilac Time" (Paul Bliss) with such purity of style and earnestness of reading as to please her hearers greatly. She has attractive voice and excellent musicianship and interpretative ability.

The Galloway piece is one of great musical suavity and that of Bliss (American) is a gay conception, entirely pleasing and effective.

C. E. W.

———♯♯♯———

## MR. AND MRS. LINK

Violet Martens-Link and Charles Link assisted Miss Bergh in giving a joint recital at the Lake View Woman's Club on October 1.

Mr. Link, associated with the Chicago Grand Opera Company, is at present out of town with the company on its three weeks' tour.

Mrs. Link is engaged during the month as accompanist at the Chicago Heights Woman's Club, Chicago Culture Club, Literary Club of Grand Rapids, Mich., Independent Religious Society at Cohan's Grand Opera House, and Highland Park Woman's Club.


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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

## A Philadelphia Forecast

Ordinarily the Philadelphia Orchestra opens its season with a concert unornamented by the personality of any visiting soloist. This year, it seems, that tradition is going to be honored in the breach. Carlo Linten will read in French two poems by Emile Cammaerts while the orchestra plays to them the accompanimental music written by Sir Edward Elgar. "Le Drapeau Belge" tells the character of one of the pieces.

Truly this will be an Allied occasion. First, the most distinctively American orchestra; then the great Belgian tragic actor reciting the words of the great Belgian patriotic verses, and lastly, the music of our British cousin, Elgar.

### Some Conventions Lapse

It is an attractive promise, and the orchestra schedule for the whole winter is eminently attractive, as well. Apparently there has been a firm effort made to get away from the precise Philadelphia convention of these annual concerts. Radical new faces will be seen in the soloist place of honor, from time to time (interspersed, of course, with the prime favorites of other years), and probably a good many purely orchestral novelties will come out in the course of the twenty-five programs. It is almost certain that one will hear considerably less German music in the Academy this year than usual.

And speaking of the Academy reminds one to say that the old edifice has been refitted during the summer with the much-discussed new stage setting for the orchestra. Not a little curiosity exists among the faithful and hardened habitues of the building as to what these may turn out to be.

### Decorative Background

The West Philadelphia branch of the women's committee is responsible for the idea and the money; a young Dutch artist named Anton Albers, of New York, is responsible for the design, and Conductor Stokowski (in all probability) for the acoustic qualifications. It is also said that Leopold Seyffert has had an advisory part in the general scheme of things; which, of course, will not hurt the setting any in the eyes and ears of most good Philadelphians.

On the whole, therefore, one thing with another, we are looking ahead to October 18 with a definitely pleasant stir of zest. It has not been a particularly easy summer for some of us, and it is not likely to be a particularly easy winter. Which is to infer that we shall depend a good deal on the season's inspirational quota of music to help us through.—Philadelphia Record.

F. H.

## A MacDowell Admirer

"I shall open my coming New York recital with Bach's Toccata in C Major, arranged by Busoni. It is a great, noble work, of several divisions—a very big composition. On this program I will also place MacDowell's Third Sonata, the 'Norse.' This work, to me, is tremendously big, portentous, emotional. I prefer it to the Fourth, the 'Keltic,' because I am more in sympathy with it. How seldom are MacDowell's Sonatas heard! Last season the 'Tragica' and 'Eroica' once or twice, but not the others. Such works should be played over and over, or how shall the general public become familiar with them? It's odd, but each season we seem to have an epidemic of certain pieces. One year it is the Liszt Sonata, or the Brahms-Handel Variations of the Cesar Franck Prelude, Chorale and Fugue. I don't think we have had an epidemic of MacDowell's Sonatas, but it would not be a bad idea."—From an interview with Miss Cottlow in Musical America.

## The Smash That Counts

Never in the history of the great war has the time been so ripe for an overwhelming, victorious smash. It is the psychological moment for the six billion knockout. The whole energy of the nation from its most retiring individual to its most powerful organization is needed to establish once for all the undisputed supremacy of the allies. The Liberty loan will do it.

Whether the war is to end this year or not, whether we shall once again or many times more find it necessary to open our purses—these things matter little at this time in comparison to the imperative need for instant mastery of the war situation.

The Liberty loan is our swift and material answer to the question of our attitude. We entered the war on no sudden impulse. It was the result of severest reflection. We have acted with thoroughness and accord. It is no time to let doubt shadow our purposes. Our avowed purpose from the first was to go on to force unconditional surrender. Victory is gained by destruction of the enemy force. We shall do it with our men and material. Our men are in arms. We shall take the six billion loan and carry on.—Chicago Tribune.

## Hofmann as a Boy

I was one day invited by Mr. Henry E. Abbey to attend an exhibition he proposed giving of the almost incredible musical talent possessed by Master Josef Hofmann, then a boy of eleven. This introduction of the wonderful boy was made at Wallack's Theater to an audience of musicians, artists, newspaper men and others interested in art in all its phases. Little Hofmann did a variety of marvelous piano stunts, and I, among others, put him to a test. I played on the piano sixteen bars of an unpublished waltz I had recently composed, and, while I played, young Hofmann listened attentively. Then, seating himself at the piano, he played my waltz correctly, modulated from one key to another, interpolated other medolies, and after five minutes of this extemporaneous, reverted to my waltz in the original tune and note for note. This brought great applause from his critical audience, and for fully an hour after that he submitted his talents to tests, far surpassing even the exalted opinion all had formed of him.—Rudolph Aronson in his "Memoirs," New York Sun.

## Frederica Downing at Lockport

Frederica Downing, contralto, proved the equal of her associates, Charles W. Clark and Lucille Stevenson. Possessing a voice of large proportions and luscious quality, she was able to interpret many difficult and unusual songs. Her personality commanded instant respect.—Lockport Union-Sun and Journal.

Mrs. Downing opened the program with four songs in which she scored with the tonal warmth and smoothness of her fine contralto voice. Additional admiration was aroused by her legato and her command of mezzo voice work. She was insistently recalled after both groups.—Niagara Daily News.

## Lucille Stevenson at Lockport

Miss Stevenson sang two groups of songs. Her liquid tones of charming quality, her finished phrase and beautiful diction, whether she sings in English or French, and her control of interpretative effects betoken the accomplished artist and musician. Her singing gave genuine pleasure.—Niagara Daily Press.

Miss Stevenson's voice is exquisite. Her tones are all well placed, full and rich in quality and unusually sympathetic; and the songs chosen were well suited to her voice. A wealth of wonderful tone, combined with clear, distinct and musicianly interpretation, made her performance one long to be remembered by the audience.—Lockport Union-Sun and Journal.

## Minnie Hubbard at Mankato

National flags made a pretty background for the Red Cross benefit concert given in the Baptist church at Mapleton last evening. The church was filled with people, who doubly enjoyed themselves, for to them was given the privilege of helping the Red Cross and listening to a dainty, artistic program of violin, vocal selections and readings.

As befits all patriotic occasions, the audience stood while the artists played and sang the first verse of "America," the opening number. Mrs. Minnie Hubbard of this city gave several groups of violin numbers with her usual charm and grace, and during her numbers the audience showed its appreciativeness by close attention, drinking in every pretty quivering note. Mrs. Hubbard was called back many times after each group to give encores, which were delightfully pretty.—Mankato (Minn.) Press.

## A Sincerely Patriotic Alien

Frederick A. Stock has for many years been the leader of the Chicago Symphony orchestra. He succeeded the late Theodore Thomas, in 1905. Now he has resigned on account of his lack of citizenship. Mr. Stock is a German by birth and never got farther with naturalization than to take out his first papers, which was many years ago. Therefore he stands as an alien. He has written a letter to the trustees of the Orchestral Association of Chicago and no manlier letter has been written by any foreigner since the beginning of the war. He does not refer to "The Fatherland;" does not praise Germany nor tell how much he loved the old country and how his heart bled for that land. But he issues an address full of patriotism framed with the choicest of words. It is delicately done. He blames nobody but himself for not having been naturalized; expresses the warmest appreciation of the United States. He says, to quote his own language:

"To some of you it is known that, as a youth, while still in Germany, the land of my birth, I disapproved of the autocracy of this government and combated the growing spirit of militarism. In the quarter of a century I have lived in Chicago my dearest hopes have been fulfilled. I have come to love the United States as my native land; to cherish her institutions; to identify myself with her cause, and to regard myself as one of her dutiful and grateful sons. My devotion to and love for this country I count among the finest assets of my inner self."

Professor Stock withdrew from the orchestra to relieve the organization of embarrassment. He realizes the condition of public sentiment in regard to alienization, and he does not complain. He retires in a way so manly that it must attract attention. Professor Stock had made application for citizenship twenty-three years ago.

The board of trustees, in a response to this letter of resignation, testifies to the patriotism and high character of Professor Stock. No one can read his letter in full without believing that he has expressed his real sentiment and that he is worthy of immediate citizenship, if such a thing were possible. But he cannot be naturalized until the war is ended.—Des Moines Capital.

###

**Schneider**—Many musicians, friends of Mr. and Mrs. I. E. Schneider, will regret to read of the death of Mrs. Schneider (Florence), which occurred at Aurora, Ill., last week. Mr. and Mrs. Schneider were at the head of Bollinger Conservatory at Fort Smith for some time, but have been professionally engaged at Aurora for the last several years.

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## A FEW OF THE MOST IMPORTANT AND RECENT BOOKINGS MADE BY JESSIE B. HALL, FOUNDER OF BUREAU OF FINE ARTS

John Craig, tenor and pianist—to head the voice department of Mercersburg College, Mercersburg, Tenn.

Church—Ivan Benner, baritone—Permanently engaged as choir director, Calvary M. E. Church.

Leon Scheckter, tenor—Soloist First Baptist Church, Evanston.

Lemuel Kilby, bass—Woodlawn Park Presbyterian Church.

Tor Van Pyk, tenor—Jewish holidays, Temple Jehosua.

George Kortzenborn, bass—Jewish holidays, Temple Israel.

A. Holm, tenor—Jewish Holidays, Temple Israel.

Theatre—Miss Hall had the honor of booking the artists for the opening of the Riviera Theatre and presented on this occasion Bernice Seabury, soprano; Parnell Egan, tenor, and Clara Louise Thurston, harpist, Miss Seabury and Mr. Egan appearing in a scene from "Carmen," and an operatic duet, and both engaged for reappearances in this house, as was Miss Thurston.

Dorothy Hermann, coloratura soprano, represented the Bureau of Fine Arts at the Riviera October 10, 11 and 12, and Grant Kimbell, tenor, followed her engagement. A. Gerald, baritone, extremely popular in vaudeville, is booked for an early appearance in this same house.

Carl Craven, tenor, is engaged for October 21 and 22 at the splendid new Majestic Theater, Racine, Wis. Mr. Craven and Beulah Hayes, soprano, are booked also for a return engagement at the Hippodrome November 4.

Gerald Gardner, bass, has just completed a long engagement at the Circle Theatre, Indianapolis.

Ruth Thorne, coloratura soprano, known as the Georgia Nightingale, is filling a two weeks' engagement in the Bijou Theatre, Streator, Ill.

Lyceum—In addition to a long list of artists already announced who are filling excellent Lyceum engagements, Miss Hall has recently organized and helped to coach the American Girls' Glee Club, a quartet consisting of Miss Mabel Burch, coloratura, first soprano and pianist; Miss Nota Harah, second soprano, reader and violinist; Miss Emma Gaarde, first contralto and solo violinist and Miss Marie Woodman, deep contralto and pianist. This quartet is organized to take the place of the American Glee Club, a male quartet every member now in the service. Miss Hall has an order for twelve Chautauqua companies.

Mildred Waugh, pianist, has been booked for a long Lyceum engagement.

Concert—The Edgewater Beach series of twilight musicales, so well started last season, will be resumed the first Sunday in November. Many of the most distinguished artists of Chicago will be heard in these charming musicales. Sunday afternoon, October 13, Miss Hall presented her quartet, the American Girls' Glee Club, in a charming private appearance, just for the guests of the hotel. This quartet was also engaged to sing for the harvest home party Edgewater Beach Hotel, October 10.

There is a splendid interest in the third season of the Young American Artists' series, founded by Glenn Dillard Gunn and Jessie B. Hall, and plans are being made for a long spring series this year, presenting some very interesting young artists of Chicago and elsewhere.

Service Flag News—Star 15—Sergeant

JESSIE B. HALL

William Griffith Hill, Aviation Post Hospital Corps, has arrived "over there."

Star 12—Arthur Oglesbee, Trench Mortar Battery 311, also "over there."

Star 25—Horace Lee Davis, tenor, 338th Infantry, writes that he is studying French with a pretty girl.

Star 28—Tom McGranahan, Hospital Unit 11, wants every one to write him the latest music scandal.

Star 7—Glenn Stables, recently commissioned an ensign in the navy.

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## THE MILLERS BOOKED FOR FALL RECITAL TOUR

Nevada Van Der Veer and Reed Miller start a western tour next week on the following schedule:

October 22, Kenosha, Wis.; October 25, Cape Girardeau, Mo.; October 28, Kansas State Agricultural College; October 29, Fremont, Neb.; October 31, Columbus, Neb.; Nov. 1, Holdredge, Neb.; November 4, Denver, Colo.; November 7, Muskogee, Okla.; November 9, Lawton, Okla.; November 12, Dallas, Texas; November 13, Houston, Texas.

After a splendid summer spent at Shelter Harbor, R. I., the well known tenor and contralto are at their New York apartment for a brief time. Few are the artists giving so genuine a proof of their splendid ability as do Mr. and Mrs. Miller, who grow more popular as oratorio and recital artists with the coming of each new season. The Christmas season usually finds them filling the best "Messiah" engagements. Few festivals are complete without them.

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**Miura**—Tamaka Miura has been especially engaged by the Chicago Opera Association for several appearances in "Butterfly" during the coming season.

## ILLINOIS CENTENNIAL PAGEANT AT THE AUDITORIUM

A really wonderful performance was that given at the Auditorium last week, when, in celebration of the Illinois Centennial, a pageant was shown by something over 800 performers under the auspices of the State Council of Defense to a succession of four audiences averaging each over 5,000 people.

As a "story" the performance was thoroughly interesting and also very instructive. The acting, for the most part, was thoroughly good, although very few of the speaking voices employed could penetrate to any depth in the Auditorium.

One of the scenes was prepared and presented by the Chicago Drama League, and in this Dorothy Meadows had a fine part in which she spoke her lines so well as to constitute the one glowing exception to the rule.

The scenic investiture and the dressing and groupings of the masses of people employed were masterly in scope and effect.

Each scene was plentifully besprinkled with incidental dances and there were a score or more of "program" events of elaborate character and intricate detail.

These dances were arranged, rehearsed and presented by Mme. Marie Yung and they certainly constituted a royal indorsement of her skill and artistry.

Seldom indeed has any grand opera company had so characteristic a terpsichorean display and no local event in the hundred years of Illinois has ever witnessed such beautiful art in that particular line.

Mme. Yung is fortunate in having many talented pupils, and scores of these appeared in solo and ensemble with the most remarkable effect, one of the most charming and successful being Constance Penney.

The music of the event was furnished by a splendid orchestra, which, under the baton of William Weil, played a thoroughly interesting program in good style, and a chorus, which, under the direction of Daniel Protheroe, did a few things very well and some others very badly.

This body of musicians was placed incorrectly as regards the accompaniment and the play itself, with the result that there was very little synchronization of effect.

There were several solo numbers also. Miss Frances Ingram had one which did not suit her voice at all; Dixie Merrick sang a little number in an inaudible voice, and Miklos R. Redey, having one of the best numbers on the program, made good work of that part which was solo but hodgepodge of the ensemble section, perhaps through the fault of the chorus and conductor.

The one thoroughly satisfactory number was a rather commonplace composition with, however, much spirit, which was sung in beautiful voice and much style by Lola Pierson Tillema.

Mrs. Tillema has both vocal musicianship and was able to present her work in a way which was thoroughly professional and also very much in keeping with the big and brilliant environment.

C. E. W.

———♯♯♯———

## CARL CRAVEN DATES

October 18, West End Woman's Club.
November 4, Hyde Park Travel Club.
November 11, Culture Club, La Salle Hotel.
December 17, Wicker Park Club.
January 31, Arche Club.
February 5, Ridgway Woman's Club.

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## HENRIETTA CONRAD'S WAR ACTIVITIES

Since she appeared last season at Aeolian Hall this young American soprano has studied continuously in this repertoire for the coming season—not only songs, but operatic roles in which she expects to ap-

HENRIETTA CONRAD

pear in the near future. While spending the summer in the Pocona Mountains of Pennsylvania she gave a concert for the soldiers, who were happy to listen to her beautiful dramatic voice. She gave the concert with her own accompaniment and delighted her hearers with "Fields of Balleyclare," Handel's "Largo," "Danny Boy" and "Home, Sweet Home." Naturally, the "Star Spangled Banner" was the opening number. At the local fashionable hotel she gave another musical entertainment with many prominent folks present. A reception was tendered to her for the gracious musical treat. While away from civilization Miss Conrad composed several songs, which will be printed in the near future.

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## REED MILLER AND NEVADA VAN DER VEER—A NON-JEALOUS ARTIST COUPLE

Among the few living refutations of the statement that all artist couples are professionally jealous of each other and live "scrappily" instead of "happily" ever after is the case of Reed Miller, tenor, and Nevada Van Der Veer, contralto, who laugh at this so-called bugbear of domestic bliss and admit that there is nothing like that in their family. "Quite the contrary," says Mr. Miller. "We take great pride in each other's successes, and, in fact, during the first four or five years of our married life when either of us was singing, the other would stand in the wings and tremble until the ordeal was over. This nervousness became such a burden that we finally decided not to listen to each other at all, and so when Mme. Van Der Veer sings I'm out somewhere having a smoke; and likewise it does me no good to ask her how I sang on a particular occasion, because the answer will surely be, 'I guess it was good but I don't know; I wasn't paying any attention.'"

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**Goddard**—James Goddard, basso of the Chicago Grand Opera Company, is now serving as army song leader at Camp Wadsworth, Spartansburg, S. C.

## TALENT

Youth has its freedom from prejudice and preconception, consequently this is the age of greatest elasticity.

If in childhood days the means of expression could be found to co-operate with the quality to be expressed, much unhappiness and discontent would be saved the human family. But the knowledge of our being and the laws controlling it are yet too limited.

The wise man knows that every good and perfect gift cometh from the Father, and so, without searching the past or taking into account that the spirit of man is no new thing in existence, we will try to see what talent is and with what we have to reckon in the education of talent.

In spite of the fact that the observing and experienced man knows that no heart is happy which cannot measure its own beat, no mind is extremely active which cannot utter its own thoughts, and no soul at peace with itself which cannot give utterance to the truth abiding within; in spite of this knowledge, we proceed with our existence in a material world until the half of this life is spent before we begin to appreciate or to place any value on our God-given faculties of self-expression. Development comes through expression. And we are inclined to give the credit to so-called "talent" when the means and the bent of an individual co-ordinate; if, through expression, the latent quality grows on apace.

When one is inspired by the depth of his own conviction to speak with authority, be his language music, oratory, art or invention, the world stays its mad rush to give heed. Such inspiration and enthusiasm mark one as unique. He stands apart. A certain transfiguration seems to have taken place and we have deity in man expressing itself.

Man is dual in his nature, and if freedom of expression is not maintained (for truly it is every child's birthright), through physical development, then man finds himself handicapped by the physical consciousness. He lives in a material world. Harmony of being is unknown to him, and his cry for expression is the more bitter by reason of this condition. And so we find different schools inculcating in their teachings the principles of "going into the silence," which is nothing more than getting away from material consciousness into the consciousness of the real man, hearing the still, small voice of wisdom proclaim the value and virtue of the individuality of each soul-vision, and the value of its message to humanity. What we want is true conviction, not flattery; and true conviction comes only from the spirit abiding within.

We do not want to seemingly digress, but since our message is to the living soul seeking its outlet, we must lay some stress on the vital importance of physical fitness—a sound mind in a sound body. The physical is our densest body; too, it is our great means of expression. Then it behooves us to bring it under the control of the real man. So long as man is physically conscious, just so long is he handicapped for expression on the higher planes. Reasoning further along this line we note that man's ignorance of the truth of his being is his only handicap. And with the knowledge of the laws controlling life and its expression comes an insight into the treasure-house of each soul. Does it not appear plain, then, that talent is no rare quality, however rare it may be, but that it is the spirit of man freed from all inharmony, expressing the truth of his being in a language burning with the zeal of a fired soul? What man has done, man can do. The true value of self, of our unique individuality, we are slow to recognize. And I am much inclined to attribute this false attitude to the religious teachings by which many have been taught to regard self as a worm of the dust, from which it is a far step to viewing man in the high conceit of his innate deity. We need to get the assurance of our great philosophers and poets, such as Browning, who proclaims man to study in the embry." Indeed, we need to study the truth as Christ taught it. When we have risen to this plane of contemplation we begin to recognize that the so-called talent is the rightful inheritance of each individual. The history of talent but proves the value of honest endeavor. From our viewpoint the proper and true value of the real self insures us a success beyond the bounds of any quality so readily termed talent by the world.

A true valuation of self precedes self-confidence and self-respect. Somewhere Emerson speaks of this self-respect as being "man's perception of the deity in man."

The history of many of our talented musicians and artists portrays a lack of symmetrical development. They failed in the estimate of their true value and of the value of their message to humanity. This lack of symmetry is the more pronounced in the so-called talented man by reason of the contrasts in his expression. Symmetrical development, like self-mastery, comes only through application to and knowledge of the laws governing self.

There are soul qualities in the being of each individual, and the human cry is for something to stimulate the dormant faculties into life. Burke so truly said, "He that borrows the aid of an equal understanding doubles his own; he that uses that of a superior elevates his own to the stature of that he contemplates." In the light of such wisdom it would be well to contemplate Deity; nor can this attainment be reached other than through the study of man.

All true art is virtually religious in its deeper aspect, and talent, recognizing its true source, is humble with the humility of a seer. Man is endowed with qualities which go to make up faculties. Also he is endowed with freedom of will, and only in so far as he exercises that freedom of will can he hope to attain self-expression. And surely we do know that man is brought never in such close intimacy with his Maker as in the expression of his own inspired deeds. By virtue of which reasoning we are led to assert that talent is a soul faculty stimulated into expression by the inspiration of divine qualities innate in every child of God.

MARIE GLENN ESTILL,
Associate Teacher of the Barbereux System.

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## JENNIE F. W. JOHNSON

Miss Johnson, besides singing at Kimball Hall last Saturday afternoon (this event being reviewed elsewhere in this issue of Music News), was soloist at the opening event of the P. E. League on Saturday, October 5, and gave an all-American song program on Sunday, October 13, for the boys at the military school at Howe, Indiana.

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**Kuppin**—Eugene Burton, pupil of Louis Kuppin, has been successful recently in making records for the Aeolian Vocalion.


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### Sunday's Events

The Hippodrome was taxed to its capacity on Sunday afternoon, October 6, when Josef Rosenblatt and Sascha Jacobsen, violinist, appeared under the auspices of the Humanitarian Cult. They were assisted at the piano by Mr. Ross for the first and Emanuel Balaban for the second. The Hon. William Wilson, secretary of labor, delivered an address for the Fourth Liberty Loan, as also did the leader of the Cult. Mr. Mischa Appelbaum appealed for subscriptions.

♮ ♮ ♮

At the Lexington Theater, the temporary home of the Chicago Opera, a capacity house was present in the evening to listen to the first concert of the Royal Italian Grenadiers' Band, under the auspices of the Italian ambassador. The band played operatic bits, and so well that we lamented that our own bands have never been able to yet attain the artistic heights for which the Italian and French bands are well known. Therefore, we applaud General Pershing's decision to place our own bands on the artistic level with the bands of our allies. It seems that the presence of Enrico Caruso must always be the cause of some ovation, for the tenor received one when caught in the audience. Maestri Tardite and Monente are the conductors of the band.

Toscha Seidel, on his second season in America, gave a recital in the afternoon at the Carnegie Hall for the East Side Lyceum before a goodly gathering.

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### Brief Notes of Concerts and Recitals

On October 7 Miss Violet Ewart made her debut at the piano at the Aeolian Hall. She is from Australia.

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### Minnette Warren and Adelaide Pierce in Joint Recital at Aeolian Hall

A daughter of Minnesota appeared last year in song recital at Aeolian Hall. She left lasting impressions—I am speaking of the charming Kathleen Hart Bibb. This year another daughter of the Flour State came to give us a proof of St. Paul's artistry, and the journey of some 1,200 miles, though long, was worth while for the artist and those who gathered at the Aeolian Hall on the evening of October 11. Miss Minnette Warren, the pianist, was responsible for the delightful moments enjoyed by New Yorkers. As is the custom in these patriotic days, the charming young lady played the "Star Spangled Banner" before plunging into the execution of Grieg's Ballade in G Minor. Miss Warren's program did not consist of piano masterpieces—the works rendered were mostly bijou in character—but in spite of this feature Miss Warren's abilities could be amply judged in Chopin's Fantasie Impromptu—the notable qualities exhibited in this composition were the facile technic, the limpid and clear tone and the excellent comprehension of the French-Pole's conception. Delightful, charming and extremely interesting were the same composer's Etudes, A Flat, C Sharp Minor and Variations brillants. Besides the pianistic qualities, which is the prelude of a very promising career at the keyboard, her personality is to be accounted as one of the essential factors, possessed by only a few—a winning smile, a dignified appearance and a winsome face. This combination of physical qualities should help greatly and will place her in the rank of not "only a piano player," but in the roster of the great pianists. The balance of her program enlisted her own ambitious compositions, "Three Preludes" and "Variations," and the following: "Concert Etude" (MacDowell), "Le Bon Vieuxtemps" (Engel), "En Bateau" and "Reflects daus Leau" (Zeckwer). Miss Adelaide Pierce, another young lady from the Twin Cities, divided with the pianist the evening in a rendition of songs. In the rendition of Handel's "Quanto mai felici siete" she disclosed a rich contralto voice of sufficient power to carry an operatic role. In the "Tes Doux baisers" her exquisite interpretation, her excellent phrasing and her French diction won the audience, which applauded her frankly and heartily. The operatic style was exhibited in the singing of the aria, "O don fatale," from Verdi's rarely heard opera, "Don Carlos." I must necessarily come back to Miss Warren as a composer, for the young pianist is an unusually gifted song writer, as proven in Miss Pierce's singing of "Calm Be Thy Sleep," which is dedicated to the contralto. Miss Pierce's renditions consisted also of "Si mes vers avaient des ailes" (Hahn), "Dear Old Glory" (Hamblen), "Love Like the Dawn Came Stealing" (Cadman), "Valentine" (Belden), "Deep River" (Burleigh) and "The Year's at the Spring" (Beach). Commendable accompaniment at the piano by Charles Gilbert Spross.

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### Henri Rabaud Will Curtail All German Music, Including Wagner, at the Boston Symphony

The new French conductor of the Boston Symphony, who is to arrive some time in November to take charge of the orchestra, will eliminate all German composers, including Wagner. He declares in a cablegram received by a daily newspaper of New York that he has put a ban on German works, including Richard Wagner, despite his admiration for his works, which he conducted at the Paris Opera. He declares the following: "My patriotism would have suffered cruelly if we had not been able to dispense with them."

Who can blame Henri Rabaud for his decision after the criminals of Potsdam have ransacked the French towns? Who will blame the composer of "Marouf" for the banishment of German music after the plundering, arson and unheard-of atrocities

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And in New York there are two musical weeklies which still shout that German music is inexorable. There are still two weeklies in New York which stand by Wagner's music, forgetting the crimes of Germany. There is no race on earth that hates Germany as do the French, and the republic is justified in nourishing such sentiments. France has suffered and is still outraged wantonly. Her sons have a right to banish everything German.

What we need here is patriotism a la Rabaud.

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### Metropolitan to Produce New Opera by Henry Hadley

Henry Hadley, whose opera "Bianca" won William Hinshaw's prize, received notification from the general director of the Metropolitan that his new opera, "Cleopatra's Night," had been accepted for production next season. The opera is in two acts.

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### Lenora Sparkes, Anna Case and Others Sing at the Metropolitan for the Liberty Loan

One million dollars a minute for the first twelve minutes that Liberty Loan subscriptions were taken was the record on Wednesday evening, October 9, at the Metropolitan Opera House. Total subscriptions amounted that evening to over $20,000,000, the largest amount ever raised at any performance.

In the musical program much success was acquired by Lenora Sparkes, representing Great Britain in the allegorical tableau, and Anna Case, representing the United States. Others represented our Allies. There was a huge audience present.

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### The Tollefsens Give a Reception for Edwin Markham

Carl Tollefsen and his charming wife, on the occasion of their removal of their residence-studio to President street, Brooklyn, gave a reception in honor of the venerable American poet, Edwin Markham, on Friday evening, October 11. Duty compelled the correspondent to be elsewhere.

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### "RAGTIME DOOMED," SAYS PAUL ALTHOUSE

Down in Birmingham, Ala., where Paul Althouse, the leading American tenor of the Metropolitan Opera Company, recently opened his concert season by singing to an absolutely sold-out house, an enterprising scribe interviewed the tenor on the musical topic of the moment, "What effect will the war have on music?" and discovered that, according to the Althouse experience, "the boys at the camps may whistle 'Over There' and 'Good-by, Broadway,' but they're strong for arias none the less and demand them almost invariably when an operatic artist appears for them."

Incidentally Mr. Althouse happened to hear just before his Birmingham concert that some members of the Foreign Legion were in the city and were to be guests at the Liberty Loan-Allied Armies dinner that evening, so on the way to his concert he stopped there long enough to sing just one song, "The Americans Come." What would have happened had he stayed long enough to sing another would be hard to tell, since they almost tore the roof off after this one.

### THE LA SCALA GRAND OPERA COMPANY

By Joseph De Valdor

The country is thirsty for operas at popular prices. Some thoughtful and enterprising people have undertaken the task of providing such entertainments—the Aborns, the Savage Company, the San Carlo, and now a newly organized company which is to furnish grand opera at prices within the reach of the masses.

The absence of municipal opera houses, a regrettable matter for all music lovers, should make the La Scala Grand Opera Company a welcome asset to the musical life of America.

Thanks to Messrs. L. E. Behymer and Sparks M. Berry of the Golden Gate state, the inhabitants of our continent from coast to coast will have the opportunity to enjoy operatic performances which will rival the Chicago Opera and the Metropolitan of New York.

This may sound a bit exaggerated to our readers, but a glance at the roster of artists will cause skepticism to vanish.

J. R. Ellison, C. H. White and Lawrence A. Lambert are the trio which completes the western syndicate which is behind this newly formed organization, and they are the Alpha and Omega of musical entertainments, not only at Portland, Ore., but of the Pacific coast. The quintet which forms the business organization knows the wants of the inhabitants and therefore their enterprise should not only be an artistic success, but it will surely meet with good financial results without which the public would be deprived of grand opera.

There is no doubt that the music lovers will flock to the opera house when the organization arrives in any given town, and no one, when the hour of departure comes, will be disappointed at the performances, for international artists have been engaged—costumes and equipment will be so provided as to have no gaps in any department. And in spite of complicated transportation problems caused by the war, and notwithstanding the other enormous expenses of the company, the syndicate offers first rate performances at reasonable prices.

Some of the artists have been members of Mr. Campanini's company; others have graced the cast of the Metropolitan Opera House, and so the company is assured of artistic success. Following is the remarkable personnel of the La Scala Grand Opera Company:

Mme. Tamaki Miura, the only Japanese soprano in America, known specifically as the unique interpreter of Puccini's "Madame Butterfly" and "Iris" (Mascagni), will appear in these roles, made famous at Colon of Buenos Ayres and other cities, and Edith Mason, for several seasons with the Metropolitan, is another soprano assurance of artistic success. Evelyn Scotney, the American coloratura soprano, known since the days of Henry Russell's company at Boston, will be the heroine of the pyrotechnical operas like "Traviata" and "Lucia." Cesare Nesi, Giuseppe Corallo and Theodore Kittay, the Russian tenor, comprise the trio of tenors. Ada Paggi and Fely Clement, the mezzo soprano of Henry Russell's Company of Boston, will add to the brilliance of the list of woman singers. Carl Formes and Marion Green, both native baritone-bassos with high qualifications, will also aid in insuring a good interpretation of the invested operas. Signori Coronna and Santini are among the baritones, and among the bassos are Howard White and Signor Picchi. And last, but not least, the famous international conductor, Signor Fulgenzio Guerrieri, will lead all the forces at the baton.

The repertoire is also interesting, as the following operas are promised: Puccini's "La Boheme," "La Tosca" and "Madame Butterfly"; Gounod's "Faust," Verdi's "Rigoletto" and "Trovatore," Donizetti's "Lucia" and "The Daughter of the Regiment," Flotow's "Martha," Mascagni's "Iris" and an English revival of "The Geisha" with Mme. Tamaki Miura. The orchestra will be composed of thirty-six picked musicians and the chorus will contain forty fresh voices. To the new syndicate the writer wishes a deserved success. We allow ourselves to urge the public to unlimited encouragement. Music is the greatest factor of all times and no country can rank as a civilized community which does not patronize it. Our country loves music and our resources are immense, so we can easily predict success.

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### CHICAGO MUSICAL COLLEGE

The audiences at the recitals in Ziegfeld Theatre on Saturday mornings have been electrified by the brilliant playing of one or more of the "Auer pupils."

This was no less true on last Saturday, when Amy Emerson Neill, the only violinist of the occasion, appeared, choosing for her numbers "Summer Idyl" (Burleigh) and "Scherzo-Tarentelle" (Wieniwaski). Miss Neill has a wonderfully well rounded and brilliant tone and the "Summer Idyl" in her hands was caressingly beautiful, while the "Scherzo-Tarentelle" was played with rare skill and agility. Miss Neill's interpretive qualities also are not to be overlooked.

The pianists on the program gave good account of themselves.

Marguerite Kelpsch and Cecilia Urman, pupils of Rudolph Reuter, playing respectively "Etude D Flat Major" (Liszt), "Polichinelle" (Rachmaninow) and "Impromptu, A Flat Minor" (Schubert), "Study, G Flat Major" (Chopin), were played in such a manner as to prove conclusively the worth of this excellent teacher.

Herbert S. Johnson, pupil of Alexander Raab, distinguished himself in playing the beautiful and difficult "Rigoletto Fantasie Paraphrase" (Verdi-Liszt).

The first movement of the "G Minor Concerto" (Mendelssohn-Bartholdy), closing the program, was played exceptionally well by Meriwether Lewis, a very young girl from Fort Worth, Texas, Mr. V. Mickwitz at the second piano.

Sylvia Loder sang "Eligie" (Massenet), and "By the Waters of Minnetonka" (Lieurance), violin obligato by Miriam Schmauss, in a very attractive manner, and Marie Herron sang the lovely aria, "Welcome, Sweet Wind," from "The Morning of the Year" (Cadman). Miss Herron has been heard before with great pleasure and again displayed a beautiful voice, and has gained very materially since last heard.

E. C. H.

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**Pullis**—Mabel Pullis was accompanist for Mme. Jane English in a recital given before the West End Woman's Club last week.

### MISCHA LEVITZKI DATES

October 11, Pittsburgh; 13th, Chillicothe; 17th, Toronto; 22d, Cleveland; 25th and 26th, Chicago; 30th, Hibbing; 31st, Virginia; November 1, Duluth; 9 and and 10th, New York Symphony Orchestra; 18th, Milwaukee; 25th, Galesburg; 29th, Cleveland; December 1, Chicago recital; 5th, New York recital; 10th, Detroit.

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**Bibb**—Kathleen Hart Bibb, soprano, has reopened her studio in the Metropolitan Building in Minneapolis.

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### AMERICAN FOLK MUSIC

Some time ago the Outlook published an interesting editorial entitled "The Primitive Folk Songs of Broadway." It berated the essentially Teutonic qualities in American musical composition up to the present day. As an instance of this, it gave a criticism of Henry Hadley's Fourth Symphony in D Minor, presented in New York, which was designed to represent different phases of American national character as indicated by the title, "North, East, South and West." Its failure lay, said the editor, in the fact that the composer, though employing many instances of Negro and Indian music to build upon, failed to make any use of the American folk music which has grown up as an outcome of these two, perhaps, but which is more essentially national than either of them, namely, American ragtime.

It is true that spontaneity has not been an outstanding characteristic of our American composers, who have had German principles, with their conservatism and stolidity, so drilled into them as to make them ashamed of their own folk music. Is this not, however, a natural outcome of the great fad for foreign art and foreign study which has pervaded musical circles in this country for a generation or more? American music students have always labored under the idea that they must have the prestige of a foreign education. Nor was this altogether a delusion on their part, for the American public demanded it. Up to the last few years it was a rare thing to hear American musicians on the operatic or concert stage, not because they were inferior, but because the public stubbornly refused to pay to hear them. It is only lately, too, that American teachers of music have come into repute. Ten years ago any one who had had merely an American education was deficient in the most essential qualification of musicianship—foreign tutelage. Happily, that day is passing.

On the other hand, it is only within the last two or three years that this American folk music called ragtime has become formulated into something with a semblance of character and distinction, and has begun to assimilate qualities which are permanent. The war has made and undoubtedly will continue to make many changes in American music, but it is incumbent upon us now to show more insistent patriotism and give more support to our American writers than ever before. This is surely not done by denouncing the efforts of any sincere and worthy American composer for the sake of gaining an editorial point. For, after all, it would be a very difficult task today to satisfy a critical New York symphony audience by presenting a work based upon ragtime, even if it did not involve the sacrifice of musical ideals. The American public is not yet ready for such an invasion of its artistic tastes. After the war, when the people of our country will be better nationalized under more united purposes, then it will be time to look for "American musical genius in the musical Nazareth of Broadway." MARY CARVER WILLIAMS.

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### JASPER FFRENCH IN SERVICE

Jasper Ffrench, son of the late Charles Ffrench and Mrs. Florence Ffrench, has been commissioned instructor of aviation stunts at West Point, Miss.

### WORLD FAMOUS ARTIST SERIES AT GALESBURG, ILL.

Monday, November 4—Mme. Frances Alda, prima donna soprano of the Metropolitan Grand Opera Company, New York City.

Monday, November 25—Arthur Hackett, the foremost American tenor.

Monday, November 25—Mischa Levitzki, youthful Russian pianist. A musical sensation in the pianist world the past season. He is proving the biggest piano sensation since Paderewski.

Monday, February 10—Flonzaley Quartet, the greatest organization of its kind in America and abroad.

Monday, March 17—Jaques Thiboud, the brilliant French soldier-violinist, and the foremost exponent of the French school of violin playing.

Monday, April 21—Anna Case, a human songbird, with a lark-like voice.

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**Mendelssohn**—The Chicago Mendelssohn Club, under direction of Harrison M. Wild, gave a rousing program of patriotic selections at the beautiful Oak Park High School Auditorium last Thursday evening in aid of the Liberty Loan drive. A tremendous audience expressed the greatest enthusiasm for the work of this notable Chicago organization.

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Mrs. Long's Classes: Fort Worth, Tex., October 1; New Orleans, La., January 10.

## ERIE, PA.

If present plans are carried out Erie will not lack in the way of concerts this season, for the musical fare offered by local managers is both varied and plenteous. Mrs. McCoy comes to the fore again with the Eighth Artists' Course and is to present during the coming winter a splendid array of artists, opening early in January with the sensational young violinist, Jascha Heifetz. This concert will be followed by a joint recital featuring Lucy Gates and Wynne Pyle. Much interest is shown in Miss Gates' forthcoming appearance, which will be her first in Erie, as the reports of her successes elsewhere are most flattering. John Powell, composer-pianist, will present a program, including some of his own works, some time in February, and Reinald Werrenrath will fill a return date. The series will close with a joint recital by Max Rosen and Sophie Braslau. This promises to be one of the finest concerts of the season, presenting two of the most successful American artists of recent years. Rosen's triumphs of last winter are well remembered, and the work of Miss Braslau at the Metropolitan last season, when she created the leading role in Cadman's "Shanewis," as well as her more recent appearances with the Ravinia Opera Company, has called forth warm praise from the critics of both Chicago and New York. Mrs. McCoy's series promises to be the most brilliant she has yet given us, and a noteworthy feature is that, with but one exception, her artists are all Americans.

Miss S. Gwendolyn Leo brings to Erie on November 4 the pianist who made the biggest impression of anyone heard here since Paderewski. I refer to Mischa Levitzki, whose work needs no comment. That he will provide one of the finest evenings of music for the season goes without saying.

Following Levitzki's appearance Miss Leo will present the French Military Band, which played a most successful week's engagement at Chautauqua this summer. The great number of Erie musicians who heard them at that time will constitute a self-appointed group of press agents.

In December Ethel Newcombe, pianist, formerly assistant to Leschetizky, will give a recital under Miss Leo's management.

Miss Leo's greatest announcement for the year is a two-day engagement of the Creatore Opera Company in January, which will be a source of delight to opera-lovers, as we have had no opera in Erie since 1916, when the Boston Company sang "Tosca." Miss Leo's patrons will be more than pleased with her offerings for the year, for they are all of first quality.

The Vincent Studio has re-opened for the season with Henry B. Vincent in charge of the piano, organ and composition, and Mrs. Winifred Eggleston at the head of the Vocal Department. In addition to his duties as organist for Simpson M. E. Church and the Jewish Temple, Mr. Vincent will be identified with many civic musical activities. He will have charge of a series of Neighborhood Sings which will be held weekly in the various public schools, and will organize the Liberty Chorus which is to take the place of the Community Chorus which has been doing such splendid work the past three years. The Liberty Chorus will meet once a week in the Central High School Auditorium, and a special choir will be selected from among the best voices to work on several big choral numbers which will be given in concert during the year. The monthly Community Sings which were so successful last year will be held in the Park Theatre on Sunday afternoons, under Mr. Vincent's direction. Mr. Vincent will have charge of all the musical activities at Central High School. A plan is under way to organize a Portable Theatre to carry on the work begun by the Little Playhouse, which institution was driven out of its quarters last spring, due to the necessity of providing greater sleeping accommodations at the Reed House. This Portable Theatre will continue giving one act plays in Erie and vicinity, enlisting the services of many of the former Playhouse players, Sylvia Russell, Dorothy Liebel, Mrs. Steinberg, Mrs. Chatham, Elizabeth Fassett, James Flynn, Clayton Yoder, Wilson Root Bushnell and Albert H. Dowling, Jr. Mr. Vincent will again direct these performances.

The Erie Conservatory is well into its fall and winter season, and the president, Mr. Peter LeSueur, announces the usual series of student recitals for the coming months. As director and organist of St. Paul's cathedral Mr. LeSueur has outlined some big things, including performances of Sterndale Bennett's "Woman of Samaria," Spohr's "Last Judgment," the Christmas music from Handel's "Messiah," and MacFarlane's "The Message of the Cross." Mr. LeSueur will continue his weekly organ recitals which precede the Sunday evening services, at which recitals he will be assisted by various vocal soloists chosen from the Conservatory classes. Albert H. Dowling, Jr., will again give monthly organ recitals at the First Unitarian church. Among the piano and vocal teachers who have opened their studios for the winter's work are Mr. and Mrs. Victor Vaughn Lytle, Miss Alice Sloan, Mrs. Runser, Mrs. C. C. Colby, Miss Gertrude Delano, Mrs. Reinecke and Morris Gabriel Williams.

ALBERT H. DOWLING, JR.

###

Torpadie—Greta Torpadie, Swedish soprano, has been engaged for the concert to be given at Aeolian Hall, New York, on November 9 for the advancement of Swedish music.


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**FREDERICA GERHARDT DOWNING**

The accompanying picture shows (left to right) Mrs. Lawrence Sturtevant, of Kansas City, Mrs. Frederica Gerhardt Downing, the Chicago contralto, and Mrs. Katherine Howard Ward, organist, Chicago, in Colorado and was taken during last August.

The Quartette of the First Methodist Church of Evanston, including Miss Lucille Stevenson, Mrs. Downing, Robert Quait and Charles W. Clark, as well as the organist, Mrs. Ward, and occasional visitors, such as Mrs. Sturtevant, wife of the former tenor at this Evanston church, spent vacation periods on the ranch of Mr. J. C. Shaffer in the mountains of Colorado and each of them has told Music News of the glorious rest and recreation afforded at this charming spot.

Miss Stevenson, Mrs. Downing and Mr. Clark went direct from Colorado to the American Musical Festival at Lockport, N. Y., and their splendid successes there have already been recorded in this paper.

Mrs. Downing is in the best of health, spirits and musical form this Fall and is anticipating a very busy season which will also, inevitably, be a successful one.

On Tuesday morning of this week she sang for the Mu Phi Epsilom girls at the Ziegfeld Theater and will later in the month appear at the Benefit Concert to be given by the Lakeview Musical Club for the American Soldiers' Hospital Equipment.

Mrs. Downing loves to sing for "The Boys" in Camp and has appeared many times at Camp Grant, at the Great Lakes Naval Training Station and at other points.

She is to appear in the great Des Moines Artists' Course (Des Moines, Ia.) on November 15.

## CLEVELAND

Musical activities of the Cleveland Museum of Art are under the direction of Thomas Whitney Surette, a unique and most interesting musical educator. A recent museum bulletin contains the following prospectus:

1. The Appreciation of Music, a course of fourteen lectures to be given on each Wednesday evening in October and commencing with December, on the first Wednesday of each month.

Oct. 2 The Elements of Music: Meter and Rhythm.
Oct. 9 Melody and Harmony.
Oct. 16 Counterpoint.
Oct. 23 Form in Art.
Oct. 30 Form in Music.

2. Talks and singing for children, Saturday afternoons at 3 o'clock during October.

3. Informal lectures and singing for adults on Sunday evenings at 8 o'clock during October.

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Miss Lila Robeson, Metropolitan contralto, is generously giving her services in behalf of Fourth Loan publicity, singing at various community rallies throughout Cleveland. She will not leave for New York until November. On October 15 Miss Robeson will give a recital at the museum for the opening of the Lecture-Recital Club, while during the month her Monday afternoon concerts at Old Stone Church will continue. At a recent concert at Windermere Church her rendition of the arias from "Samson et Delila" called forth rather unusually high enthusiasm, as did the pleasing "Quis est Homo" ("Stabat Mater"), with Miss Ethel Bagnall in the soprano part; and a group of French songs displayed artistic conception of the finest type.

♮ ♮ ♮

From the nature of the case, music in Cleveland tends to take on a civic or patriotic significance. Mrs. Alice Bradley, president of the Ohio Federation of Musical Clubs, announces a "slacker record" movement; the Woman's Club is selling seats for the Russian Symphony Orchestra concert, while the Lovers of Italy Society has just concluded a successful sale for the October 13 concert in the Hippodrome, where Amato, Eddy Brown and others will be heard.

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John Philip Sousa, with his "three hundred and five," headed a loan parade in Cleveland September 29, the parade being the largest in the city's history and lasting over four hours.

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Nikolai Sokoloff, working with the Cleveland Music School Settlement, is giving training in appreciation and the understanding of orchestration to the amateur musicians of the city. Like Mr. Surette, he has musical uplift as his aim. As for an objective, Mr. Sokoloff aspires to the correlation of Cleveland talent and the organization of a symphony orchestra. He will be remembered as the former leader of several successful orchestras in this country and in Russia.

LOUISE MORRIS.

♯♯♯

**Ricker**—Bessie Bown Ricker, interpretative reader, has been appearing on numerous occasions at the R. R. Y. M. C. A. Hut in St. Louis, cheering the returned wounded soldiers with her song and story. A half dozen engagements of this month for Mrs. Ricker at various points have been canceled because of the epidemic of influenza.

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## AT THE WARRINGTON

Last week, too late for earlier review, the Pyre Players were seen at the Warrington Theatre in "Which One Shall I Marry?" and it was found, in many respects, to be the most entertaining bill yet presented, and it certainly was given better than anything yet seen by this writer.

One says "entertaining," but should, perhaps, use the word "exhilarating," for the play, while frankly a sermon and exceedingly "talky," has yet a wonderfully vital idea at the bottom, and its working out is so good, so altogether convincing, that it holds undivided attention.

It is a clever conglomerate of "Every Woman" and "Eyes of Youth," and partakes of the interest of both.

If the Pyre Players give it again—go and see it.

For—they play it admirably.

This writer has never liked Bess Bennett so well in any part he has seen her portray.

Her work in this is so intelligent, so quiet and yet so altogether convincing as to be remarkable.

She looks the part of Agnes to perfection, she cares for the crucial moments beautifully and she speaks all the lines wonderfully well.

Kingsley Gordon, opposite her, is stilted and artificial, but shows, nevertheless, that he has much experience which in another part would stand him in stead.

Karl L. Way as Jack Hart is ideally cast and carried his part to resounding success, while Robert Valentine, usually cast for comedy lines, proved that he could speak serious ones just as convincingly.

Cora King is good in everything she undertakes and her Irish mother was no exception, the only fault being a semblance of youthfulness which she could not quite eradicate.

Harry B. Castle, on the contrary (playing the part of her husband) was positively fine in every detail, presenting a study of Irish brogue, wit and manners which this writer has never seen excelled on any stage.

Avis Wynne and Allen York playing "opposite" as usual, were again the young lovers and in their ensembles were fine in appearance and thoroughly intelligent in treatment of the parts.

Miss Wynne is pretty and painstaking and in each detail roused the appreciation of the audience, while Mr. York proved conclusively that he had made a very careful and an entirely convincing study of his part.

As the unscrupulous "Fast Young Man," he made the correct, disagreeable picture and he carried each succeeding scene admirably, culminating in a speech at the close which, while it vindicated the character he was playing, at the same time proved his own very correct feeling for dramatic values.

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### The House of Lies

The program of the Warrington this week does not state the author of "The House of Lies," and the item has escaped my memory for the moment, but unquestionably it is one of the most cynical and disagreeable of all the modern plays, while at the same time it is of clever workmanship and sparkling style.

There are four despicable characters in the play, that one who is frankly "bad" by calling being the only one who near the end shows a spark of decency—the others remaining positive in their unregeneracy to the end.

The chief of these pretentious, lying, avaricious and unscrupulous characters is the youth, Reginald Morton, the second is his silly and perfectly "vacant" mother, Mrs. Morton, and the third is his uncle, Barclay Mortimer—while the one filthy character who finally shows the decency spark is Fayette de Montville, an out-and-out adventuress with all the accustomed paraphernalia.

Reggie is played absolutely well by Allen York—he fairly revels in the part and in looks, manners and dress fits every scene to perfection.

Miss King is excellent as the mother and Mr. Gordon makes a striking study of the uncle.

Fayette, the scarlet spot of the whole play, is wonderfully well conceived and executed by Jean Cooper. She gives the exact ultra-Bohemian touch to the first scene in which she appears and gradually, and very skillfully, enlists the entire sympathy of the audience in the denouement which she cleverly brings about.

The two notes of contrast to the sordidness of most of this play are Rose and Dick—the first played by Bess Bennett and the second by Mr. Valentine.

Miss Bennett has the most engaging of appearance and style and is able to depict a high minded, clean mannered young woman to the very life. She has accomplished this task frequently but never more convincingly than on Monday night in "The House of Lies."

Mr. Valentine emphasizes her excellence and adds touches of his own, while Mr. Way, very popular with Oak Park Warrington audiences, held up to his usual good style as the foolishly suspicious husband of Rose.

Harry Castle is in this play assigned the part of Thomas Morton and is, as usual, responsible for a very distinctive and artistic creation. An asthmatic, good-souled but hopelessly submerged and hen-pecked creature he is, yet logical and interesting.

Oak Park should be proud to support so excellent a company in so well presented a play as this.

C. E. W.

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## EMMA ROBERTS FOR LIBERTY LOAN

Emma Roberts, the well known contralto, was soloist last Tuesday on the treasury steps for the Fourth Liberty Loan meeting, and also appeared on the same platform with Rabbi Stephen Wise, the great orator, Thursday evening before an audience of 10,000. This meeting took place at the Cooper Union. Other speakers of the evening were Ambassador Elkins and Judge Ettinger, and a double quartet of Cantor's Association appeared.

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**Wrightson**—Herbert Wrightson has opened a studio at 610 Fine Arts building, specializing in harmony and composition. As a pupil of one of the most famous European theorists and a writer and investigator of many years' experience, Mr. Wrightson holds a position of some authority in his field of work. A very recent composition is a song entitled, "The Widening Sea," text by John Howard Craig.

## A REGENERATED STRADIVARIUS

By E. N. Doring Jr.

The following account will prove interesting to lovers of old violins, as it is in regard to a very fine Stradivarius violin, which, rumor had it, was almost destroyed some months ago in an automobile accident.

This occurred when David Hochstein, one of our well known American violinists, was returning to Camp Upton from a concert with his Stradivarius violin. The automobile had a mishap and the occupants had a good shaking up, but nothing further was thought of it until the case containing the violin was opened, when the consternation of Mr. Hochstein can be imagined on finding that his treasured Stradivarius had been most severely bruised! The breaks in the top, to one not accustomed to seeing any but perfect instruments, must have seemed most serious.

Being shortly to go on his journey "over there," and having the instrument fully covered by accident and other insurance, he decided that the wisest and best course for him to pursue would be to collect his insurance on it, which he forthwith did, placing the money in a fund with which to purchase another upon his return to this country after the war. Subsequently the violin came into the possession of John Friedrich & Bro., the well known dealers in rare old violins, of New York. A most beautiful piece of work was then done by Mr. John Friedrich, recognized as one of the finest violin makers of the present day, and, needless to say, when he finished, the instrument was restored to its condition previous to the accident. Not having had any thorough adjustment for years the instrument was now in really better condition and sounded better than prior to the accident, which fact has been attested by several fine performers who were well acquainted with the instrument while in the possession of Mr. Hochstein.

The violin was purchased for Mr. Hochstein from the family of a well known Boston violinist, who obtained it over thirty years ago in Berlin, it having been selected for him by Joseph Joachim from the collection of the dealer, Ludwig Neuner. To Boston the violin has again gone and is now the prized possession of one who recognizes and appreciates the beauty and tone of it. In appearance it would be difficult to conceive of a handsomer violin; it has the lovely reddish shade of varnish, and the back is of a richly grained maple seldom seen, the curl being very pronounced, showing off the beautiful varnish in striking manner. The date of the violin is 1715, recognized as the best period of the great maker, and the model is typical of that epoch in his work.

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## FRANCES FROTHINGHAM'S PUPILS FILL IMPORTANT POSITIONS

Recent students of Frances Frothingham's normal course in harmony, who are now occupying school positions, are: Miss Olive M. Gooch, who is teaching advanced harmony and piano at Springfield College of Music, Springfield, Ill., and Miss Elizabeth Dean Fickett, head of the theory and organ departments at Carthage College, Carthage, Ill.

Miss Fickett, who is also a piano pupil of Miss Frothingham, spent the late summer in a Chautauqua tour as accompanist for Miss Grace Wynne and the Schumann Quintet.

## LOS ANGELES

### The Gamut Club October Banquet

The opening of the season was a novel event. First, in giving a reception to its honored president, L. E. Behymer, on his return from a summer's vacation in the East. Secondly, in a welcome and reception to presidents of the Woman's Clubs, which take much interest in music as well as art, philosophy and science. The Prelude Greeting by Lummis to President Behymer was re-echoed by the Club in "For He's a Jolly Good Fellow," etc. His reply was none the less interesting in a precursory glance over the past quarter of a century, as an omen for the coming prospective by the law of growth. Mrs. Estelle Heart Dreyfus of the Dominant Club was presented and sang a group of songs in most expressive style, with Miss Grace Andrews at the piano, in encore rendering "The Marseillaise," in French. Mrs. Robinson, president of the Ebell Club, and Mrs. Lobingier, president of the Friday Morning Club, each of the two clubs having near 2,000 members and rivaling as to which can do the greatest good work. Judge Bordwell spoke for the Ellis Club, an organization of male voices. Mr. Warren, for the Orpheus Club, which is holding itself together, though 75 per cent of its members are with the colors, now in France.

Cecil Fanning and his associate, H. B. Turpin at the piano, were special guests, giving us two French songs and a few camp and community songs, led vigorously by Mr. Fanning, with Cadman, another guest of the Club, at the piano. The consummate artist sang his own text poem to Cadman's musical setting.

Mrs. Grace Mabee, president of the Wa-Waii Club, sang MacDermitt's "Land of Mine," and several others to encore calls. Mrs. M. S. Anderson, president of Matinee Musicale; Mrs. Graham Putnam, president MacDowell Club; Mrs. Nannie Clayton, president Harmonia Club; Mrs. Goodfellow, president of the Lyric Club, all made well pointed brief responses.

Mrs. L. J. Selby sang several contralto solos very acceptably. Mr. Umberto Sisterelli played several of his own compositions for violin, which were worthy and quite artistic. Margery Morrison, at the piano, gave an excerpt from "Tosca," second act, in piano tabloid form, and a vocal reading which was quite unique and full of interest, if all the verbal explanations could have been heard above the piano accompaniment.

Mrs. Herbert of Santa Barbara, president of the Music Study Club, gave a short talk. Mrs. Abbie Jamison, of the Woman's State and National Woman's Music Club, mentioned the great endeavor in that field of unification to build up music. Mrs. Hennion Robinson, the able and ready accompanist for all the great artists, presented a song composition of much merit in construction, in a contralto solo, sung by Mrs. Selby, to the pleasure of all.

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The Hollywood Community Chorus, to the full capacity of the High School Auditorium, under conductorship of Hugo Kirchhoffer, reciprocated a program given by the War Camp Service for Community Work. The artists were Cyril Dwight Edwards, dramatic baritone, who sang Damrosch's "Danny Deaver" and Garroway's setting of Charles Lummis' "Sun of the Sea," Mr. Garroway at the piano; George Cherniavsky, virtuoso violinist; Mrs. Heart Dreyfus, contralto, in "Home of Mine," a "Battle Song" and "Red Is the English Rose" and for encore "The Marseillaise." The group of artists were splendid in every line. Charles C. Draa is at the head of this work for camps and community in programs. Mrs. Cecil Frankel of Hollywood is the organizer of clubs for keeping music of a good order for the people at large,

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The Arthur Farwell Community Chorus, formed in the summer, is rehearsing weekly, with Mrs. Gloria Mayne as director.

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Miss Margaret Goetz, in the fourth of a course of ten Saturday concerts, gave a program of much merit. The Schoenefeld violin Murteau prize, "Violin and Piano Sonata," was given by Josef Rosenfeld, violinist, and May MacDonald Hope, pianist. It is in three movements and of 34 minutes' duration, equally masterful in violin and piano scores. A great musical conception worked to a poetic conclusion.

John Smallman, baritone, a late arrival from Boston, sang a group of "Three Songs of the West," by Charles W. Cadman; text by Charles Farwell Edson, both of Los Angeles. They were given with dash and discernment as to their text and character. Mr. Smallman's voice is well placed, pleasing in quality and he uses good diction.

Miss Grace James, a soprano of much promise, sang four new songs by Charles W. Cadman, the author at the piano. Mr. Smallman gave a second group, a Terharne number, "Pickaninny," and Crist's group of Chinese Songs, which were greatly enjoyed. This course will include Olga Steeb, pianist; Cherniavsky, violinist, and the Woman's Orchestra, under the skillful baton of Henry Schoenefeld. American composers are represented largely in the programs and a choice coterie of musical people patronize this weekly musical luncheon.

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The Music Teachers met September 16th, the first time after their most successful State Assembly here, and they were entertained by splendid reports and a group of piano selections, played by Miss Ida Selby, a young artist of virtuoso timbre. H. D. Mustard gave two groups of songs and several encores, Miss Margaret Ray serving ably at the piano. The association gave a social reception this week at the Fowler Hotel parlors, and Mr. Fanning and Mr. Turpin were the guests of honor. They favored us with several songs and a very spirited talk given by Mr. Fanning. Also drills on community and camp song work, giving us Cohan's new song, "We Will Come Back," eliciting much enthusiasm. Other guests were a company of English entertainers on folk songs in national colors and costumes, with gesticulations peculiar to the song and custom of their day. Refreshments and dancing and games were enjoyed to a late hour.

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The Arthur F. Fuller eighteenth concert program, this one being wholly made up of the compositions of Mr. Fuller. Without listing the program, I note that it was so


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varied in color and style that one would not likely think it was the product of the same mind. The list of about twenty pieces included soprano, contralto, tenor, baritone and bass songs; piano, and a trio for violin, cello and piano, and several recitations; the poems also written by Mr. Fuller, as he is quite as strong as a litterateur as a composer of music. Singer or pianist, at this concert he was a listener. His numerous artist friends contributed their art to present his works. Mrs. Grace Widney Mabee, in three soprano songs; Evert Woudsma, two tenor songs. Mrs. William Kirtty Chambers in recitations had repeated recalls.

Hague Kinsey, pianist, upon being encored played a third of Fuller authorship. Mrs. Blanche Avicestill Harriman, in contralto songs, being encored, sang other selections. Adolph Dahm-Peterson, baritone, sang in splendid style, with Violet S. Steinman at the piano. Edward J. Brandt, basso, was recalled and sang other selections. The instrumental trio were George Ewing, cello; Alberta Curry Zens, violin; Miss Pauline Allyn Long, general accompanist; Miss Brandt and Mabel Post-Hart, assistant accompanists. The "Romance in le," for trio, was most delightful. The piano selections chosen were works outside the ordinary in construction and showed genius in unfolding the tone and rhythmic mysteries of composition. The artists were of more than local fame and were highly appreciated.

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The Matinee Musicale opened their season on their tenth anniversary. A few ambitious ladies met under the enthusiasm of Mrs. Lillian Ballagh and outlined a plan of work for some three or more years. The mother organizer after some years reheld the chair. It has now grown into a splendid woman's club and presents programs of the dignity of excellent professional concert companies. Mrs. Marshall Stookey Anderson, the amiable president, was in the chair and welcomed L. E. Behymer as the principal gentleman guest in a felicitous speech, to which the popular impresario replied in terms of cheer and good will. Mrs. Edith Lillian Clark is program chairman and presented John Smallman, a baritone, who gave in good voice and style the Prologue from "Pagliacci," replying to several well deserved recalls. Later he sang a group in English text by Cadman, Jewell and the Crist "Chinese Mother Goose Rhymes." He was given an oration and won good recognition. The other musical feature was the Stearns-Cregg Trio, violin, cello and piano. They gave Opus 32 (Arensky) in three movements, and "By the Brook" (Boisdeffre), and Widor's "Serenade." Their music was choice in quality and their playing artistically finished. Refreshments were served and social good will soared high. A great season is anticipated, with extra endeavor to make music help to win the war.

S. W. MOUNTZ.

Hotel Sherman.

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**Doermer**—Elizabeth Guion Doermer will shortly give an interesting program at her Kimball Hall studio, when she will exemplify her beliefs as to the application of exactly similar methods in the production of the singing and the speaking voice. Date and details will be given later in these columns.

## LAZAR S. SAMOILOFF

The following program, arranged by Mr. Samoiloff, was given recently in New York for the benefit of the American Red Cross:

Star Spangled Banner
Everybody

Russian songs
Lazar S. Samoiloff

Bend Low, O Dusky Night ..... Speaks
Elizabeth Pierce

Where'er You Walk ..... Handel
J. Martin Haydon

Sleepy Time ..... Collins
Dearest ..... Homer
Deep River ..... Burleigh
Harriet Mitchell

Out on the Deep ..... Lohr
Walter Scotti

The Minstrel Song ..... Glasunoff
Mrs. Brandegee

Duet ..... Guercia
Harriet Mitchell and Lazar S. Samoiloff

Spring's Awakening ..... Sanderson
Elizabeth Pierce

Requiem ..... Homer
Walter Scotti

Gunga Din ..... Kipling
J. Martin Haydon

Il Prologo (Pagliacci) ..... Leoncavallo
Lazar S. Samoiloff

♯ ♯ ♯

## REMOVAL ANNOUNCEMENT

### The Briscoe-Johnston Studios

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## GARY, INDIANA

At a musicale at Gary, Ind., given by Clara Edmunds-Hemingway in honor of Marian Coryell, recently of New York City, Alice Geer Ferguson, a favorite soprano, gave two beautiful song groups. "Springtime" (newly published), and "It Is Enough for Me," (MS) both songs of Miss Coryell's newer work, with the composer at the piano, followed by a French song, and "Isn't It True?" (Browning-White), words by Mrs Ferguson. The composer was also accompanist.

Mrs. E. M. Pripps, contralto sang a fine Ms. song, also by Mrs. White, "I think When I Read That Sweet Story of Old," and Tosti's "Good-Bye." Both songs were charmingly rendered.

Miss Coryell gave a brilliant rendition of a Liszt "Rhapsody" and responded to the encore with more clever numbers from her "Cynthia Series," which had to be repeated.

Mrs. Hemingway, contralto, also gave a delightful group of Coryell songs, "There Is a Medlar Tree," "Li'l' Brown Berry" and "Dreamlandway."

Miss Coryell, Mrs. White, Mrs. Ferguson and Mrs. Hemingway are all ex-presidents of the Gary Musical Club. The seventeen guests included Eva L. Odell Diedell, the new president, and the new and old boards.

**"Isn't It True?"** words by Mrs. Ferguson (Browning-White), was given a beautiful rendition by Alice Geer-Ferguson at a recent Gary musicale. The composer was at the piano.

Clara Edmunds-Hemingway used "Isn't It True?" with most telling effect as an encore at a musicale at the home of Rev. F. E. Walton (Gary) September 20.

♯♯♯

## BUSH CONSERVATORY PRESENTS A NEW MEMBER OF THE FACULTY IN CHICAGO RECITAL

The Bush Conservatory will present the eminent violinist, Richard Czerwonky, who has lately been added to the Faculty in Recital at The Playhouse, on Sunday afternoon, October 27, under the management of Amy Keith Jones.

He will present an interesting program, including, for the first time in Chicago, the D'Ambrosio Concerto for violin, as also the great Bach Chaconne and four short pieces by violinists now in the United States army, including Spalding and Macmillen.

Edgar Nelson will be at the piano.

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## FESTIVAL SERVICE AT ST. JAMES

St. James' Church, Cass and Huron streets, at the service next Sunday, October 20, at 4 p. m., Hugo Goodwin, organist and choirmaster, will hold the first festival service of this season. Mrs. Mina Taylor Bonney, soprano, and Mrs. Irene Belden Zaring will be the visiting soloists.

A feature of the program will be concerted numbers for piano and organ, played by Mrs. Zaring and Mr. Goodwin. The music program follows:

Prelude—Adoration.....John Winter Thompson
Magnificat and Nunc Dimittio.....Foster
Jesus Word of God Incarnate.....Mozart
Offertory Anthem—Inflammatus.....Rossini
Postludial Recital
Toccata B-flat.....Barnes
Prelude Fugue and Variation.....Franck
Pastorale in A.....Guilmant
Solo—Come Unto Him.....Handel
Kammenor Ostrow.....Rubinstein
Festival Toccata.....Fletcher

♯♯♯

**Carver Williams**—Dr. Carver Williams is conducting five community choruses a week, namely, at Hull House, Chicago Commons, Hamilton Park, Kankakee, Ill., and Hammond, Ind. In addition to these, during the first week of the Liberty Loan campaign he conducted choruses at the La Salle Hotel and at the Kenwood Club.

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# Music News

Vol. 10 No. 43

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, OCTOBER 25, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

Changes in advertisements must be ordered one week in advance.

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Music News

Vol. 10 Chicago, October 25, 1918 No. 43

# THE SONG AND THE SOLDIER

By HELEN M. BENNETT

Editor's Note.—The following article, which is not only a beautiful story but which should serve also as propaganda for a wonderfully fine cause—one appealing specifically to musicians, is given this place of honor out of compliment to the Boys in France, no less than to those workers both in France and America who are looking after their welfare.

Victrolas and bagpipes, pianos and songs are helping to win this war just as surely as are the khaki clad men in the trenches, the machine guns with their deadly content, or the aviators circling high in the air in their unbelievable battles above the clouds.

Soldiers sing. Women toiling in the munition plants in France grasp eagerly at the noon hour relief when in the Blue Triangle Foyers of the Y. W. C. A. they can listen to the victrola or to some one-time professional, now a factory worker, drawing dulcet strains from the piano or violin. The second line of defense in this country also sings. Boys in camp ask for musical instruments and sheet music. Glee clubs and banjo clubs spring into life before one realizes that the social spirit is abroad in the camp. And back in the quiet home towns, in the little cities and villages scattered far apart, but close in interest because of their boys over there, the older people and children get out their song books which the War Camp Community Service has issued and gather together for a community sing. Never was a war so vocal. The allied troops sing each other's songs. American boys with a French accent so newly born that it is unrecognizable shout the Marseillaise, and the French respond with their own version of our national anthem, singing vigorously "Le Drapeau Etoile."

At the Blue Triangle Foyers such as those at Lyons and Feysin, every kind of music is popular, but perhaps none more so than that of the victrola and the phonograph. At these foyers thousands of women employed in the munition plants find rest and recreation in the long evenings and the two-hour noon period. It is even said that when they are too tired to leave their rooms they lie close to the open windows so that they may listen to the phonograph down in the foyer. Old and young alike are cheered by it. The children line up in rows outside to hear the music. And one dirty, unkept little French baby, happily curious, ventures in and walks round and round the box looking for the "Petit Oiseau." The grandmothers love to stop at the door on their way back to the plant after the noontide rest, and say:

"The music—it makes us work with better courage."

Sometimes when the phonograph has given place to a singer or an artist on the violin or piano—for talent is given freely these days—the old women with lightened faces sigh appreciatively:

"Ca sort ennui."

Energetic young girls lead the community singing at these centers and want to learn the English words of Tipperary, or gather around the piano to beg for dance music. The magnificent French patriotic songs of the day always attract instant attention, and the women and girls gather quickly about the young American woman at the piano who leads in the singing of Le Reve Passe, the Hymne des Aviatours, or the Marseillaise. And it is not uncommon to hear the group singing the Star Spangled Banner in two languages.

Everything is wanted. Other people's music and one's own. The solo work of artists and the community voice of the workers. Often the soloists come from the workers themselves, for, just as men whose voices were known wherever grand opera was sung went readily and bravely into the army to fight, so women musicians, singers, pianists and violinists have joined the great ranks of the women making shells and bombs. Here is a woman who once in evening clothes and jewels with exquisitely coiffed hair and daintily kept hands charmed Parisian audiences as a pianiste. Now she walks wearily from the plant, her rough men's clothes hanging on her small frame, her hands roughened and discolored from work, her nails broken and stained. But there is a hush when she sits at the piano, and her today audience listens as breathlessly as did those of the gay pre-war times.

There is an interesting catholicity of taste in music both at the front and in the factories and here at home in the camps. This is not because there are such divers kind of people represented in each group, but because every man in the trenches and in the camp and every woman in the munition plant feels a distinct need for all sorts of music. Classic and popular, modern up-to-date stuff, and old favorites are all welcomed by everyone. The big man down near the front at one of the camp concerts who reveled sensitively in the rendering of some delicate evanescent child songs by M. Allin, one of the modern French composers, was one of the first to lift up his voice and hammer lustily with the crowd on "K-k-k-Katy," and then call for The Long, Long Trail or even Love's Old Sweet Song.

The songs of Elsie Janis and Harry Lauder, the

## WHEN HE STARTED THE VICTROLA

IN FRANCE. BEFORE AMERICA'S ARRIVAL IN FRANCE THIS ROOM HAD BEEN USED BY FRENCH TROOPS AS A BARRACKS. IT IS NOW A Y. M. C. A. CANTEEN FOR OUR BOYS

hymns of the church, the patriot anthems of different lands, the sentimental ballads of London and New York, the real music of the ages; for all of these the soldier boy longs and in all of them does he find his satisfaction. In his group are always to be met musicians and actors and entertainers, who work with the War Camp Community Service in organizing choral societies, glee clubs, and the college boy's old friend, the mandolin and banjo club.

Already the French have translated a number of our songs into their own language. The Star Spangled Banner was of course one of the first to appear in that dress. Particularly successful has been the version of Julia Ward Howe's stirring Battle Hymn of the Republic, which in the French version marches on with the same stately tread as in the original. They say that in order fully to appreciate it one must hear the French themselves singing—

"Mon Dieu, il marche en avant."

It is said that on city streets even at night, and when crime and trouble are rife, the police never stop or suspect a man who goes whistling or singing on his way. He who has crime in his heart does not come singing. And perhaps when this war has been won, as it surely shall be soon, the world will know that singing men and women, ivory piano keys and violin strings, and even music in a box helped in the winning.

### PASSING COMMENT

In an article in the Des Moines Capital under the caption of "School Song Books Loaded Down With Songs of Germany," Dr. M. L. Bartlett makes the following statements:

"Mr. Miller, who represents the Soldiers' Fathers' League, has asked me to make a report of the number of German songs to be found in the series of music books adopted for use in our public schools.

"This series of music readers is entitled 'The Lyric Series,' and, if I mistake not, was adopted in our city schools about three years ago. I have known for a long time that music books formerly used in our schools were threaded through and through with German songs that sung the praises of Germany, and I have always fought against it. I had not thoroughly examined the series of music books now in use in our schools until yesterday.

"I have read Superintendent Thornburg's letter ordering the teachers to cut out 'The Watch on the Rhine.' He could have gone much further. My examination of the first, second and third readers reveals the fact that the first reader contains 26 German songs; the second reader, 34; the third reader, 45, making in all 96 songs of distinctly German origin. Some of these songs have the name of the composer, while others are noted under the head of 'German Tune,' 'German Air,' 'German Melody,' 'German Folk Tune,' 'From the German.' Some of the words have been composed to the music, while other words are translated from the German.

**Very Little American Music**

"I notice upon examination that neither England, France, Italy nor Russia is represented with their national airs, while Germany is so represented. Music of other nations than our own fills up the larger part of the books, such, for instance, as Scandinavian, Russian, Hungarian, Polish, Bohemian, Turkish, with a sprinkling of French and English.

"I take the liberty to quote the words of two German songs taken from the third reader, pages 88 and 89:

"MY FATHERLAND"

Franz Abt

The home of storied castles old—
All hail the land,
Of noble warriors strong and bold—
My Fatherland!

Refrain:

Spread from snow-clad Alpine land
Sloping to the Baltic strand,
Heroes' land, My Fatherland.

To you the peaceful arts belong,
My Fatherland.
The crown of tho't, the crown of song,
My Fatherland.

To you we trust our future fair,
My Fatherland.
The Father's hand shall guide us there,
My Fatherland.

"THE PATRIOT"
German Folk Tune

Second Verse:

By thus consecrated
By vows I'll abide,
To cherish e'er the country
Where patriots lived and died.

Fourth Verse:

May strength never fail me,
Of heart or of hand,
To live, or die, if need be,
For my dear Fatherland.

"These words are repeated over and over again to conform to the form of the music and to reinforce the sentiment.

"Draw your own conclusions."

♮ ♮ ♮

Musicians certainly have had a lot of things to contend with the past year, and now, just as there seemed to be a widening rift in the cloud, the epidemic of influenza, with its attendant closing of all theaters and concert halls, has entailed a fresh list of disappointments and a heavy financial loss.

However, the indications in general are that this season as a whole is destined to be vastly better all around than was the last one, and musicians, proverbially hopeful and optimistic, will simply screw their courage up another notch and wait as patiently as possible for things to readjust themselves, hoping that in the weeks to come all the disappointments of the past few weeks will be turned into resounding successes.

♮ ♮ ♮

In response to the criticism of several persons on our leading editorial of two weeks ago, in which they claimed that we used the word "diction" incorrectly, we can only refer them to Webster's Unabridged to prove that we were exactly right and that diction means "choice of words," and not their enunciation, as is so often stated by voice teachers.

♮ ♮ ♮

Music News is glad to announce that Charles Lagourgue, director of La Chorale Francaise de Chicago, is taking charge of Le Courrier Musical of Paris as music critic and representative for Chicago. Le Courrier Musical is the foremost musical review in France, and among the contributors we read such names as Dukas, Erlanger, G. Faure, Vincent D'Indy, Saint-Saens and many other famed musicians. No finer choice of a representative could have been made.

♮ ♮ ♮

The announcement of the birth of a daughter on October 4 to Mr. and Mrs. I. Willard Rockey carries with it more than passing interest to the musicians of Chicago, inasmuch as Mrs. Rockey is no one less, professionally, than Mme. Gilderoy Scott, the contralto. The host of musical friends she has made since she came to Chicago rejoice with her and Mr. Rockey.

♮ ♮ ♮

Early last week there came to Music News office news of the very fine work which was being done by Jasper Ffrench, son of Mrs. Florence Ffrench, and of his recent promotion to the position as instructor in "stunts" at the aviation camp at West Point, Miss., where it was stated he had prepared hundreds of young "flyers" for service overseas and where he had at the beginning of last week a current class of 300 flying pupils.

This item was printed in Music News in the first form of the last issue, but before the last form went to press word had been received in Chicago of the sudden death in the field of young Mr. Ffrench, and notice of this went also in the same issue carrying the article written earlier.

*But they that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run and not be weary; and they shall walk and not faint.*

*Isaiah 40:31.*

Jasper Ffrench was a brilliant personality, and at the age of twenty-three had reached a success which presaged a remarkable career. The sympathy of the entire musical fraternity has gone out to Mrs. Ffrench in a peculiarly whole-hearted way, and her loss is keenly sensed by the many who know her and those who knew young Mr. Ffrench. And while they sympathize with her in her loss, they feel, even as she probably feels also, that if death must needs claim the young man at all, it was a glorious thing that it should come while he was in the midst of faithful service to his country.

♮ ♮ ♮

In a recent conversation with Blanche Slocum, who recently appeared in debut recital at Orchestra Hall, some very interesting points were brought out.

"In his criticism in the Journal," said Miss Slocum, "Mr. Moore stated that Germany had been the land of my choice for music study. Far from this being true, I want to tell you that I am so staunch an American and believe so fully that some of the best teachers in the world are at work here in Chicago that nothing could have given me greater pleasure than to prepare for my career right here in the home city.

"But the attitude of the American public itself forced me to go abroad to study.

"My special predilection was for Wagner operas, and I would vastly have preferred to have prepared and sung these in English. But before the war, as you well know, the American public would not listen to Wagner in anything but German.

"Therefore the study abroad.

"But, as a matter of fact, my first choice was Paris, and I remained there for many months before I finally came to the conclusion that the real German pronunciation could be best learned in Berlin itself.

"Now that the war has put a taboo on German text, all my study of the Wagner operas in German has become useless. But if, after the war, my own countrymen will accept opera in their own language, and will give me a chance to sing Wagner and other opera in English, I shall not regret any of the sacrifice.

"And," continued Miss Slocum, "speaking of the obsession of Americans for hearing opera in any and every language rather than their own, I am reminded of an evening I spent at Ravinia Park some years ago, when an opera was being given in Italian and all the cast were native Italians excepting one lone American who did his best to sing the Italian language but who, being at a very distinct disadvantage, did not, of course, do it as well as the Italians.

"Did he get any sympathy from his countrymen in the audience? Not a bit of it. They simply laughed at him and ridiculed him for not being able to sing Italian as well as the others.

"Can you imagine a reversal of this circumstance in Italy, with Americans singing English at the opera house and one lone Italian being laughed at because he could not make good in that text?"

♮ ♮ ♮

TO A VIOLONCELLO PLAYED BY HANS HESS

Passion thou art, thou thing of strings,
Thy wood-wrought casement swells and rings
With Soul on fire
That knows no higher
Art to express thy wanderings.

I think my soul lies hidden there
Within thy senseless form somewhere,
Thou hast such feelings—yet, ah yet
Thou dost not tear thy heart and fret.
Even as mine own heart is torn,
Bleeding with rapture, wan and worn
With ecstasy
To list to thee,
Straining up to the heights to win
When Hans Hess plays thee, Violin!

GEORGE CHRISTIAN STUCKER.

Chicago, June 18, 1914.

♯♯♯

**Williamson**—Gavin Williamson, accompanist, has played for the following artists during the past month: Barbara Wait, Marie Sidenius Zendt, Mable Corlew-Smith, Hazel Dell Neff, Helen Protheroe Axtell, Herbert Gould, Lucy Coe and George O'Connell.

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### MORGAN KINGSTON AIDS THE LIBERTY LOAN

Morgan Kingston, Welsh tenor, of the Metropolitan Grand Opera, stirred big crowds at Liberty Loan campaign meetings and sang to thousands on the steps of the Subtreasury building. He sang "My Boy," by Bruno Huhn, and "Keep the Home Fires Burning," after which Mr. Kingston was conducted through the vaults of the Subtreasury to see the billions of gold collected there—a truly wonderful sight.

Mr. Kingston also sang for the Liberty Loan at Thirty-ninth street and Fifth avenue, for the Army and Navy Club, and on Friday for the Stage Women's War Relief on the steps of the Public Library, Forty-second street.

♯ ♯ ♯

**Lewis**—Pauline Lewis, accompanist, is in charge of the classes in sight-reading and ear-training at the Lyccum Arts Conservatory this year. Miss Lewis received special training for this work under Mr. and Mrs. Howard Wells and other teachers.


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# Music in Chicago

### HERBERT WITHERSPOON STUDIO NOTES

Mr. Witherspoon has completed arrangements with Dr. Arthur Mees to coach pupils in oratorio. This will be a welcome and interesting piece of news to vocal students, as Dr. Mees is probably in a class by himself in this branch of the education of the singer. Dr. Mees is well known as one of the most learned musicians in America and is the conductor of the Worcester Festival and of musical clubs in Bridgeport and New Jersey.

Arrangements have also been completed with William J. Henderson, the well-known critic of the New York Sun, to lecture to the pupils of the Witherspoon Studios during February and March.

Dr. Mees will also give a series of lectures beginning October 30, and in addition to these two gentlemen Mr. Witherspoon will give a series of ten talks and musicales during the season.

♮ ♮ ♮

Jacques Coini's class in acting will commence the end of October, as also the class of George Wedge in sight-reading and analysis.

♮ ♮ ♮

Vito Padula is now forming his classes in the study of the Italian language and Italian diction for singers.

♮ ♮ ♮

Mlle. Sara Margel and Mlle. Louise De Ginsheim are now forming their classes in the study of the French language and French diction for singers.

♮ ♮ ♮

The list of pupils is larger than ever and the most successful season has started in the new studios at 44 West Eighty-sixth street, New York.

♯ ♯ ♯

### EUGENE, ORE.

At the University School of Music, Eugene, Ore., the following program was recently given by Robert Louis Barron, violinist, and Arthur Faguy-Cote, baritone, of the faculty:

Sonata in A major.....Handel-David
Andante; allegro; adagio; allegretto moderato
Mr. Barron

Sunset.....Dudley Buck
Vous Dansez Marquise.....Lemaire
Mattinata.....Leoncavallo
Mr. Faguy-Cote

Swing Song.....Ethel Barnes
Orientale.....Cesar Cui
Mazurka in D.....Felix Borowski
Mr. Barron

Prologue from I Pagliacci.....Leoncavallo
Mr. Faguy-Cote

Andantino.....Martini-Kreisler
Gavotte in D.....Gossec-Elman
Fantasie Orientale.....Wieniawski
Mr. Barron

None but the Lonely Heart.....Tschaikowsky
En Saurdine.....Reynaldo Hann
Dawn in the Desert.....Ross
Mr. Faguy-Cote

♯ ♯ ♯

**Zygman**—Mme. Flora Zygman, pianist, is to give a recital on December 15, under the direction of F. Wight Neumann, when she will play a program of very interesting compositions, including some unknown works of Szymanowski and Michalowski, as also the Variations by Chevillard.

### HENRY B. RONEY

In the new and very interesting circular which Mr. Roney is sending out in announcement of the opening of his new studio at 633 Fine Arts Building, Mr. Roney treats of many subjects, including "Beauty of the Child Voice," "The Greatest Boy Singer," "Remarkable Voices Among Girls" and "Pageantry and Music Festivals," as well as the items connected with the practical conduct of the studio.

Under the head of "Unfounded Traditions," Mr. Roney has the following sensible suggestion:

"There is no basis whatever for the tradition one occasionally hears that 'girls should not be allowed to sing until they are 16 years of age, nor boys until after change of voice.' Where such an idea started no one knows. It is repeated from mouth to mouth by people with no knowledge of the subject, has not a shadow of foundation in practical experience, and has been disproved again and again. An incompetent instructor who does not understand the peculiarity and delicacy of children's voices can work harm to any voice, be it child's or adult's. Children's voices are never stationary. The rapid growth and development at that age of throat, larynx, vocal chords, diaphram, chest—of every organ which contributes to vocal tone, requires incessant watchfulness on the part of the teacher. In the case of the boy voice and its physiological change at about 14 years (due to the growth and thickening of the vocal chords), the need of care is still greater."

♯ ♯ ♯

**Bingham**—Helena Bingham-Burton will spend the Winter at Los Angeles, her address being 2622 San Marino street.


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## CHICAGO ARTISTS' ASSOCIATION

The initial program for the Artists' Association attracted a very large attendance to Recital Hall, Fine Arts Building. William Lester sponsored it and the participants gave of their best endeavor. It was a well pleased and gratulatory assemblage which dissolved in the late afternoon. To Ruth M. Freeman fell the honor of the first number, the G Minor Ballade of Chopin, done with taste and discrimination. Her associate in piano literature was Mae Doelling, who chose the Schumann "Symphonic Etudes" as the vehicle for expression. For some reason the printed program attributed the music to Chopin, possibly an outward deference to the intrepid Mrs. John Jay and her followers. This gigantic work is in the repertoire of every artist and admired so fully by them that it is a bold radical who, at this late day, questions the labors of love expended on it. It may be compared to the Thiele Variations which organists do so roundly attune. Each of these requires intelligence first in their unfolding and thus repay the intense study demanded. But the supplementary excellencies are expected of enormous technic, every shade of tone color, exacting poise and acumen of most severe vein and the power to illuminate hidden meanings that can seldom seem obvious. Miss Doelling has always stood so high in this writer's estimation that he finds inward satisfaction as a rule in what she offers. She brought a wealth of resource to the unfolding, was sumptuous and convincing to a degree and stood any standard of measurement that could be applied. But even she with all her superability, charm and competency couldn't change a long conviction that the work is padded.

Lillian Pringle, the cellist, used another of the large forms, the Boellman Variations Symphonic. These are readily convincing, interesting and musically enjoyable. Miss Pringle came to a first hearing, for this writer, and recorded a thoroughly good impression. She has a power quite unusual in lady 'cellists—her outstanding vigor and fervor remaining distinct in memory. But she is facile and fleet as well, with a sense for lovely shading and an earnestness which will carry her far. Besides the Boellman, she dashed off, spiritedly, a Popper "Tarantelle," Friml's "Spanish Dance" and Van Coen's "Scherzo," which unfortunately I did not hear. Her reception was cordial and the applause urgent. Louise Harrison Slade gave a group which accented her sense of the dramatic and aroused a moment of wonder why she had not found herself in opera. She made the "Che Faro" an opulent mass of splendid tone, bringing shades of vivid intensity into the phrases of the longing Orpheus seeking his mate. Rachmaninoff's "The Lord Is Risen" is big and rousing in its appeal, with wide emotional demands to make it effective. It touched a very high water mark in the afternoon under Mrs. Slade's remarkable delivery. John Alden Carpenter's "Khaki Sammy" went over the top, as the English say, "rippingly." That's the only way to describe how Mrs. Slade did it or how the audience insisted on a repetition, even better done.

The other vocalist was Albert Borroff. If he will not take offense at comments about age, the sincerest compliment that can be paid is that his voice and purity of style are even more admirable than they were twenty years ago. He has put into practice his theories of teaching, and the voice, always rich and mellow, has suffered no hurt. It is warm and pulsating with feeling, he never frets it, but it never fails to give the right inflection. And his taste and deftness in projection are masterly. He made glowing the impassioned phrases of the Israelite in a Dvorak Biblical song, and was blithe and merry in the Bantock "Jester Song," while ingratiatingly went Lehman's "Brother Sunshine." For encore he put over a cheerful bit of Elderly Person philosophy about now being a better time than yesterday or tomorrow.

All through the afternoon Isaac Van Grove did those things with the accompaniments which make for severe satisfaction. His name on a program carries its own weight and authority. There is no need to specify—it was all good and is always good.

ALBERT COTSWORTH.

###

Foerster—Adolph M. Foerster's cycle of Greek Love Songs, Opus 63, were sung by Miss Mary V. Cunningham at Pittsburgh with excellent success. They were entitled, "Time's Revenges," "Love in the Wine," "The Light of Love," "Bittersweet," "Rekindling the Flame," "Purity of Love," "Kiss Within the Cup," "After the Revel," "Love Aflame." The intensely dramatic "Love Aflame" was redemanded. This cycle was sung recently in Paris, France, in a series of American songs.


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# Churches

### ST. CHRYSOSTOM'S

Curtailment of all religious services on last Sunday was the direct result of the influenza epidemic, and the rule of the day was strictly observed at St. Chrysostom's, where, however, there was a good congregation and where the music was up to the standard self-imposed by Emory Gallup, choirmaster and organist, upon himself and his singers.

It is now so well known a fact that Mr. Gallup depends upon women and men for his singing instead of boys that the novelty of the situation has waned, but it remains true, nevertheless, that this arrangement is proving to be an ideal one and that the singing at St. Chrysostom's is far above the average of Episcopal churches of the city.

The service numbers on last Sunday morning, though fewer than usual, were sung with rare intelligence and definiteness of musical as well as ecclesiastical values, and the hymns were remarkable indeed for their vigor and their beauty.

Immediately following the processional, which was excellently managed, the choir, standing before the Star Spangled Banner and the Allied Flags, sang "America" with such fervor and emotional beauty as to make it notable.

Mr. Gallup skillfully colored each line and indicated wonderfully well the stress moments, the contrasts and climaxes, and when the line "God save the state" was reached there came, coincident with it, a burst of such genuine patriotic feeling as to fairly thrill all who heard.

Mr. Gallup has not a large organ to deal with at this church, but it is one of splendid tone, and he uses it wonderfully well.

This was shown in the superlative degree in the offertory anthem, which was a new American work and which, especially in the accompaniment, was remarkable to the last degree.

The work bears the unique title "Seek Him That Maketh the Seven Stars," and it is by James Rogers.

A solidly built but quiet first part introduced the full choir in beautifully sustained and modulated harmony of easily understood but positively original conception, broken for a brief but very grateful moment by an outspoken little soprano solo, admirable in its presentation, by Maude Lewis.

The second theme of the anthem rises to something of stress and is quite dramatic in tonal massing, but shortly gives way to a repetition of the first idea, presented this time sans solo, but still with the insistent beauty of tonality and movement.

Throughout there was a wonderful undercurrent of harmony and strength as well as flashes of color and sentiment, supplied most skillfully by the organ.

In a word, Mr. Gallup has made a "find" in this anthem, and in its preparation and presentation on last Sunday again showed those qualities of good judgment, musicianship and artistry which have always marked his incumbency of the position at St. Chrysostom's.

C. E. W.

### SACRAMENTO BOULEVARD M. E. CHURCH

The constant movement toward the west of the center of population of the West Side of Chicago has been responsible the past few years for the abandonment of many churches which once held a prominent place there.

The latest victim of this geographical phenomenon is the giving up by its old-time congregation of the Park Avenue M. E. Church at Robey Street and Park Avenue and the amalgamation with the Sacramento Boulevard M. E. Church, which is situated a mile or more to the westward.

This means the substitution of a rather indeterminate (as to value) organ for the remarkably fine toned Roosevelt which has been used at Park Avenue, but, fortunately, H. W. Owens, who has made so great a reputation and record as choir director at the older church, has been retained and will direct the music in the newer place.

The service of last Sunday evening, though a part of the first day under the new arrangement and still further hampered by influenza inroads, was yet very satisfactory from most standpoints and gave promise that when all the forces have been fully amalgamated the usual Owens results may be looked for.

At present the weak spot is the organist, who will, perhaps, be able to come up to a more authoritative and correct playing of chorus accompaniments when she has had a little more rehearsal.

The two numbers heard from the well chosen and quite well balanced chorus (perhaps forty voices) were "Lead, Kindly Light" (Hugh Evans) and "The Heavens Are Telling" (Creation), the first being distinctly best because of the ragged accompaniment furnished the Haydn number.

In the Evans piece there was solidity of tone, carefulness of accent and phrase and a general excellence in reading which made it a striking number.

Mr. Owens, always alert and successful in chorus manipulation, made a fine impression on the new congregation and it was easy to be seen that in this church he will add one more to his long list of West Side church successes.

There are only a few men who can draw the necessary singers to make a successful choir in any church, and still fewer who can mold the miscellaneous material into a fine ensemble—but Mr. Owens has proven in at least three Chicago churches that he can accomplish both these desirable ends and, further, that he can present programs of the widest significance as well as musical excellence.

There were two solo numbers given also on Sunday night, these being "Consider and Hear Me" (Wooler), William Turner, and "Fear Ye Not, O Israel" (Dudley Buck) by Mary Wood.

Miss Wood has a fine and resonant soprano with a thoroughly satisfactory control of shading and nuance, and these items, in connection with excellent musicianship and fine style, have made her already a singer whose work is always received with enthusiasm and which gives big promise for the future.

Mr. Turner is a young baritone who is just leaving for Government service. He has a good natural voice and style and on his return will find it worth while to take up the study of music seriously.

C. E. W.

### MARY HESSELGREN VANCE

Mary Hasselgren Vance, soprano, was the artist engaged for the afternoon given by the Brownson Circle of the Rogers Park Woman's Club on Monday. The Belgian consul was an honored guest, for whom Mrs. Vance sang "La Brabanconne."


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### FRANCES PAPERT

Miss Frances Papert, mezzo-contralto, was soloist before the Arche Club at Lincoln Center on Friday afternoon, October 11, making a fine success in "Bitterness of Love" (Dunn), "My Love Is a Muleteer" (Di Nogero), "In Flanders Fields" (Bergen) and "If No One Ever Marries Me" (Lehmann).

Miss Papert is now soloist on Friday evenings and Saturday mornings at Temple Beth-El and has resumed teaching both at her downtown studio and at her residence, 223 East Fifty-fifth Place.

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### CHARLOTTE PENDRY

Miss Charlotte Pendry of the faculty of the Centralizing School of Music is a striking example of success resulting entirely from American training. Although she spent some time in Europe and investigated

CHARLOTTE PENDRY

the leading studios, she was convinced of the superiority of the training she had received in Chicago and returned to the city to continue her studies and demonstrate the practicability of her instruction.

Miss Pendry is a young woman of charming personality, with a mind keenly alive to educational values that are enduring and a sense of humor that makes vivid illustration possible. She has an enviable patronage in the city of Chicago and in Hinsdale, one of the most progressive near-by suburbs. She has a rare sense of perception, which enables her to strike the keynote of the student's need and furnish the necessary suggestion for progress. Her enthusiasm is contagious, her courage indomitable, and her life is an inspiration to all who come in contact with her.

———###———

**Sullivan**—Eugene Sullivan, tenor, Milwaukee, has been Community Song Leader at the Empire in that city for the last four months and has scored an unusual success in work which has proved very congenial to his talents. With his sister, Miss Josephine Sullivan, soprano, he will appear in duets at the first concert of the Symphony Orchestra. The Sullivans have offered to give every available open date to singing for the sailors and soldiers, work they have been doing for months and in which they are exceptionally successful.

———###———

**Trevisan**—Vittorio Trevisan, baritone, is on tour with the Chicago Opera Association, singing in "La Tosca" and "The Barber of Seville." He will return to Chicago November 3 with the company, and will sing in a number of different operas during the season, including "The Barber," "Tosca," "La Boheme" and others.

His studio at 904 Kimball Hall is a popular place, and he may be found there when not in rehearsal with the opera.

———###———

**Kimbell**—Grant Kimbell was special soloist at the beautiful new Riviera Theater last Monday night

## CONSTANCE BALFOUR

Miss Constance Balfour, whose likeness is shown on the cover page of Music News today, is an American singer whose work will very shortly bring her into the greatest prominence

Miss Balfour is a Western girl whose early successes in this country were marked and who in Europe made such advances in her art that at the beginning of the war she had sung in many important events and was in line for some of the finest operatic positions afforded in the Old World.

Returning to America because of unsettled conditions in Europe, she went first to the Pacific Coast and there scored one great success after another with the leading Symphony Orchestras and other large musical bodies of that section.

Going to New York something over a year ago, she at once stepped into prominence, and during the past season, as detailed in Music News, she made a series of successful appearances and won a large following of enthusiastic supporters.

Her plans for the future, soon to be told in detail in this paper, are very important and it is only a question of a short time until the name of Constance Balfour has become a household word throughout America.


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## ANNA M. TOMLINSON

We have all been taught that music is made up of three great ideas or parts, viz., rhythm, melody and harmony, but when we come to study the reproduction of this music on any instrument Miss Anna Tomlinson says we must say rhythm, melody, harmony and technic, and in her normal classes, of which she held five in Chicago and one in Minneapolis this summer, she almost says "the greatest of these" is technic.

Of course, Miss Tomlinson means technic in its broad, modern sense, which not only aims for all possible development and control of the playing apparatus from the physical standpoint, but also applies that to the instrument itself. She takes every action of finger, movement of wrist, arm weight, relaxation, etc., into correlation with the tone it produces, thus giving us beautiful melodies with properly balanced accompaniments and all possible shades of tone coloring and dynamic effects. She shows how the proper physical control and the mental conception of its application gives a medium of interpretation, enabling one to express what his soul feels and hears in such a manner that others, listening, may also feel and hear the same story. Her correspondence with teachers who have studied her "Forty Lessons on Hand Development" and "Music Analyzed Technically and Interpretatively" is voluminous and full of praise and gratitude for the great benefit and pleasure it has brought the teacher, not only with her pupils' work, but also in the surprising advancement and development of their individual playing and musical feeling.

Miss Tomlinson introduces technic in the very first lesson, but, again contrary to custom, does it immediately at the keyboard. She says she has learned by experience of teaching many children of various ages that any one begins music on account of his love for the tones he can get or a curiosity regarding the instrument and to confine the pupil at once to paper or table work only quenches the eager enthusiasm, and when persisted in in many cases brings about an absolute distaste for music lessons. Of course every teacher knows how necessary the staff drills and finger development away from the piano are, but until the pupil himself sees the need and has become so enamored with his instrument as to be willing to "drudge" at the pencil and table work it is useless to present it. So the first lessons deal with the keyboard and its color scheme of black and white, its tone possibilities of harsh, soft, loud, gay or sad, etc. The pupil is encouraged to investigate and discover these things for himself and after this has been done at the beginning of music study he will have no trouble later with Nuance or Dynamics and the simplest piece or exercise will have a real musical appeal.

The following extracts from letters will indicate some of the special work Miss Tomlinson's normal classes cover, which is supplemented in private lessons:

I have a very large class this season and have a number of small children writing melodies as you suggested and I am truly surprised at the interest they are taking in the writing and the results I am getting with them.—Miss Alice Roe, Arthur, Ill., December 16, 1917.

Your new way of working out things is much better than I have ever seen them.—Orwin D. Shaffer, Danville, Ill., November 28, 1915.

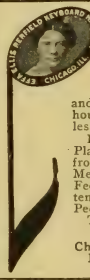
My class is quite large this fall and the work I obtained from you is invaluable. The little folks are very fond of the poems and grasp the thought so readily. I can't tell you how much I enjoyed the summer with you and appreciated your interest in me. I only hope I may be able to come again.—Mabel Coleman, Mt. Vernon, Ohio, November 28, 1915. (Miss Coleman not only came again, but also this summer brought an advanced pupil with her and both went home enthused with their summer's study.)

All this day I have been thinking of you and your wonderful method of developing a piano hand. I must say that any teacher of piano who ever expects to teach beginners or children will find invaluable ideas in your talks and the use of technic as taught by you or outlined in your book, "Forty Lessons."—Irene M. Carroll, Youngstown, Ohio, November 14, 1917.

I have had such wonderful success with memorizing since returning home. Your very clever system, so simple and to the point, gets results. My reading at sight is also improving rapidly since I am learning to see groups and reading ahead. No wonder I was having trouble formerly trying to figure out each note separately!—W. A. Jokowsky, La Salle, Ill., July 26, 1917.

I have studied your books daily and have found so much I thought I knew but didn't! It is a revelation each time I open them to study again. The summer with you improved Vesta so marvelously. She played her Mozart splendidly in recital.—Mrs. J. T. Brown, Chelsea, Okla., February 5, 1918.

Have been going over the things you gave in class this last summer, where I found myself listening to you in amazement. Such really splendid things you have accomplished since we were in Vienna together. You have so thoroughly mastered the theoretical side of music, which explains your phenomenal success which you so richly deserve.—Mrs. J. William Carroll, Waco, Tex., December 21, 1917.

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## CHICAGO MUSICAL COLLEGE NOTES

When the Chicago Musical College Saturday morning concerts are resumed one of the most interesting programs of the series will be given. No fewer than three of the most talented of Professor Leopold Auer's students will be represented. Enrico Madriguera, who comes from Barcelona, Spain, and Paul Greenberg of New York will be heard in Bach's Concerto for two violins, and Miss Ruth Jones, also of New York, will play solos.

♮ ♮ ♮

Bennie Zimberhoff, student of Max Fischel, has been engaged as soloist for the Sunday morning meetings of the New Thought Society.

♮ ♮ ♮

Felix Borowski will lecture on the "Music of the Romans and Early Christians" next Saturday morning in Ziegfeld Theater.

♮ ♮ ♮

Rudolph Reuter will be the pianist at a lecture which will be given, with "Russian Music" as its subject, before the Racine Woman's Club early next month.

♮ ♮ ♮

Karl Reckzeh of the Chicago Musical College faculty will give a piano recital in Ziegfeld Theater, November 9.

♮ ♮ ♮

Amy Puterbaugh, student of Gustaf Holmquist and of C. Gordon Wedertz, has been appointed a member of the music faculty at Ashland College, Ashland, Ohio.

——— ### ———

**Porter**—Beulah Taylor Porter (accompanist) played at the opening program of the Musicians' Club of Women on Monday, October 14, for Myrtle Moses Alschuler, mezzo-soprano, and Mrs. J. Mitchell Hoyt, soprano.

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## TEW STUDIOS

Throstles ..... Maude Valerie White
Miss Bergstrom

A Winter Lullaby ..... De Koven
Miss Ardath Johnson
(First appearance)

Fear Not Ye, O Israel ..... Dudley Buck
Miss Elna Fredeen

Farewell, Ye Hills (Joan d'Arc)——Tschaikowsky
Mme. Colbran-Melius

Knowest Thou the Land (Mignon) ..... Ambroise Thomas
Miss Pauline Bernstein

Ah! fors e lui (Traviata) ..... Verdi
Bright Star of Night (Contralto) ..... Spohr
Miss Werra Schuette

A Summer Night ..... Goring Thomas
Aria (Damnation of Faust) ..... Boito
Bell Song (Lakme) ..... Delires
Mlle. Roxan d'Oex

Ava Maria ..... Luzzi
Miss Dorothy Wood

Lament of Isis (Contralto) ..... Granville Bantock
Waltz Song (Romeo and Juliet) ..... Gounod
Mrs. John Alcott

The foregoing program was under way when I reached the Whitney Tew Studios Sunday afternoon. Miss Werra Schuette had already sung a deep contralto song by Spohr, "Bright Star of Night," and the familiar Traviata Aria, which I am told she embellished with a high F in altissimo at the close.

Several debutantes showed the same loyalty and earnest devotion to the principle of the great art which Mr. Tew is gradually developing, which is the characteristic note of these studios.

Being familiar, through over two years of observation of Mr. Tew's marvelous teaching, with the jealousy of this teacher in guarding the idea that the principle involved in the amazing results is not "his" method, I must choose my words carefully in reviewing the work.

It cannot be summed up in usual terms and the familiar phraseology. They do not fit the case. The tone, the pronunciation, the interpretation, the feeling seem to come from a different source than one usually detects—there is an apparent ignoring of individual self—this seems lost in the motive to reveal the art itself as the thing of first importance. There is, therefore, in the work of beginners a completeness which is wanting altogether in those deficiencies one notices in the early stages of the average vocal student.

Tone is always heard, resonant, free, delicate; yet invariably the impression reaches the hearer that there is reserve power for the occasion when it comes.

The pronunciation in every case is clear as crystal and enunciated without effort.

Mr. John Alcott sang a high B natural in the cadenza at the end of "Rolling in Foaming Billows," from the Creation, which he delivered with a full resonant bass. He afterwards sang with the utmost delicacy the last of Maude Valerie White's "Three Little Songs," revealing powers of vocalization which I have never before heard. His "Ruddier Than the Cherry," with the ringing top G at the finish, was a revelation.

Mme. Colbran-Melius, who is announced to give a recital in the Tew Studios on the evening of the 29th, was particularly forceful in the big Tschaikowsky aria, and showed the high attainment of the pianissimo with full voice in her second number. A little more animation in facial expression will give her work more telling effect.

Mrs. John A. Alcott sang a fine song by Granville Bantock in a big contralto, rich in color, in which the pathos and despair of the text were easily revealed. Her second number she did with really exquisite grace of phrasing and worked a brilliant climax with a powerful D in altissimo.

Miss Dorothy Wood maintained the traditions of the old Italian "method," not sacrificing power when needed, but using her resources to support the pure tone.

Miss Pauline Bernstein shows steadily increasing volume and an enhanced quality in her lovely voice through gaining in breath control. Miss Elna Fredeen's tone is of an impressively beautiful character. Miss Bergstrom's manner is very attractive and puts her hearers immediately in her favor, and Miss Ardath Johnson showed none of the customary nervousness of the first attempt.

The older pupils steadily press towards a high mark.

It is difficult to write of this work without using terms which appear extravagant. One is never left cold, but always interested. The conventional feeling of boredom associated with the grim necessity of modern society to listen to pupils' recitals is unknown, and would be, I imagine, even to the most inert and blase critic.

Mrs. Alcott, Miss Wood, Miss Schuette, and others sang several numbers at the request of guests, and a few who lingered until after the program was finished were privileged to hear Mr. Tew, whose singing justified the utmost which could be claimed for the superiority of the natural principles which he advocates so untiringly and in every way successfully.

Mr. Tew chooses from the best musical literature, and arranges his programs in artistic contrasts, very little hackneyed material being used. The coloratura repertoire seems to be somewhat restricted, but Miss d'Oex stepped out of the usual rut in bringing forward the Berloiz aria, which she delivered with a tone of great volume and purity, the difficult rhythm being carefully maintained. She shows a marked improvement in linguistry.

One point noticeable in the distinctive and thorough work of this studio is the entire absence of straining for effects. If high notes are used, and many are, which soar far higher than any produced by the leading singers, they are never conspicuous; they are controlled, always full and pure, but never forced.

Perhaps the highest tribute which may be paid to an able teacher is the comment upon the freedom from any suspicion of affection, and the absence of cheap music designed to tickle the ear or appeal to false sentiment.

Miss Harriet Cartwright and Miss Lucy Levy accompanied with their usual tact and efficiency.

ADELAIDE MOFFETT WOOD.


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## MUSIC IN CLEVELAND

### Italian Benefit Concert

The Lovers of Italy, a society forming a large factor in Cleveland's interesting cosmopolitan life, negotiated a most successful concert on Sunday, October 13. The proceeds, resulting from a capacity house sale of Hippodrome seats, were added to by the stupendous sale of favors achieved by the pretty daughters of Italy in the lobby. Following the festivities of Friday and Saturday, Sunday was the climax of a great time for the Italians, and their exhilaration was something spectacular indeed. They were proud to be Italians and they were proud to listen to their own Pasquale Amato as he sang Italian songs.

Guiseppe Bamboschek accompanied Signor Amato and was to accompany Signorina Claudio Muzio, had she been able to attend. Eddy Brown was, of course, no less warmly welcomed than the artists of Latin origin, while it so happened that another American was to take her place on the program unexpectedly. Having just heard of Signorina Muzio's illness with influenza, Signor Amato was entering the Hippodrome when he chanced to meet Miss Lila P. Robeson, a Clevelander, and one of his confreres in the Metropolitan Opera Company, and at his request Miss Robeson graciously consented to sing. Charles T. Ferry, the composer, accompanied her.

Eddy Brown had not been heard in Cleveland recently, so his numbers produced a feeling of overjoyed surprise. Throughout, he played delicately, and though he was sprightly enough, as in the lightning intricacies of the Paganini Caprice, there was ever that easy, ministering gentleness that is so essentially Eddy Brown. His playing is unusually free from loose, foreign noises. The more singing passages had an almost whistling quality, while one felt that there was more music in his very pizzicato than in the sustained notes of many another violinist. His needed background was well supplied by Max Terr at the piano.

In addition to his vocal eminence, Signor Amato's dramatic interpretation charms anew with every performance. One thinks longingly of his former days, to be sure, but he is still to be enjoyed and cherished as one of our first singers. He was literally forced to sing two encores after his second number.

The program follows, with the substitution of Miss Robeson's (impromptu) program for that of Muzio's. And be it said that Lila Robeson may well look forward to a surpassingly successful season. Her rapid notes are worthy of comment for being so thoroughly and clearly intoned and yet possessing a newly gained lightness and freedom, the more remarkable for belonging to so large a voice. Program:

Larghetto ..... Handel
Rondino ..... Cramer-Brown
Hebrew Melody and Dance ..... Eddy Brown
Eddy Brown
Prologue from I Pagliacci ..... Leoncavallo
Signor Amato
Blind Woman's Song from La Gioconda ..... Ponchielli
Miss Robeson
Arabo, Spanish, Gypsy Dances of the Eighteenth Century ..... La Gitana
Orientale ..... Cui
Caprice 22 ..... Paganini-Brown
Mr. Brown
Trois jours des vendage ..... R. Hahn
La Mer ..... Borodine
Fetes Galantes ..... R. Hahn
Chanson de Guerre ..... Messager
Signor Amato
When Your Dear Hand ..... La Forge
Come, Little Leaves ..... Leone
The Token ..... Bohn
My Love Is a Muleteer ..... F. de Nogero
Miss Robeson

An Italian soldier, one of the beneficiaries, publicly thanked the audience for their patronage and the musicians for their generosity in contributing their services.

♮ ♮ ♮

## ADVENTURES IN PAGEANTRY

### An Account of H. J. Smyth's Work in Cleveland

War almost always hastens natural, inevitable movements, and under war conditions the community chorus idea has grown into a veritable institution and is prophetic of interesting developments. Mr. Harper Garcia Smyth is its exponent in Cleveland, Ohio. His official capacity is that of supervisor of music on the Extension Board of the public schools, probably the only office of its kind in the country. Working with the War Board, and the Board of Public Parks, Mr. Smyth produced a brilliant pageant last June, and has written and planned another for October 23.

The rising ground about Wade Park lake forms a spacious amphitheatre where pyrotechnic displays have often been given. Mr. Smyth's consuming idea is to utilize the opportunity for the production of something not only spectacular but impressive, and pregnant with meaning, ideas and patriotic inspiration. This can best be done by choral singing, coupled with well worked out tableaux. And let us digress a moment to say that he is no novice in song-leading. Harry Barnhart has nothing on him. As far back as the days of Chapman, Harper G. Smyth toured with evangelistic groups and learned that an audience would rather sing than be sung to. He is a genius at making people sing, and for some time past his occasional appearances before the curtain at the Hippodrome have been very popular. He leads the audience in popular war-songs and his results are most commendable. The other people on the bill always notice the increased life in the audience after they have sung together.

To go back to the pageant, twenty-five hundred people, in twelve units, form Mr. Smyth's organized community chorus, meeting weekly, and ready for just such an event as this. There is now a grand stand for them in Wade Park, with a sounding-board at the back, and a space for the fifty-piece orchestra which is used.

Well known songs are employed, together with some new ones written by Mr. Smyth. The chorus, as well as the fifteen hundred performers, are in costume, "for everybody likes to get dolled up, you know; they're all like children, they like to play. We all like to play."

When Cleveland's new municipal auditorium is built Mr. Smyth hopes for some pageants that are important musically. Until then, and as long as all out-of-doors has to be sung into, it's the psychology of the thing that spurs him on, as in Mr. Barnhart's case.

As for Claude Bragdon's counterpart, Cleveland is fortunate in having a Dr. Lucas of the National Lamp Works of the "General Electric." He has arranged foot-lights and flood-lights and spot-lights and searchlights with special attention to the blending of colors. The largest light in the world, four million candle power strong, is lent for the purpose, while two new inventions, red, white and blue prisms for under water effects, and large, disappearing letters, the last Mr. Smyth's own invention, will be used.

Like the spectacular "Everything" in New York, this pageant, "The Supreme Sacrifice" does not rely on the spoken word. Every bit of it is picture and music. Birchard himself, of Boston, is said to have remarked, "Smyth, you've done just what all of us have been trying to do." And from the Federal Reserve has come an urgent request for the standardization of Mr. Smyth's two patriotic pageants subsequent to their production in other cities. May he have continued success.

LOUISE MORRIS.

♯ ♯ ♯

Burton—Louise Burton, soprano, who has returned from her summer vacation in the West and re-opened her studio at 800 Lyon & Healy building, has been singing extensively in the various war camps this fall.


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# The Elderly Person

The time to see the adorable Jackies is of a summer Saturday or Sunday night from 10 to 12 at or near the points converging in the Northwestern depot. Trains leave for the Naval station as fast as they fill up, and that is a continuous performance. No one thing more resembles bees and a hive than the big building and the flutter of that white clad youth and energy. All week long the lads work and drudge and march and study in order to obtain that "shore leave" of Saturday and Sunday. If they wear "the blues" they may be gone for thirty-six hours. If "the whites" are used twelve hours is the limit. As a rule they seem to like "the whites." So does nearly every one else, including the Elderly Person. The snug fitting thin blouse and trousers are about all that are between their flesh and daylight. Somehow these bring them bodily close to the onlooker. And the intimacy grows into a desire to embrace them—they seem so full of vitality, vigor, and the irresistible puissance of youthful fire. These "whites," which are so immaculate, have been through much suds and rubbing to make them so. Any day is wash day. In the freedom of shelter it is a jolly good healthy sight to behold the lads, innocent of much raiment, scrubbing and pounding away at this unusual masculine task. They don't spare soap, and the muscles play freely under the shining skin, and the perspiration is on tap. After the garments have gone through the process and every sort of precaution has been taken to pass the dreaded "inspection," there is still a bad two hours or so, on a Saturday morning, waiting to see if they "will get through." Lads who have never known what it was to put away their own clothes, relying on mother to clear up the room so that it will pass domestic inspection, suddenly find that the least particle of untidiness is an infraction of the "regulations" and punishable. To lose the hard worked for "shore leave" because a garment is not perfectly clean or has a button missing or unbuttoned, a boot unpolished or imperfectly laced, the leggins the least bit awry or wrongly put on, the kerchief not properly knotted, or the slightest flaw in makeup of hammock or the neatness of mess dishes grows to be a nightmare. Fellows who have had to be called several times for breakfast bounce out of bed at the first sound of that reveille at 5 a. m. They know by experience that if they delay five minutes, hoping by speed to catch up with the slower ones, that before the day is over they will be put on "dog watch," and that means guard duty from 12 to 4 in the deep, dark night, and that when they turn in at 4, they will have to get up at 5 just the same! It is really too bad that long-suffering mothers should not have the reformed lads at home for a period after these habits are fixed and taste the joy which present immaculate orderliness would inspire. The boys have a song saying "Some day I'm going to murder the bugler."

All this has been forgotten in the delightful freedom of the afternoon's leave. They have done all sorts of things with the precious hours. Some have been able to make a lot out of the time and some have wasted every delicious minute. But every chap is indubitably happy and comes toward the station and the train which will get him home in about an hour with the gratified sense of pleasure found in a holiday. It is easy to single out those who have relatives or friends in the city and those who have had to depend on general amusement or the many diversions planned to occupy their time by those blessed women who seem never to tire of using a willing spirit and a generous hand. Those who have been home have grips and bags and bundles and you can figure that these contain clean linen and well darned hose and other little comforts, to say nothing of some home cooking souvenirs to fill in the chinks between the "chow." And quite as a rule these chaps will have some one or more of the home folks along for the last minutes together. Other chaps have from one to three girls on hand, with all the variations from slight acquaintance to sweethearts. There is no explaining it, but a uniform is a winner with the girls. And the fellow inside the uniform is just as eager. The disciplinarians and the psychologists give it up. The boys want to see the girls on these holidays more than any one other thing. The good-bys are said in such all sorts of places that they really resemble the old idea the ostriches have of sticking their heads in the sand when they want to hide. The young folks are no more hidden despite the search for quiet corners.

In the station the Jackies swarm in groups, trios, couples and singly. They are talking, singing, laughing and smoking while they surge restlessly. There is an orderly aimlessness in the way they crowd together only to dissolve. It is as if every chap was expecting to have something happen, didn't know where or when, but had plenty of time to wait while looking for it. The girls are pretty well dropped by the time the rotunda is reached, and it is a shifting, pulsating, mobile mass of black and white below eager, flushed, happy faces and under the round white cap at all angles, from sedateness to rakishness. Continually the integers detach themselves and go up the stairs to the waiting trains, but there never seems any reduction in numbers. When you tear yourself away from the unceasing fascination which grips your very

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heart and makes you smile widely while you feel your eyes moisten, there is seemingly no end to them.

On the street they are just as thick and have driven the civilian into the background save as an adjunct. They are buying papers. They are in the cigar stores. They are in the shoe shining "parlors." They are lounging on the bridge and sitting on the rails. They are on the street cars, automobiles and taxis have them for passengers. They lean against building corners sometimes singly, as often in a group. In front of every lighted window they stand looking at everything. The pet animal shops have a crowd in front watching monkeys and prize breeds of dogs. But there are nearly as many in front of the flower shops or where premiums for merchandise stamps are displayed. The fruit shops are jammed. Every fellow has loosened that belt where he keeps his money. Nothing is too good for him. He is loading up if he is not standing outside eating peaches or plums from a sack. The candy booths are full too. No use to say the chaps are buying candy for girls. It's for themselves.

But where they are thickest is in the restaurants. All the functions of the ladies and the many families who have "entertained" the boys have included "something to eat" and by all tokens all was fully cared for. But here they are in every shade of a restaurant, with a bit of preference for those where they can straddle a stool. And they are putting away the most substantial of meals and cleaning up the platters as if they had been on a fast for all day. The Elderly Person was so loth to part with the fine fellows, one night, that he straddled a stool himself just to be with them, watch them express themselves so simply and directly and to sort of wish that the fathers and mothers who had given them up so loyally could see how the lads were manifesting themselves, after all, as only grown up boys. For a boy is always hollow when he is happy, and about as good a way as any for him to show to others that he is feeling first rate is to fill up on beans and pie and fruit and ice cream. And to drink coffee offhand when he knows that bedtime is close at hand and there is only a few hours' sleep between that and the dreaded bugle call of the morning. And does anything do anybody more good than to watch a good healthy chap eat? To think that from such specimens the dyspeptics and health food cranks can eventuate!

As you get farther away from the station the numbers lessen, but you don't lose them. They are on the elevated platforms going southwest and north. They are going away from the city, but they are on the trains approaching the loop. Looking out of the window you can see them on the pavements below, on the cars, at the corners and at some places where it makes you heart-sick to think they could prefer to go when so many clean hands are stretched out to be friendly to them. Some of the white uniforms are smirched and you fret lest they fail to catch the last train and pay the penalty of six days in the guard house. But there is not much of this and you turn to the inside of the car where the well built chap sits talking to the pretty girl he is taking home. He will have to hustle to get back to the station, but he isn't allowing that to trouble him in the least. In fact he looks so content that he may even not care should he find the last train gone—but the Elderly Person won't allow himself to think of such a contingency and is glad when they get off at a station which will allow the lad to make connections all right. May she be loyal and he be stanch. God bless them.

THE ELDERLY PERSON.

###

## MUSIC STUDY CLUB OF EVANSTON

The first meeting of the Music Study Club of Evanston was held Monday, October 7, at the home of Mrs. Roy Goddard and Miss Marshall, 2030 Orrington avenue. The following program, which was devoted to Evanston composers, was given:

Jamie ..... Louise Ayers Garnett
Boyhood ..... Louise Ayers Garnett
Columbia Bugle ..... Faith Vilas
Land of Mine ..... Nesbit-MacDermid
Mrs. George Noyes.
Nocturne ..... Oldberg
Mrs. Richard Crampton
Hoine Is Where the Boys Are.....Louise Ayers Garnett
Song to Pan..... Louise Ayers Garnett
Chinese Prayer Song..... Louise Ayers Garnett
Mrs. J. Middleton Smith
Improvisation ..... Chas. G. Dawes
Medley ..... Chas. G. Dawes
Mrs. Roy Goddard
A Summer Sea ..... Louise Ayers Garnett
O Salutaris Hostia..... William H. Knapp
(Violin Obligato by Mrs. James M. Cherry)
I Have a Rendezvous with Death..... Saeger
Mrs. William H. Knapp
Virginia Isabel Knapp, Accompanist
Keat's Last Voyage..... Louise Ayers Garnett
The Music Box ..... Louise Ayers Garnett
Miss Zula Marshall
O, Ask Me Not..... Lotta W. Poritz
Fiddlin' ..... Lotta W. Poritz
Sicilian Lullaby ..... Lotta W. Poritz
Mrs. William L. McKay
The Joy of Life..... Jane Anderson
Rose ..... Jane Anderson
Jealousy ..... Jane Anderson
Just for Luck ..... Jane Anderson
Mrs. Charles C. Wells

###

**Yung**—Seven pupils of Mme. Marie Yung have just returned to the city after an extended tour with the Thaviu Band and Opera Company. The company met with remarkable success and was enthusiastically received throughout the country.


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# Hallett Gilberte: His Summer Home, His Personality and His Songs

BY CHARLES E. WATT

Constant readers of Music News have but to turn back to the issue following the American Music Festival at Lockport the first week of September last to be reminded of the fact that the songs of Hallett Gilberte were used every day of that remarkable convention and that there were as many of them on the programs as of any one other composer, perhaps, indeed, more than of any other.

And those of us who were present at Lockport at that time will recall, in addition to the musical joy of the songs, the vividly glowing personality of the composer himself, for Mr. Gilberte was at every session and proved himself, morning, noon and night, a splendid item of the audience at those moments when he was not on the stage; for, in very truth, there were few of the many recitals when he did not add his musical and brilliant accompaniment to the work of some artist presenting his songs.

A request for information about his work always found him too busy for a regular interview, but at odd moments he told some interesting things about himself and his Summer home in Maine, which he was loath to leave in September even for an American musical festival, and he was able to give some items about his songs which are here reproduced.

The Lewiston (Me.) Journal, in an August issue, had a series of pictures of Mr. Gilberte's Summer home and of himself in connection with an article which we are privileged to reproduce, in part, as follows:

(Written for Lewiston Journal)

How few of the thousands who hear Hallett Gilberte's new songs which are part of many an American concert program know that Gilberte (pronounced Gilbertie) is a Maine boy, born in the little town of Winthrop, and that he has a summer home at Lincolnville Beach. On the highway between Belfast and Camden, over which thousands of admirers of his songs travel each year, without knowing they are near the residence of Hallett Gilberte, is Melody Manse, and here he is at present with his charming wife and a houseful of delightful friends, musicians and artists, for he is ever surrounded with people talented like himself.

Gilberte spent his childhood, or at least part of it, in Winthrop and many in the village remember him as boy and youth. He lived with his grandmother and a number of relatives still remain there.

At an early age he showed considerable talent and he has always idealized music. He even says that he selected the finest place in the world in which to be born, a spot half way between the homes of two of Maine's greatest musicians, Anna Louise Carey and Lillian Nordica, both of whom he has admired all his life. This is not, however, a biographical sketch and so it sufficeth to say that he was born, grew to manhood and married. He was most fortunate in his choice of a life companion, for Mrs. Annie Gilberte is an artist of no mean ability. She has written many of the lyrics of his most successful songs and frequently assists him in his recitals, reading poems, original or otherwise, to which he has written charming accompaniments.

MUSIC ROOM AT MELODY MANSE, SUMMER HOME OF HALLETT GILBERTE

Their summer home at Lincolnville Beach is called Melody Manse. Isn't that a most appropriate name? House of Music. It is all that, for it is always filled with musicians who are having their playtime and the songs they sing are songs of sheer happiness. They wear their oldest clothes, dance and sing and pitch hay and attend country dances, go fishing, swim, and are just a lot of kids at a continual picnic. Their names would make a long list and are familiar to all music lovers.

One of the first visitors to Melody Manse and one who loves the place almost as much as its owners do, is Edmund Breese—"Eddie" his friends call him. It was he who painted the quaint old weather-beaten sign which hangs at the entrance to the grounds, up on the highway, where tourists often remark on it, little knowing that the "John Burkett Ryder" of "The Lion and the Mouse," whom they so well remember, is the artist. Breese is never happier than when visiting at Melody Manse.

Mr. Gilberte, while making his home in New York for many years, never loses an opportunity to visit Maine, and it was when visiting friends along the coast that he was taken with the beauties of Lincolnville and purchased several acres of wild lands. It was mostly alder bushes, but these he has gradually cleared away until he had a fine young farm under cultivation, attractive lawns surrounding the house and a view which is unsurpassed.

Melody Manse is just what its name implies, a house of music, and many of his most famous compositions have been made there. His music room is a delightful place, the walls lined with photos of past and present musicians, many of them autographed and of personal friends. Another spot is the den, an oriental room, where rainy weather is spent in absolute comfort. When the weather is pleasant the household is out of doors from morning until night.

One of Gilberte's best known songs, which have been made famous by artists of international reputation, is "The Devil's Love Song," dedicated to Louis Graveure, and sung by him with great success. The words of this song are by Maurice V. Samuels, who wrote "The Wanderer." It is very dramatic, ending with a sardonic laugh as the accompaniment rumbles away chromatically down into the infernal regions.

Other compositions very well known to the public are: "Forever and a Day"; "Contentment"; "A Rose and a Dream"; "Spring Serenade"; "Evening Song"; "Ah, Love but a Day"; "The Little Red Ribbon," with words by James Whitcomb Riley; "The Waltz Quadrille," words by Ella Wheeler Wilcox; "A Maiden's Yea and Nay"; "Les Deaux Roses"; "Moonlight, Starlight."

Among the artists who include Gilberte's songs in their repertoires are Mme. Jean Jomelli, Marie Rappold, Frances Alda, Vera Courtenay, Florence Otis, Florence Macbeth and many, many more, who have been reared in these compositions in Maine.

He has been very successful with his four-part songs, quite as much so as in his other arrangements, and clubs all over the country have featured them on their programs. These are as frequently heard on Maine programs as are his other songs, but many do not realize that they are compositions of a Maine artist.

Of Gilberte's "Ah, Love but a Day" Mme. Jamelli says: "It is such a great song that if I were to sing it in a foreign language there would be very few in the audience who would recognize that it was not a big operatic aria."

Gilberte does not believe in rushing his compositions into print. While he could, if he wished, bring out a large number and great variety of songs each year, for he is versatile and no laggard, he believes that it is much better to go slowly, to give his singers an opportunity to get one song over, to love it and make their public love it, before he springs another new one. Some composers bring out twenty or more songs in a year and expect their publishers to have time to properly produce them. This is impossible, for, in Mr. Gilberte's opinion, no publisher can do this by any one composer and act fairly toward the others for whom he publishes. It is often from one to three years after a song has been composed before Mr. Gilberte puts it on the market, but when he does it is sure to make an instant hit.

In his recitals he not only does splendid piano solos, but accompanies the artists who sing his songs. The combination is ideal.—Anne M. Kittredge.

* * * * * *

## The Gilberte Compositions and Those Who Sing Them

A partial list of those who use the Gilberte songs in public reads as follows:

Carrie Bridewell, Marie Rappold, Jeanne Jomelli, Martha Atwood Baker, Florence Macbeth, Olive Nevin, Beatrice MacCue, Louise Mertens, Charlotte Lund, Leon Rice, Claude Warford, Viola Archer, Charles Norman Granville, George Reimherr, Earl Tuckerman, Maude De Voe, Meta Christensen, Harriet Sterling Hemenway, Mabel Corlew Smith, Sibyl Sammis MacDermid, Frederick Willis, Marie Stapleton Murray, Grace Farrington Hemsted, Jessie Nash Stover, Christine Miller, Merle Alcock, Gretchen Morris, Florence Otis, Frederick Gunther, Grace Hoffmann, Lydia Schirmer, Mary Ball, John Finnegin and Vernon Archibald.

* * * * * *

A clipping from an eastern paper gives the following information as to the use of four-part songs from the Gilberte pen:

"Hallett Gilberte, the popular American song writer, is having great success with his four-part songs, as a number of clubs and choral societies have been featuring these on their programs the past season. The Bertha Barnes Ladies' Glee Club of Boston has been singing with much success his four-part songs, 'Two Roses' and 'There, Little Girl, Don't Cry,' on all its programs. The Southland Singers made a great success with his new four-part song, 'A Dusky Lullaby,' at their last concert, and the same charming song was the hit at the Wanamaker annual May concert in Philadelphia at the Metropolitan Opera House. It was sung by 400 male voices before an audience of 5,000 persons, who applauded so heartily that Composer Gilberte was called out twice to bow his acknowledgments. The same thing occurred when the Mundell Choral Club sang his 'Two Roses' at its Brooklyn concert.

"Other societies to honor Gilberte by programming his songs are the Eurydice Club of Toledo, Ralph Everett Sapp's Ladies' Choral of Cleveland, the Music Lovers' Club and Arts Club of Boston, the Orpheus of Poughkeepsie, the Amphion Male Chorus of Seattle, Tuesday Musical of Pittsburgh, and Fay Foster's Choral Club. A number of choral societies are planning to devote half of one of next season's programs to the compositions of Gilberte, with the composer and a vocalist to assist.

* * * * * *

Two newspaper clippings which have recently found their way to Music News office detail concerts at the Hotel McAlpin in New York and at Lincolnville, Me., in both of which only compositions by Hallett Gilberte were used.

The New York recital was given by Florence Otis, Bernice Mershon, Frederick Gunther, Charlotte Lund and Mme. Gilberte, with Mr. Gilberte at the piano.

The second was a benefit concert and enlisted the services of Ellison Van Hoose, Charles Norman Granville and Mr. Gilberte.

* * * * * *

In a recent interview in Musical America Mr.. Gilberte spoke glowingly of the Lockport Festival and of the artists there who presented his songs, the list including Charles W. Clark, Mabel Corlew-Smith, Marguerite Potter, Emily Beglin, Clarinda Smith, Meta Christensen and Isabel Cline.

## CHARLESTON, W. VA.

The season of 1918-19 seems to have opened with a very poor exhibition of musical comedy (so called) at the Plaza, about which "the least said, the soonest mended" would seem to fit admirably. It is strange that managers persist in foisting such trash off on an unsuspecting public.

We are promised a good company in "Very Soft for Eddie" at the Burlew soon, and have had some of the big "pictures" in the past two or three weeks. But there does not seem to be much of a prospect for anything really edifying. Perhaps we are growing pessimistic, or maybe this is what we need to keep our minds off the war conditions (?).

Mr. Cornelius M. Estill, organist and choirmaster of St. Peter's church, New York City, and formerly of St. John's, Charleston, was here for a few days, visiting relatives and friends, and on Sunday evening, September 28, following the regular services, gave a short organ recital consisting of these numbers:

Marche de Processione ..... Francis
Romance ..... Debussy
Will o' the Wisp ..... Nevin
An Evening Song ..... Johnson
Prelude and Fugue in D minor ..... Bach
Marseillaise Hymn ..... De Lisle
The Star Spangled Banner

On Sunday evening, October 6, also in St. John's Church, the choir gave a special musical service, announcement of which brought out an unusually good attendance, despite the influenza scare. The following numbers made up the program:

Prelude—Chansonette ..... Francis
Processional hymn—The Son of God Goes Forth to War ..... Francis
America
Gloria Patri
Magnificat in E flat ..... Kimmins
Nunc Dimittis in E flat ..... Kimmins
Anthem—Tarry With Me, O My Savior ..... Baldwin
Hymn—Jesus Calls Us ..... Jude
Offertorium—The Splendors of Thy Glory, Lord .. Woodward
The Star Spangled Banner
Benediction hymn—The Shadows of the Evening Hours ..... Hiles
Recessional hymn—Fight the Good Fight ..... Parker
Postlude—Te Deum ..... Claussmann

**Gannon**—Rose Lutiger Gannon, contralto, is announced for appearances at Monroe, Wis., and Clinton, Iowa, this week.

**Sherwood School**—The faculty concert announced by the Sherwood School for last Thursday evening was postponed because of the influenza epidemic.

**Burton-Link**—Charles Link, an artist pupil of Arthur Burton, sang with great success in a concert at Mortine Hall early in October.


# NELLI GARDINI

## Proves to be an Ideal Interpreter of Lyric Songs at Aeolian Hall, New York, Oct 15th, 1918

IN A PROGRAM DEVOTED TO UNIQUE AND ARTISTIC SONGS OF EDWARD GRIEG

The following significant comments from the New York press testify to her great success:

"Her voice has quality and compass."—New York Evening World, October 16.

"The impression of rare good taste in every point of the recital was given. The songs were well chosen, they were sung with charm and expression."—New York Evening Post, October 16.

"Her singing showed her to have an agreeable mezzo voice, governed by excellent musical taste and phrasing. In the lower register especially her voice was pure and firm."—New York Globe, October 16.

"Her medium of introducing poems of melody is a rich, warm and well trained soprano voice. She is a mistress of style, has commendable compass and a well-developed dramatic sense."—New York American, October 16.

"Miss Gardini brought to her four groups of five songs each true appreciation, coupled with beautiful art, in which the method and interpretation were on an equality with the voice, a mezzo-soprano of unusual volume and compass and perfectly under control."

"She displayed an agreeable voice and stage presence."—New York Times, October 16.

"Miss Gardini displayed a voice of considerable purity and charm of timbre, and she uses it with taste and feeling."—New York Tribune, October 16.

## CONCERTS RECITALS

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## FAY FOSTER'S "THE AMERICANS COME" THE MOST POPULAR CONCERT WAR SONG

The patriotic song that is making history for itself is without doubt Fay Foster's "The Americans Come." On occasion of the thousands of meetings and gatherings held in the interest of the Fourth Liberty Loan it was heard sung everywhere. In New York Arthur Middleton, the renowned baritone, sang "The Americans Come" in Wall street from the steps of the Subtreasury of the United States to a noonday gathering such as one can bring together only in the now most famous financial district in the world.

In the New York Hippodrome John McCormack succeeded in working an audience up to a fever pitch. Yvonne De Treville seldom sings "La Marseillaise" without taking on "The Americans Come" as her "b" number. At the concert given Sunday, October 13, under the auspices of the American Society of Singers, Mme. De Treville again sang "The Americans Come," with Fay Foster as accompanist, and received such "riotous" applause that a repetition was compelled.

In the Northwest one of the most active of admirers of "The Americans Come" is none less than Kathleen Hart-Bibb. Judging from programs that come to hand, Mrs. Bibb must be singing Fay Foster's song almost daily. Amparita Farrar writes from France that "The Americans Come" was literally a howling success and that she is singing it in every camp, where the boys greet it with yells and cheers.

Frances Ingram is singing "The Americans Come" at every camp which this clever artist is visiting. Hartridge Whipp, the young baritone from the far West, now in New York, included "The Americans Come" on his two Maine Festival programs. Werrenrath sang it for a Victor record.

We notice that "The Americans Come" appeared on the October 15 program of the Chicago Artists' Association.

In its various different arrangements as a part-song "The Americans Come" will find a prominent place at many concerts to be given during the season of 1918-19. The Mozart Society of New York, Mendelssohn Glee Club of New York and the Rubinstein Club of New York have accepted it, not to speak of the many renditions that have already and are still to be given by the four-minute men gatherings throughout the country and other organizations formed especially for patriotic purposes. G. B.

###

## CARL E. CRAVEN

The following are two groups of solos on the same program with Margery Maxwell, soprano (Chicago Opera Company), for the Chicago Historical Society, Saturday evening, October 12:

In Flanders Field (MS.) ..... Mann
Death and the Fairies (MS.) ..... Mann
Lament (Pagliacci) ..... Leoncavallo
Keep the Home Fires Burning .....
When the Boys Come Home ..... Speaks
The Americans Come ..... Fay Foster
(Patriotic Group)

###

## THE VICTORY DRUMMERS

George B. Nevin, the composer, has organized The Victory Drummers, thirty of the leading men of Easton, Pa., men of 50 years or over, and as far as known, is the only organization of its kind in America.

It consists of a drum major, color bearer, two fifes, two bass drums and twenty-four snare drums, and they intend to drum "'till it's over over there."

## MAKING PLAY OUT OF WORK

The Clarkes of Chicago—Edward, baritone, and Rachel Steinman, violinist—have recently returned from another long Chautauqua tour taken in their car. These artists, together with Earl Victor Prahl, their accompanist, have toured in this field for five seasons and are already booked for another tour for the summer of 1919. They are all hard working musicians. Mr. and Mrs. Clarke are both connected with the Lyceum Arts Conservatory, while Mr. Prahl teaches at the Bush Conservatory. They are amongst the foremost of Chicago's artists in giving recitals and concerts, and Mr. Clarke's unique lecture recitals, under the University Lecture Association of the University of Chicago, have won for him a wide circle of admirers during the past three seasons. When summer comes,

EDWARD CLARKE

then, they claim that the change of occupation afforded by the Chautauquas is just what best suits them. When you tell them that the work is hard, travel difficult, living conditions are not of the best, they will not agree with you. They claim they thoroughly enjoy the roving, half gipsy, half circus life of the circuits. The past season is the second one in which they have made the trip in a car. They traveled 5,000 miles and appeared at 75 Chautauquas and gave two concerts at each, making 150 appearances. Far from being tired of the experience, they made a 1,500 mile pleasure trip at the end of the tour. A new feature was added this season, that of camping out. This was tried with such success that next season they hope to live out of doors all season. In spite of the long trip they seem to come back to the city looking as brown and healthy and refit as the rest of the musicians that have spent a month or so just resting up. Already these artists have given a Chicago recital, several concerts in Michigan and are busy at their various studios with their classes.


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## TEACHING THE CHILD MUSIC

HERBERT J. WRIGHTSON
in the Pacific Coast Musician

When we think of music teaching in general we perhaps recall the names of many methods and more or less faddy "systems" of which we have heard. One says "I teach the so-and-so method," another "I use the ——— Technic." And so it goes—so many different "proprietary" schools—like the thousand and one nostrums found in a drug store, each one claiming for itself absolute superiority over all others. In beginning the instruction of a little child, however, in the art of music many of these unique methods are like so many elaborate surgical instruments as compared to a spoon when it comes to eating our cereal. When we know just what we want to do, the way is very simple, and any complicated means is only a hindrance. Doubtless many fail to see clearly what is the essential object in the giving of lessons. They are so occupied with using the complicated surgical instrument in exactly the right way that the food never reaches its destination.

There are some radical differences between the kind of teaching necessary for the child mind and that suitable for the mind of a person of twenty-five. Compare the kindergarten with the college class. In the latter the students are accustomed to dealing with abstract propositions. The developed mind can deal with an extended train of thought, passing logically from one idea to another. The child mind cannot do this. The perceptive faculties are in the ascendant; we say they are "quick to notice things." That is, indeed, their chief function; they are noticing things and getting in a store of ideas. Only after the ideas are distinct and familiar do they attach any names, any abstract ideas, to them. Were this not so we would expect the infant to be endowed with a large vocabulary and eagerly trying to find the objects of which it already knew the names. As it is, the infant has no words at all, and gets well acquainted with many things with utter indifference to what they are called. If these things are sufficiently interesting it will later take notice of the words connected with them and finally use them by individual mental effort.

The young music student is in the same position with regard to the facts of music. Interest the child, make it familiar with things which have a real existence either to the eye or the ear, and a foundation is laid which can be classified and labeled afterward. The systematic application of such a manner of teaching is generally called "musical kindergarten." It makes the facts of music notation—so familiar to the musician that he can hardly realize their meaninglessness to the child—concrete instead of "double dutch," as they would be when merely stated to the young pupil. It teaches him notes only after he loves the tune which the notes stand for, and how to play the keys of the piano when he first has some musical idea in his head that he desires to hear sounded by the instrument. There are many "methods" in carrying out this work, but the principle in all is the same. The child seems to be merely playing and having a pleasant time, and unconsciously gets all the groundwork of music study—without the "study."

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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

### The American Public's Opportunity

According to the announcements of Selby C. Oppenheimer, San Francisco's energetic young impresario, not less than seven artists of international reputation and American by birth will be among the distinguished representatives of the art of music who will appear before us during this season. Now is the time for our musical public to show whether all this talk about patriotic preference for American music and musicians is based upon a sincere conviction or is the result of mental hysteria. Do our music lovers really mean to be serious with their determination to regard our able American artists from the same standpoint as those coming from Europe, or are they only getting rid of a lot of words that do not mean anything to them? The present season will determine this fact.

If you really mean what you say, and you actually are convinced that the art of American vocalists and instrumentalists and the compositions of American writers should be encouraged in the same degree as those of foreign artists and composers used to be in the past, then you will attend the concerts of the seven or eight American artists announced by Mr. Oppenheimer in a body and pack the Savoy Theater to the doors. If you do not do this, all your talking about this will not change the fact that in your heart you have not convinced yourself. And that is about the worst kind of patriotism we know of. It is no patriotism at all. It is simply camouflage to cover up your real opinion.

And by this assertion we do not mean that the American public should neglect listening to foreign artists. By no means. Hear all of them if you can afford to do so, but if you can only afford a few, hear the best, whether they are American or foreign artists. But above all, keep the names of the American artists in your mind, and go to their concerts with the absolute conviction that you will hear vocalists and instrumentalists who are just as pleasing and know just as much about the art as anyone who has studied with the same facility, industry and natural ability as they have.—Pacific Coast Musician.

### Music's Effect on Morale of Soldiers

What we need to win this war is a flaming patriotism instead of an amiable and acquiescent tendency to academic discussion; and music arouses men to do their utmost, to go through hell itself, more than any other tonic available. Both mythological legends and historical records corroborate this statement; and when we consider the effect of music upon the so-called lower animals there is no reason why man, the highest of all the animals, should be an exception, says the Outlook.

On a tour of inspection we would often pass a paddock crowded with tired-out horses with heads down and drooping tails; but let a few buglers pass by, when—presto! The horses would neigh, prance about, and act as if entirely made over. The newspaper accounts of the war have spoken often of the great inspiration music has given to the allied soldiers both to key them up for a charge and afterward, often when on retreat, to infuse them with new strength sufficient to reach a place of safety.

During one of the battles in France a large body of retreating men were so exhausted that they were on the point of lying down, when one of the commanding officers rushed to a near-by village and bought all the toy instruments, such as mouth organs, available. By means of tunes on these humble instruments the spirit of the men was so revived that they pulled themselves together and marched ten miles to a safe line of defense.

Everyone must have read of the stirring effect upon the Italian soldiers during last autumn's campaign when a large military band stationed upon a high peak, under the leadership of our New York conductor, Toscanini, played fiery marches while the men were charging in the valley below.

General Pershing has sent back from France an official recommendation that our regimental bands should be substantially enlarged and trained to the highest point of efficiency, for, in his opinion, nothing contributes more to the fighting morale of the men.—Pittsburgh Sun.

### Echoes From the National American Musical Festival, Lockport, N. Y.
### Ida Geer Weller

Mrs. Weller combines a mezzo-contralto voice of rare beauty and artistic interpretation with a gracious charm of manner that makes her singing altogether delightful.—Union Sun and Journal, Lockport, N. Y., Tuesday, September 3, 1918.

Mrs. Weller has a beautiful voice. It is rich and full and has a wonderfully sympathetic quality. The songs selected by the artist gave many opportunities to show dramatic feeling and intensity of expression. Especial mention should be made of Mrs. Weller's upper tones, which were well placed and brilliant.—Union Sun and Journal, Lockport, N. Y., Wednesday, September 4, 1918.

A rare gift of temperament is that of Ida Geer Weller, mezzo-contralto, whose song group was listened to with absorbed attention and rewarded with storms of applause. Mrs. Weller is well equipped vocally and her fine diction, gripping dramatic delivery and magnetic personality make her a very convincing singer.—Niagara Daily Press, Lockport, N. Y., Wednesday, September 4, 1918.

### Alice Sjoselius

Recent press comment:

Alice Sjoselius, a soprano who has sung with success in European opera houses and concert halls, sang for the first time in Boston yesterday. Her voice is inherently a noble one, having sensuous color and brilliancy. It is a big voice and a beautiful one. Singing the Siciliana of Scarlatti, Miss Sjoselius showed her appreciation of a broad melodic style, and she sang the Mozart with real feeling. In the Swedish songs she was simple, natural and pleasing. The sincerity and innate vocal capacity of Miss Sjoselius were evident. The audience applauded her cordially and the novelty of her program was enjoyed.—Boston Post, April 10, 1918.

Alice Sjoselius, soprano, gave her first recital in Boston yesterday afternoon at Steinert Hall. The singer's voice has color, body, flexibility and smoothness. She has evidently been carefully trained and yesterday displayed technical authority which is the result of experience. The Italian airs were sung fluently, with expression and a nice observance of traditional style. A naive sincerity is a characteristic of her singing.—Boston Herald, April 10, 1918.

Alice Sjoselius made an unusually pleasing impression. She proved to be the possessor of a voice of quality, excellent volume and range—one which she employed with admirable flexibility. In Mozart's "Deh Vieni nin Tardar" she disclosed a feeling for style and a command of legato. She showed throughout taste and interpretative intelligence. Miss Sjoselius is a welcome addition to our concert halls.—New York Tribune, April 12, 1918.

Alice Sjoselius disclosed a voice of quality and power. In her singing there was much variety of spirit and effective details in interpretative method. The voice is well worth devotion.—New York Sun, April 12, 1918.

### Kathryn Lee Scores Operatic Successes

When Miss Kathryn Lee appeared recently at North Adams, Mass., with the Loubet Opera Company the following comments were bestowed upon her singing of "Nedda" and "Santuzza." Miss Kathryn Lee took the part of Santuzza in a most admirable manner and her interpretation was truly wonderful and gave her an opportunity to use to advantage her beautiful and powerful voice.—The Herald, September 28.

Miss Lee as Nedda was superb in her role.—The Herald, September 28.

One of the pleasing features of the evening occurred after the presentation of "Cavalleria," when Miss Lee was presented with a beautiful basket of flowers. The young woman won the hearts of all in her interpretation of the character role and her sweet, pure notes, almost birdlike in quality, made her a favorite with the audience and every appearance during the evening met with an enthusiastic greeting.—


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The North Adams Evening Transcript, September 28.

Miss Lee's rendition of the farewell solo and the duet as the circus girl were works of art.—The North Adams Evening Transcript, September 28.

Miss Kathryn Lee made a striking appearance and sang The Star Spangled Banner. Her solo was received with hearty applause.—The Herald, September 29.

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## What the Press Says of the Gilberte Songs

Clear and distinct was Mme. Jomelli's rendering of "Spring Serenade" and "Dusky Lullaby" was as a lullaby should be, smooth, quiet and sung with such ease that even the audience was lulled, to be stirred anew by the love message of "Ah! Love but a Day," a fitting climax to the trio of Hallett Gilberte's compositions.—Duluth News-Tribune.

"Moonlight-Starlight," Gilberte's waltz song, was Mrs. Otis' most brilliant achievement. Her voice sparkled and scintillated in its elaborate colorature and the way she took the high E called forth many admiring comments. This number was a triumph for the composer no less than for the singer.—Lewiston (Maine) Journal.

The creation that undoubtedly will impress more strongly the public to which he appeals is the "Devil's Love Song." This is one of the few outstanding achievements in dramatic, colorful and stirring writings by native song composers. Mr. Granville set forth its amorous passion and its mocking spirit with vocal opulence, a sense of its character and an intense feeling that exacted great enthusiasm.—Newark Evening News.

An evening song by Gilberte was an exquisite little number sung by Miss McConnell, reaching a climax and finale even before the end is looked for.—Bangor (Maine) Daily Commercial.

"You Is Jes' as Sweet" and "Spring Serenade," sung by Leon Rice, caused such a storm of applause that they had to be repeated. Gilberte writes in a highly brilliant vein and his songs make an instant appeal. Melody of an infectious kind is the dominant characteristic and his songs should have a wide appeal to singers.—Atlantic City Evening Union.

Perhaps the greatest of Mme. Sharlow's ability was in Gilberte's dramatic song, "Ah! Love but a Day." Her rendering of the music and her interpretation of the spirit of the song revealed the soul and temperament of the true artist.—Louisville Herald.

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## Famous Composer Sings at Syracuse

"Over here in the trenches and in the crowded hospital wards, we do not sing 'There'll Be a Hot Time in the Old Town Tonight,'" wrote a member of the "Shrapnel Quartet" "over there," to Mrs. Carrie Jacobs Bond, American woman composer, who sang at the Kiwanis Club luncheon yesterday noon. "We sing the song that has become the inspiration of the trenches, 'The End of a Perfect Day.'"

Mrs. Bond was passing through Syracuse yesterday, and, besides reading the above letter, sang two of her new songs, "My Boy," which has been adopted by Mme. Schumann-Heink as her "mother" song, and "Allegiance," which is yet in manuscript form. The composer did not sing her most famous song, but exhibited to the Kiwanis a valuable collection of letters and cartoons from all over the world, telling how the inspiration inculcated in "A Perfect Day" had become the hearth-song of all nations, and how each nation had interpreted the phrase.

The most artistic cartoon, and the one which is most comprehensive and detailed in its idea, was drawn by a French cartoonist. It is a series of composite photographs showing the Hun poisoning wells, bayoneting women and children, burning homes, bombing hospitals and churches. Over the last picture, that of a Hun resting contentedly on his bayonet, is the motto, "The End of a Perfect Day for Me und Gott und Kultur."

The American boy's "Perfect Day" is represented by the picture of a satisfied Yank, squatting complacently on the swollen stomach of a member of the "Limburger cheese gang." The Yank is contentedly smoking a cigaret, and on his bayonet dangles a Prussian helmet, while a smile of absolute satisfaction overspreads his face.—Syracuse Post.

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## Organ Recital at Warsaw

On Tuesday last George W. Barnes, who recently accepted the post of choirmaster and organist of Christ Cathedral, Salina, Kan., and who for the past three years has filled the position of organist and choirmaster of St. John's Episcopal Church, Keokuk, Iowa, played an organ recital at the Presbyterian Church at Warsaw, Ill.

Those who attended were privileged to hear in Mr. Barnes a masterly musician. Mr. Barnes sits surely at his instrument and his program, which was rich and varied, was presented with a nice sense of artistic values. Numbers deserving special mention were Prelude and Fugue in D minor (Bach), Preludio and Andante from the Guilmant Sonata in C minor, Chautique D'Amour, Gaul, and Peau (Matthews) which with its many moods rendered a noteworthy impression upon the audience.

Assisting on the program was Miss Lynore Rich, soprano, an artist pupil of Mr. Barnes, who exhibited a smooth velvety tone and a perfect legato in Haydn's ever beautiful aria, "With Verdure Clad," from his inspiring oratorio, "The Creation."

To her second group of old English airs Miss Rich gave a tender and sympathetic interpretation. Though unannounced on the program, Miss Rich opened the recital with the French National Anthem, which she rendered with a fervor which immediately touched the popular chord of her audience, who greeted the number with enthusiastic applause. The program:

Prelude and Fugue, D minor.....Bach
Andante and Freludio (C minor Sonata).....Guilmant
Mr. Barnes
With Verdure Clad (Creation).....Haydn
Miss Rich
Harmonies Du Soir (Impressions of Evening).....Karg-Elert
In Summer.....Stebbins
Midsummer Caprice.....Johnston
Mr. Barnes
My Lovely Ceila.....Old English
O Willow.....Old English
Miss Rich
Indian Summer Sketch.....Brewer
Romanza in G.....Keller
Chautique D'Amour.....Gaul
Mr. Barnes
Peau.....Matthews
Mr. Barnes

—Keokuk Press.

♮ ♮ ♮

## Carl Craven in Austin

Mr. Craven, well known in musical circles, led the community singing of popular airs, accompanied by the Naval Liberty Loan band. The audience joined in the singing most enthusiastically and in a manner which left no doubt as to its complete sympathy with the national cause. If you think the people of North Austin cannot sing just ask the janitor, who was in the basement at the time, and came scrambling upstairs to learn what was shaking the building! Mr. Craven rendered two solos, which were well received.—The Austinite.

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## Something About Mme. Schumann-Heink

If an inspiring message could put over the Liberty Loan, then the fourth should have been put over on Saturday night, when Ernestine Schumann-Heink lifted her great voice in an ecstasy of song. An elderly woman in the hearing of the writer said: "I have heard 'The Star Spangled Banner' all my life, but I have never heard it sung until tonight." And the vast audience which jammed the historic Auditorium was evidently of the same opinion, for never is there recalled an ovation such as that given Schumann-Heink after her noble singing of the National Anthem. She was not permitted to leave the platform until she had given Oley Speaks' song, "When the Boys Come Home," and there occurred a most extraordinary thing, for the entire audience stood during her singing. Such an experience is not recalled in a lifetime of varied incidents. Round after round of applause and wave after wave of cheering followed. There was a remarkable demonstration of feeling for a great woman and a great artist—one that can never be forgotten by anyone present on this memorable occasion, for the visiting speaker of the evening was Secretary of the Treasury William G. McAdoo, who came from Washington to help Chicago make its quota of the Fourth Liberty Loan. Governor Frank O. Lowden of Illinois took particular notice of the words in Mme. Schumann-Heink's song, for he said: "I was especially impressed with the wonderful words just sung by Mme. Schumann-Heink. There was a phrase in it about the 'boys coming home.' How can we face the boys coming home if we don't do our part?"

Surely fitting was it that two such distinguished representative men should have as complement in their appeal so distinguished and so representative a woman. Mme. Schumann-Heink is doing her part for the Government and is continuously in the public eye, for she is appearing at all the great rallies. On Monday night she was the sensational figure at a colossal gathering in Grant Park and she sings for several other affairs this week.—Musical Leader.

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## MUSICIANS' CLUB OF WOMEN

The program on Monday, October 14, opened with a "Quintette for Piano and Strings, Op. 81" (Dvorak), played by Zetta Gay Whitson, Leta Murdock, Wally Heymar, Sylvia Bargman and Elizabeth Olk-Roehlk.

The quintet, consisting of four movements, Allegro, ma non tanto, Scherzo and Furiant, is intensely interesting, with beautiful themes which are cleverly worked out, and in the hands of these young artists was made to glow with beauty.

Leta Murdock again proved her musicianship and adaptability in substituting on short notice for Malvina Neilsson, programmed and who was called out of town.

Another ensemble number on the program was a "Trio for Piano and Strings," including the three movements, "Prelude," "Minuet" and "Finale" by Horatio Parker, played by Wally Heymar, Elizabeth Olk-Roehlk and Sylvia Bargman. Both numbers were played with excellent ensemble and understanding. In the Parker number, however, the piano predominated perhaps a little too much.

The other instrumental group, consisting of "Reflections in the Water" (Debussy), and "Polonaise" (Chopin), were played in a sincere and musicianly manner by Mathilda Rose.

An interesting number was the group of songs given by Myrtle Moses Alschuler, consisting of "Voici que le Printemps" and "Aquarelles" (Debussy), and "Les Silhouettes" and "Light" by Carpenter. Mrs. Alschuler has a beautiful dramatic voice, rich in color, and she sang with excellent understanding and interpretation.

Perhaps the most distinctive number on the program was the group of French songs which were sung by Emma Patten Hoyt, consisting of "Serenade Francaise" (Leoncavallo), "L'Attente" (Paldowski), "L'oiseau Bleu" (Jacques-Dalcroze), "Levieux Moulin" (Fourdrain), and "Noel des Eufants qui n'ont plus, de maisons" (Debussy).

Mrs. Hoyt has a beautiful lyric voice excellently schooled, and good French pronunciation and enunciation. She also showed fine interpretative ability.

The president, Mrs Harriet Smulski, in a neat address rather confined her remarks to facts and figures concerning the "War Problem and Conduct of the War." She also stated that the club expects to make the "Social Hour" a special feature during the current year.

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## THE MUSICIAN DURING THE WAR

By T. CARL WHITMER

### Prelude

A Pittsburgh judge recently said to a proposed juryman, a professional musician: "What good is music during the war? It is a non-essential."

The Mayor of the same city said to the writer during an interview on municipal music: "Say! No high-brow music for me. Winter or Summer, me for the 'Yankee Doodle' stuff."

The School Board of an adjacent borough cut out the position of music supervisor a few days ago as "a war measure."

So we live, move, and have our more or less musical ways. All of which suggests what the musician should do during the war.

♮ ♮ ♮

I was interested in the following letter to a large Pittsburgh paper some time ago:

Sir: You say, "Borglum, who reported on the airship program for the President, is a sculptor. Wonder if we couldn't get a portrait painter to look over the ordinance situation?"

This isn't really such a subject for joking. There is something about the art school training that makes a naturally practical man exceptionally clear-sighted. It teaches him to eliminate unessential details and to get right down to the basic facts of structure and appearance. It is really one of the most utilitarian forms of education. Through no mischance have so many important inventions and processes been devised by trained artists, beginning with Fulton, who invented the steamboat, and Morse, who invented the telegraph.

F. OGDON CORNISH.

Our people forget that many of the greatest men in all periods have been men with artistic training. Also, that art life is but one phase of general life, just as any other work. Leonardo da Vinci was an engineer as well as a painter, a painter as well as an engineer. He and Michael Angelo did the day's work for their government, as well as the eternal work of the world.

There is no phase of art which is unessential to the world's work. The art group is always a small group, but spiritually strong, spiritually independent, morally a righteous force which shall crush as it always has crushed anything and everything mean, low, brutal, vicious, and put in its place the permanently noble and inspiring. "With the God of Heaven it is all one, to conquer with a large number or a small one," as a great Hebrew said.

Harriet Monroe, a poet and editor of "Poetry," said not long ago, "All other issues seem small beside this heroic issue on which we stake these infinitely precious lives. If agriculture and commerce become the feeders, the toolmakers of war, the arts at first glance seem to be a pottering with toys, a lisping of words, out of relation with these marching armies, out of the current of great events. . . . But poets have made more wars than kings, and it is for them, and not for kings, to make an end of war by removing its veil of glamour. Kings are, after all, impotent. It was men's imaginations that once gave them power and splendor; but for a century or two men's imaginations have been dethroning them and stripping their pitiful figures bare.

"War remains what it always was—a contest not so much of material forces as of spiritual forces. And the poet and the artist are makers of spiritual forces, leaders of men's imaginations.

"For years the poets, the artists, have been dictating terms of peace to the next age. Every painter of his own wood lot, every poet singing the beauty of working girls instead of queens, or the bravery of common men instead of princes, has been doing his bit to democratize the world. This work has been done not only by Titans like Whitman, but also by the sheer mass and weight of lesser men moved by the same spirit and leading their neighbors and admirers in the same direction. The Kaiser is a man of straw against a force like this. Whitman and Millet beat him before he was born—our soldiers but have to finish the job."

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Reference to Walt Whitman reminds one that his personality and sympathy during the Civil war was a fine force in the hospitals, but his poetry has been a constantly increasing surge and power, affecting the nations aside from our own, around the world and back again. Whitman said, "I say that democracy can never prove itself beyond cavil until it founds and luxuriantly grows its own forms of art, poems, etc. It is not generally realized, but it is true that the genius of Greece and all the sociology, personality, politics and religion of those wonderful states resided in their literature or aesthetics; and what was afterwards the main support of European chivalry, the feudal, ecclesiastical, dynastic world over there . . . holding it together for hundreds, thousands of years . . . was its literature, permeating to the very marrow, especially that major part, its enchanting songs, ballads and poems."

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Immediacy of the militarily essential work caused the vulgar mind, the superficial thought, to overlook the problems of morale, or spiritual force, in any systematic way until the present war. We are pushed into it now by the overwhelming energy and far-sightedness of the Y. M. C. A. and kindred agencies, by the farseeing and inseeing character of our American officers, and by the spurring on we have had through the conditions demanded by our Allies, who are so dependent upon music.

I was interested by the comment of a French writer who said about us: "It never occurred to the Germans that the practical spirit of the Americans could not only rise superior to the gross materialism of the Prussians, but that this spirit was dominated and, in fact, directed by moral and religious idealism."

And what is this but spiritual force, the greatest of its ingredients being solidified by the arts? Don't you see it?

♮ ♮ ♮

An art work always comes back to the people. The composer may live in solitude. He may not seem to contribute his quota to the war, but like the lonely chemist, working night and day in some isolated laboratory, he becomes over and over again the nation's savior.

I repeat that an art work comes back to the people. Do not make the mistake in thinking that the man who serves his country right off, instanter, in a physical way, is the only one who serves. We cannot live without our music, without our arts. President Wilson recently spoke of keeping the fount of sentiment fresh. And that was but a reference to the immediate effect of singing. From this moment on America stands for the finer morale. It is the only kind the nation will consider. We know the theater is essential. We know that humorists are essential. Mark Twain "shot" more enemies than a regiment of men with machine guns. The value of an ardent art-worker is greater than any other agency towards unification of attention and sentiment.

Recently it was part of my duty as member of the Civic Club music committee to speak before the city council, leading to more and better music in the parks and highways and byways of our city. I told them that music could teach patriotism in one hour and mold the spirit of the people towards our national viewpoint that by other agencies would take two months; and better at that, striking while the soul is hot. This now is becoming the universal feeling about both vocal and instrumental music.

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A good many musicians received much excellent training in Germany. That is one reason that some—very few, it may be said—were slow to take a distinct part in the war; why some failed to respond with the amazing rapidity and boundless enthusiasm of the vast majority. But if those few will recall the words of Dr. Hornaday of the Council of Defense they will become active instead of passive (a transition being made very rapidly, be it noted). He said, "The Germany that we knew and admired so much and that many loved up to 1914 is dead and gone. And the new Hun—what of him? With his mask and his cloak contemptuously thrown aside, his misshapen and ugly form now nakedly stands forth."

In the past, German propaganda has had much to do and say against American music until many people believe that we have no American art. I have said so much in other places about our Americanism in music that I shall here remind the reader that the only persons who have said that, in my hearing, at least, or that I have heard of, were the kind who did not know; for example, more than one fine song out

of a possible twenty-five; who placed on programs a commonplace American song because it was too much trouble to look up the rest, and, incidentally, spoiled their story of "no good" music. Almost all lack of musical patriotism has been due to lack of knowledge and lack of willingness to search the records of achievement. In this connection the people who have been too Prussianized or too lazy to look up what America has are the "same gentry who, when we propose to deal promptly and properly with a Doctor Muck, oppose sentence with gas bombs of lachrymal stuff about there being no nationality in art. The truth is that there is no art that is not primarily and fundamentally national."

And now, having covered the general aspects of art-force, I would say what may be done in a direct, personal and immediate way, like soldiers.

In the first place, the musician in general can be the mouthpiece of his government, privately and publicly, by giving accurate information on the many subjects before us. The present writer is a four-minute man in the moving picture houses, speaker for the Red Cross, and so on. If one finds he is not a good public speaker he still can get information from the department of the government devoted to that work and give it privately, also of the greatest importance.

The teacher will see to it that his pupils learn to play from memory all the national songs and the "people's classics," so that he can be at any time the playing center where there is any community work to do. The teacher is always in a position to urge his pupils to back up the government in its numerous enterprises, as well as to play anywhere and everywhere.

The pianist (or other instrumentalist) will kindly step off his pre-war pedestal and become a factor in the people's life. If his art is not profound enough to make his recitals a drawing card toward money getting, let him become a community pianist in a broad sense never thought of before.

The singer must do the same thing. And let it be said that practically every singer of any prominence and thousands without prominence have become centers for the waging of drives leading towards all the vital issues of our war and mercy. It has been pointed out that music has been the chief driving force, the most overwhelming power for generating enthusiasm in the unprecedented campaigns for billions of dollars.

The conductor always has his work so clearly cut out for him that indication of his privileges in the nation's life would be superfluous. He should lend, has given, and will give his services as a community leader in camps and field, to say nothing of his high value in "keeping the home choirs burning" with national enthusiasm.

The poet-composer is always needed. Let him not lose his poise. Let him not be persuaded to forsake his independence of view and do things he cannot do well, but let him write, Write, WRITE. To keep the fires of art always alive is the greatest of all permanent essentials, for the arts are among the few eternal forces of the world's activities.

In conclusion, I am aware that Tolstoi says somwehere that "People, who for the sake of art, are spoiled for life, not only do not render service to their art, but, on the contrary, inflict the greatest harm on it. They are taught in academies, schools and conservatories how to counterfeit art, and by learning this they so pervert themselves that they quite lose the capacity to produce works of real art, and become purveyors of that trivial art which floods society."

I know that many mediocre people are spoiled by artificially blowing up the art embers, but I know that our arts have never spoiled a man who was a real man for any life except the so-called life of the street in its narrowest and most commercial sense. It is immaterial that Beethoven was an unsocial man personally. It was only a short life he lived as a man compared with the century of his music healing the wounds of life of all peoples.

Michael Angelo's personality and what it accomplished was important, but his art work has given him the cross of courage of life, of beauty, of humanity.

Jesus was not a business man or a scientific celebrity, but all the constructive work of mercy, healing, hope, surgery in this war was due to one whose beliefs "spoiled him" for life.

Debussy might not have been a great force in camp music, but his Pelleas and Melisande is a molder and unifier of nations. He made articulate the modern French spirit.

Whitman seemed a loafer to some people. He just sat on a ferryboat and was humanly congenial. But he is the greatest of expressers of American life, the most vital force in democracy.

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## ALLEN SPENCER RECITAL

A piano recital will be given at the Playhouse on Tuesday afternoon, November 12, by Allen Spencer for the benefit of the American Friends of Musicians in France. The program will consist of works by French and American composers and will include a group of compositions by Americans who are enlisted in their country's service. The expenses of this recital will be paid by the American Conservatory of Music, so the entire proceeds can be applied to the aid of the destitute musicians in France.

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### Brief Notes

Marguerite Namara, a recent addition to the Chicago opera, gave a recital at Aeolian Hall on Sunday, October 13. In the evening the American Society of Singers gave its usual Sunday entertainment at the Park Theater with the following soloists: Emily Gresser, violinist; Yvonne de Treville, soprano, and John Campbell, tenor. Sam Franko conducted the orchestra. Max Rosen, after an indisposition of some days, reappeared before the public on Tuesday evening, October 15, under the auspices of the Humanitarian Cult. On October 19 Harold Bauer, pianist, gave a recital at the Carnegie Hall.

### Nelli Gardini an Ideal Grieg Interpreter

Not since the writer established himself in New York has a recital impressed him more deeply and for several reasons. Miss Nelli Gardini, whom the war compelled to remain in this country, gave most happily a recital consisting of nineteen songs by Edward Grieg. War will have done justice to many a composer whose songs were neglected because every recitalist formerly indulged only in programing compositions by German composers. How many treasures of songs were buried in the old continent because all recitalists seemed to have had a mania for the German. From the catastrophe many a composer from the Allied lands will be exploited wherever a concert is to be given. Perhaps Miss Gardini has in store many surprises, but one of them she revealed on the evening of October 15. It isn't sufficient to bring to the fore one composer only to prove the artist's taste for music. The program must be substantiated by voice—voice and voice. In both branches, in art of interpretation and in voice, Miss Gardini disclosed gifts above the average recitalist. A third quality, and very essential, which Miss Gardini possesses is "savoir chanter." This Norwegian lady is the owner of a pure lyric organ, well sustained in the upper, clear and pure in its lower register. What delighted the listeners was her exquisite, artistic employment of the mezzo voce. In every song heard by the writer there was the native expression of the Norse's feelings. In the "Turisten" Miss Gardini gave us a vivid description of the beautiful "fjords." She made us wish for a tour through poetical Norway. She revived our ambition to plunge into a whirlwind of the Scandinavian country. It would be superfluous to name every song she interpreted—they were all Grieg's. It was whispered that the lady, who has also a personality rarely to be recorded, is to give a spring recital of French songs exclusively. This is ingratiating news and if it is true we expect to pass a most enjoyable evening. Richard Hageman at the piano was an artistic help to Miss Gardini. Such exact accompaniment is rarely noted; such harmony between singer and pianist is a rarity in the concert hall. There was warm applause for the recitalist.

### The Death of Liza Lehmann

Death has claimed another musician, in the person of Liza Lehmann, the composer. The gifted song writer died at London at the age of 50 years. She studied music in Rome and Wiesbaden. She was known as a soprano singer when she first appeared. In 1895 she produced her cycle of songs, "In a Persian Garden," with verses from Omar Khayyam (after Fitzgerald). Other works from her pen were: "The Daisy Chain," "Alice in Wonderland," the light opera "The Vicar of Wakefield," and a musical comedy "Sergeant Brue." She composed songs with Shakespearean texts, piano pieces and incidental music for plays.

### Sue Harvard Sings

On October 18 Sue Harvard, soprano, gave a recital at the Aeolian Hall. Owing to the lengthy correspondence, comments are postponed for the next issue.

### Walter Damrosch Engages French Forces

"Le malheur, fait le bonheur des autres." Morally the Germans have lost so extensively. That they are being replaced by allied musical forces—and we are not at any loss thereby—for the subtsitutes will prove that places held by Germans can be easily filled by French, Americans and other nationalities opposed to the central powers. Walter Damrosch, the conductor of the Symphony Society of New York, has appointed as his concert master Gustave Tinlot, in place of Alexander Saslawsky, who resigned to establish himself somewhere in California. Mr. Tinlot was formerly a member of the Societe des Concerts du Conservatoire de Paris, which is now touring the United States. He was also a member of the Concerts Hasselmans and first violinist of the Opera Comique. Among new members of Mr. Damrosch's orchestra belonging to the Gaelic race is Rene Pollain, formerly conductor of orchestras at Nancy. The new flutist is Daniel Maquarre, formerly with the Philadelphia orchestra. The season will open on October 31 at the Carnegie Hall in the afternoon, with Ossip Gabrilowitsch, the Russian pianist, as soloist.

### Daniel Mayer's Son a Victim of War

Word comes from England that the eldest son of the popular musical agent, Daniel Mayer of New York and London, has died of pneumonia in a hospital at Portsmouth. Emile Nicholas Mayer was a captain in the British Army and after being gassed in a fierce attack was taken to a military hospital. There is a consolation for father Daniel that the son has died in the service of his country.

### Aurore La Croix, Boston Pianist, Makes Striking Debut at Aeolian Hall

It is a curious coincidence that, just when the Spanish epidemic has affected the musical life of the country in a way which the war in itself has never done, debutants this season seem to attract more than a passing interest. On Thursday afternoon, October 17, a Massachusetts girl won a complete triumph at the keyboard. Not since the young Levitzki overturned the table on his elder colleagues some three years ago has a pianist left such an impressive artistic impression as Aurore La Croix, a American girl from the state of Massachusetts. The playing of Schubert's Sonata, Opus 42, disclosed in an unusually striking manner the perfect technic of the young lady. Imbued with temperament the work expressed unbounded musician-

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ship and an imagination rarely to be noted in so young a player. Poetical, sentimental instincts are part of the young lady's list of assets. With a facile touch, a liquid tone, a clarity which was admirable, the "Slumber Song" of Weber-Liszt was an ideal interpretation. There was that fire in the execution which so many pianists lack. I was told that Miss La Croix studied, or rather coached, with Ethel Leginska and Leopold Godowsky, which explains the fact that she has Ethel's fire and Leopold's perfect technic. Miss La Croix is a "made-in-America" artist and furnishes one more irrefutable proof that our girls have talent and all the other qualities which form the body and soul of artistry. Other numbers played were Etude de Concert (Liszt), Serenade and Scherzo (E. R. Blanchet), Theme and Variations (Royce) and Espana (Charbrier-Chevillard). Miss La Croix is destined to become the star of two continents and we entertain the hopes that she will soon return to New York.

♮ ♮ ♮

### First Concert of the Societe des Concerts du Conservatoire de Paris

A glorious page for French art, a magnificent record for the French artists, a great tribute for Andre Messager—such can we characterize, define and describe the evening of October 15 at the Metropolitan Opera House. Let me tell you beforehand that we in America possess great orchestral bodies from the Atlantic to the Pacific, but let us be just to the visiting French organization and its leader, Andre Messager, and acclaim them as without superiors. Every member of this organization is a first prize winner and every one is a master in handling his instrument. The program was not a classic one, save for Cesar Franck's Symphony. But what they extracted from their instruments gave ample reasons to believe them capable of rendering "sans fante" the classics of the great orchestral masters. Such an ideal rendition of Franck's Symphony we have never heard since the days of Arthur Nikisch's visit to our shores. Our Boston Symphony, in which we take just pride, has never attained the equal artistic results which the French orchestra proved at its initial concert. Chicagoans will have the rare opportunity to listen to it some time in December and I am quite sure that no listener, whether layman or critic, will be able to find any fault. The strings are wonderful; they give us the sounds of the beautiful organ played by a master—no scratching, no sound which would offend the ear. It is the playing of celestial instruments. What results the musicians gave us in the rendition of Paul Dukas' "L'Apprenti Sorcier," what magnificent effects in the Rhapsodie Norwegienne by Ed. Lalo, what rhythm in the Debussy's "Nuages and Fetes," what delight in the "Benvenuto Cellini" by Berlioz! Where have we heard such effective renditions, where have we heard such playing of the brass instruments? What orchestra has ever played the "Star Spangled Banner" as this one and what of the "Marseillaise" and the "Rouet d'Omphale" by Saint-Saens? They are going to play Eroica. What a divine rendition Beethoven is to receive. What pride and how much glory for our musical life. France knows how to make musical propaganda. We salute our noble allies. We greet them on our hospitable soil, and we shout sincerely, "Long Live France and Her Arts." To this eventful evening Andre Messager, not a newcomer, completed the joy by a masterful handling of eighty-five fine players with his finesse and grace, with his authority and complete knowledge at the baton. No French music has ever been played as on this occasion. Each composer Mr. Messager gave his interpretation as if he himself was the author of the music. And with what simplicity he accepted Otto Kahn's tribute to the visiting organization—a silver lyre. Devoid of mannerisms and affectations, the French conductor responded to the large audience's ovation. Otto H. Kahn, to whom we are grateful for having brought this magnificent orchestra, delivered a brief address, saluting our allies who came to give us a proof of their musical standard. The concerts are given under the auspices of the French government and the Franco-American Association for Musical Art. When they get to the Windy City don't miss it or you will regret it.

♮ ♮ ♮

## THEATERS

### "Sometime" at the Shubert

When Rudolf Friml undertakes to write music to a play, if your expectations are not great concerning his inspirations, at least you may feel confident that "some time" during the performance some sweet tune will come out of his score. In "Sometime" the very song by this name is sweet, melodious and away from the path of cheap tunes. The book by Rida Johnson Young is a simple story about a girl who loves and who acquires fame on the stage and the rival who pretends to love for the sake of winning fame before the footlights. Naturally the first wins back her lover, who quits the field because of mutual misunderstanding.

♮ ♮ ♮

### "Le Secret" at the French Theater

The offering of Jacques Coppeau's (for the second season) French players was "The Secret," by the author of the successful "Thief," Henri Bernstein. The French dramatist psychology of a secret concealed in order to avoid the breaking of an engagement is not so interesting. Many scenes overtax the listener's patience by an overabundance of emotionalism. Though some of the dialogues are amusing and characteristic of Bernstein, the play is monotonous and dry in many of its developments. Lucien Weber was excellent as the timid fiancee; Mlle. Bogaert, the woman who meddles, was charming and interesting; Mlle. Bing, the holder of the secret, was correct, and the exasperated husband, Jacques Coppeau, was admirable.

♮ ♮ ♮

### "The Maid of the Mountains" at the Casino

Messrs. Elliott, F. Ray Comstock and Gest are the so-called American impresarios of London musical comedies. After "Chu-Chin-Chow" they imported this musical play in three acts from London, where it still runs successfully at Daly's Theater. No matter where the composer, Harold Fraser Simson, got his inspiration—whether original or copied a bit from other sources—the music is charming, touching, sweet and melodious. "Farewell," sung by Teresa, who loves ardently Baldasare, the brigand chief, is inspiriting, and to its charm Miss Siolonie Expero's voice contributed. William Courtenay in the leading part (Baldasare) gave good romantic acting. The comical parts, which are amusing, are well interpreted by Bert Clark and William Danforth. The chorus sang unusually well. The music as a whole is semi-classic, imbued with oriental items, and it approaches in theme the Russian operas. The scenery is attractive, and so are the girls.—De Valdor.

♯ ♯ ♯

**Pendry**—Last Friday evening Miss Constance Turgeon of Hinsdale gave a closing program at the Centralizing School as a good-by to her many friends. Saturday she left for Montreal to nurse the soldiers as a member of the Volunteer Daughters of Canada. She will nurse and entertain the patients with her music and reading. Miss Turgeon has been a student for many years of Miss Charlotte Pendry.

♯ ♯ ♯

**Pendry**—Miss Pendry and Miss Henriette Fetzer of Hinsdale gave a program at the Hinsdale Sanitarium Thursday evening. This program is the first of a series of programs to be given during the winter.

♯ ♯ ♯

**Concerts in Chicago**—There have been no concerts at all in Chicago for the past ten days and no date has been set for their resumption at the time of going to press, although health conditions are improving.

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# THE BELGIAN SCHOOL OF VIOLIN

By OVIDE MUSIN

Founder of the Musin Virtuoso School, New York City, a Graduate of and Formerly Head of the Violin Department at the Royal Conservatory of Liege

What is the Belgian "School" of Violin?

A "school" means the disciples of a man of genius, superior knowledge and of new ideas, the value of which he demonstrated and taught to his pupils, who handed down their knowledge to succeeding generations. It is true that a Belgian school exists and has existed from ancient times, and furthermore that the other schools were derived from the ancient masters who went from the Low Countries to Italy, Spain, France, Germany, Austria, and even to the Court of Peter the Great of Russia, where they demonstrated their advancement in the science and art of composition, singing and playing of musical instruments and where they founded schools which were the source of our modern development irrespective of nationality.

Charles de Beriot, who was born at Louvain, Belgium, in 1802, and died in the same city in 1870, was called the father of the modern Belgian School of Violin Playing, because of a special manner of using the bow, first demonstrated by himself, which gives greater elegance, freedom and continuity of tone. Among his pupils was Henri Vieuxtemps.

With few exceptions, all the great violinists have been graduated from the Royal Conservatory of Liege, or have been taught by masters of this school. Among the products of this school may be listed such artists as Auguste Rouma, Henri Leonard, Henri Vieuxtemps, Lambert Massart, Martin Marsick, Guillaume Remy (the last three being at the head of the Royal Conservatory of Paris, France, in succession), Cesar Thomson, Oscar Dossin (now head of the violin department at the Royal Conservatory of Liege), and Eugen Ysaye. Of equal interest is the list of their pupils. Henri Wieniawski, Camilla Urso, Fritz Kreisler and Emile Sauret, head of the violin department at the National Academy of Music, London, were pupils of Massart. Jeno Hubay, head of the Royal Conservatory of Budapest, Hungary, was a pupil of Vieuxtemps. Scradieck and Henri Marteau, head of the violin department in the Royal Hochschule of Berlin, are pupils of Leonard; Press, head of the violin department at the National Conservatory of Moscow, Russia, is a pupil of Ysaye; Kochanski, head of the violin department in Warsaw, Poland, a pupil of Thomson; also Boustindui, head of the violin department at the Royal Conservatory of Athens, Greece; Ernest Fassin, head of the violin department at the Musical Institute of Liege, Belgium, and Wallace Grieves, head of the violin department at the Springfield Conservatory of Music, Springfield, Ill., are pupils of mine.

Carl Flesch, the great Hungarian violinist, in a very interesting work on violin technic, writes that he owes all his best qualities and schooling to Marsick, thus allying himself to the Belgian School of Violin. Another pupil of Marsick is Jacques Thibaud, teacher of Albert Spalding.

If this list of artist products of the modern Belgian School of Violin as taught at the Royal Conservatory of Liege were to be catalogued it would look something like this:

**Some Teachers and Some of Their Pupils**

Charles de Beriot, of Louvain, Belgium—Henri Vieuxtemps.

Auguste Rouma, of Liege—Henri Leonard.

Lambert Massart, of Liege—Henri Wieniawski, Emil Sauret, Camilla Urso, Ondricek and Fritz Kreisler.

Henri Vieuxtemps, of Verviers, near Liege—Eugen Ysaye, Jeno Hubay.

Henri Leonard, of Liege—Ovide Musin, Cesar Thomson, Guillaume Remy, Oscar Dossin, Scradieck, Henri Marteau and Martin Marsick.

Ovide Musin, of Liege—Fassin Quittan, Elizabeth Zander, Sylvia Bent, Joseph Stoopack, Piery and Wallace Grieves, Thelma Wilkes.

Martin Marsick, of Liege—Jacques Thibaud, Carl Flesch.

Cesar Thomson, of Liege—Kochanski, Macmillian, Adolph Betti, Alfred Pochon, and Ugo Arra of the Flonzaley Quartet.

Eugen Ysaye of Liege—Deru, Jan Hambourg, Press and Poppeldoff.

**The Ancient School**

Historical records among the archives of Rome, Milan, the Escurial, Archives Royal at Madrid, of the crown of Aragon at Barcelona, at Paris, Lille, Ghent, Bruxelles, Liege, Antwerp, Mons, and other cities, establish the fact that Belgians (both Walloon and Flemish) were a powerful influence in the development of the science and art of composition, singing and playing of instruments in all the countries of Europe, also in Scandinavia and Russia; Italy in particular, as its people were more responsive. The Belgians were brought from the Netherlands in great numbers to furnish the music for the churches and courts of popes, rulers and princes. Philippe the Second and Charles the Fifth of Spain, Charles the Ninth of France, Leopold, Premier of Austria, Louis XIV, XV and XVI of France were captivated by the Belgian choristers.

An Italian historian, Guicciardini, 1523-1589, in stating his enthusiastic appreciation of the Belgas, did not limit his praise for their talent as instrumentalists and their genius for composition, but places above all their vocal art, which he declared "to be renowned and sought after by the courts of every Christian prince in Europe." The same historian published a biography of thirty of the principal musicians of his time in Italy who came from Belgium. "When Philippe le Bel arrived at the Iberique Peninsula with his celebrated choir, in which the most famous musicians and singers from the Low Countries predominated, it aroused the most enthusiastic admiration, became promptly a la mode, and the members regarded as beings altogether privileged."

Going further back in musical history, a few names will serve to prove the antiquity of the Belgian School. A monk named Hucbald, 840, of the Convent of St. Amand, near Tournay, Belgium, is called the father of primitive or ancient harmony. The true founders of the first school of music at Rome (1549) were two musicians from the Netherlands, Arkadelt and Goudimel. From this school came Palestrina, Animuccia, Nanini. Allegri, composer of the celebrated "Miserere," was a pupil of Nanini. This was before the violin as we know it today had appeared, and from 100 to more than 200 years before Corelli, Tartini and Viotti were born.

In 1540 appears Jean de Ockegem, born in Hainault, Belgium. One of his pupils was Josquin des Pres, called the father of modern harmony, chapel master of the Vatican, Rome. Another illustrious representative of the ancient Belgian school in Italy was Rolland de Lartre (also called Orlando Lasso), born at Mons, Belgium, 1520. At 21 he was director of the Chapel of St. Jean de Latran at Rome. He traveled in France and England, and in 1557 was called to the Court of Munich, where he died in 1594.

Franco, called in Belgium, Frank, of the Cathedral of Liege (1066), was the inventor of modern rhythm.

Dumont, born at Liege (1610), was the first to use thorough bass in his compositions.

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## SUCCESSFUL VIRGIL SUMMER

Mrs. A. M. Virgil, director of the Virgil Piano School, New York, reports a most successful Summer season with large classes of pupils from all over the United States and with an increased number of advanced players seeking further proficiency in advanced technic and interpretation of concert and recital work. Among these were three Alberto Jonas artist-pupils and one from Martinus Sieveking. This school has become the recognized haven for artists seeking finishing touches and probably prepares more pupils for their vocations than any other similar school in America.

Mrs. Virgil's fame has been further enhanced through the tremendous sale of her teaching compositions, which have become very popular not only among teachers but among dealers, so that the music sales department of the Virgil School is kept busy filling orders. It is easily seen, therefore, that this institution is one not only of great activity but is achieving in every department the results aimed for.

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Mrs. Virgil's services are in demand everywhere and she is frequently compelled to make trips to teach and lecture in various cities. This Summer, in addition to her home work and a short vacation at Bergenfield, N. J., where she has a large estate, Mrs. Virgil found time to go to Wisconsin on a special mission. The prospects for the Winter are more than encouraging and promise to keep the activities of the school at white heat.—From the Musical Advance.


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## NOTES FROM THE NEW YORK STUDIO OF LAZAR S. SAMOILOFF

The well known singing teacher, Lazar S. Samoiloff, who has his studios in Carnegie Hall, New York City, will give a pupils' recital on Saturday evening, October 26, in Chalif Hall, opposite Carnegie Hall. There is also a reception arranged with a dance after the concert for the friends of the pupils. For admission each guest must buy some Thrift Stamps.

Some of Lazar S. Samoiloff's professional pupils will appear and solos, duos, trios and ensemble numbers will be sung.

Miss Helene Romanoff, the great dramatic soprano, lately with the Petrograd Opera Company, and Miss Vivian Holt, the celebrated coloratura soprano, will sing at the same occasion.

Mr. Samoiloff recently gave two concerts for the Red Cross and ever since America entered the war his pupils have been actively engaged singing for the soldiers. The Red Cross of Connecticut has requested Mr. Samoiloff and his pupils for a series of concerts and are at present working on concerts to be given in December and January.

Mr. Samoiloff only accepts students who are musically inclined and must be talented if he is to train them for professional work. Under his guidance those lacking the musical ear have acquired it through his method. He has opened a class of solfeggio, for which Lazar L. Weiner and Angela Morel are engaged as his assistants. He also has a class for the instruction of French.

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## REARRANGEMENT OF DATES FOR PARIS SYMPHONY ORCHESTRA

The Paris Symphony Orchestra finds a revision of its coming tour necessary, which will cause a change of dates in many or all of the cities on its route, including two performances set for Sunday, December 1, at the Auditorium Theater in Chicago.

To begin with, the members of the orchestra arrived several days late in an Atlantic port on a French battleship. In the meantime hurried rearrangements of early concerts were made; then orders came to close theaters in many cities on account of the epidemic. This entails further and more extensive changes in the orchestra's bookings by the French-American Association for Musical Art, which are now under way.

The orchestra gave its first American concert at the Metropolitan Opera House in New York last Tuesday night and will give its second there on Sunday night next. The organization will enter upon its transcontinental tour as soon thereafter as theater openings permit. The matinee and night concerts announced for Chicago probably will be deferred to a fortnight later than formerly announced.

In order that the entire number of cities originally named as visiting points may be included in the tournee in spite of delays, the French Government has issued a supplementary permit allowing these musicians to remain in this country three weeks longer than their first passports allowed. This action was necessary because the organization, officially known as the Societe des Concerts du Conservatoire de Paris, is a national institution and its members are all instructors in the service of the government in the conservatoire.


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### The New Conductor

The trustees of the Boston Symphony Orchestra have announced the election of Henri Rabaud, Paris, to the conductorship of the orchestra and one writer puts it, "The Boston Symphony is now a French band. The musical impulses of Paris will henceforth govern this orchestra, not Berlin." Then the hope is expressed that some day the Boston Symphony will reflect the musical pulse of Boston.

I predict that this will be several generations later—not until, in fact, Boston has musical impulses not born from foreign sources. All of her present prominent instructors are alien taught, the German schools trained the majority, and they look upon music through the glasses colored by such instruction. Nor will red-handed war remove the obsession for the "kultur" so long in control. It would not be beyond the possible if within two years after the end of the war the Boston Symphony audiences were again bowed in a sort of worship to some German, perhaps Dr. Muck, while he leads a renovated band, again German, through the harmonies of German composers. What may be true in Boston may, and probably will, be true in Chicago and other American cities.

In after war days the main body of real Americans will be very busy in reconstructing the business lines that war has injured or, for the time, buried by the war, and music will be left, except as a source of recreation and entertainment, to those members of the community who feel its power and have need of it to keep their morale intact. Music will not be, to the majority of youth or age, an essential vocational industry. The call for man and woman power, for feeding the nations now impoverished abroad, for furnishing adequate transportation service, for doing the numberless things that must be done to straighten out the tangled lines that war has caused in the country's business, will command, and rightly, first allegiance.

The public schools will more than heretofore provide vocational training, and the press will, perforce, educate through its advertisements and "write ups" the public to look upon vocational training as essential to the nation's best interests, and the stalwart young men, the vigorous young women, while believing in and enjoying art and music per se, will study perfunctorily at best, because, and again rightly, they will want a large and active part in the great movements of after-war days.

But, while the real American will feel and act in accord with the views stated, the alien, or half-spirited citizen living here, will feel little interest in these matters. Art and music will continue a major appeal and will here find many devotees. Then will the prediction, earlier made, that German influence would again be dominant in America, be in process of fulfillment.

There is an old saying, "It's hard to teach an old dog new tricks." It's harder to teach men and women new systems of education, new methods, new combinations of sound. Progress in new lines may seem to be made, when some event may clearly show that there has been no real advance at all.

There is one sure method for making the United States a country of American musical impulses, and that is by teaching music as an academic study in all our public schools. Here the germ of Americanism in music will find virgin soil and if the textbooks and songs are selected with proper care the second generation from now will make it possible to assert that our land has true and real American musical impulses. Through the children then, if taught by American instructors who believe in "America First," will come the era when music and musicians are an industry vital at all times and worthy a reasonable study and financial outlay by the entire population of requisite age.

♮ ♮ ♮

### Worcester Festival

The Spanish influenza epidemic, here, caused the management of the Worcester Musical Festival to give up its concerts this year.

The action, though necessary, has caused intense disappointment, as the excellent program and the array of soloists promised a musical treat not to be missed without regret.

The influenza has closed theaters and churches and other places for public meetings, and desperate endeavors are making to stamp it out. The latest reports are encouraging.

———♯♯♯———

### "FACE TO FACE WITH MUSICIANS"

A book by Charles D. Isaacson. (Boni & Loveright, New York.)

There is less to be said about this musical book, written very unmusically, than about Mr. Isaacson's concerts and recitals given under the auspices of the Globe Family Music. I wonder if Mr. Isaacson read "Commercialism," the paper read by Charles E. Watt, editor of this journal. He will find himself guilty of encroaching upon musicians and artists for their free services for the cause (?) of the Globe family. None of the artists who appeared at the Clinton High School or De Witt originated their fame from the above mentioned places, and probably none has ever secured a pay engagement through being presented by the editor of the Globe Family Music. I don't intend to quiz Mr. Isaacson concerning his services to the Globe. Whether they are paid or not, the family editor is depriving the artists of their livelihood, and if he is a real music lover he should encourage payments. Or, if he does organize these concerts and recitals with unpaid artists, it is probably his aim to advertise himself at the expense of naive and tender-hearted musicians. America is the country that pays for every little step one may undertake, excepting only the activities of musicians and artists, who are constantly made victims of self-styled propagators of music.

The book of Mr. Isaacson was compiled from his articles in the Globe dealing with the lives of the composers. Some may call his style of narrating the tales about the composers "original," but it is my opinion that the contents are equal to the fairy tales, not to the great imaginative writers, but of those magazines which, instead of breeding education, deteriorate the esthetic sense of the reader.

I let the masses judge the value of "Face to Face With Musicians." It was written for them—the same who heard gratis the services of the artists secured gratis. There is an introduction by Leopold Godowsky.

JOSEPH DE VALDOR.

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## LESTER GROOM IN RECITAL

On the evening of October 8, at the Church of the Ascension, Lester Groom opened a series of three organ recitals, to be given between now and Christmas. The program was one which required skill and versatility on the part of the artist, both of which were ably demonstrated during the course of the evening. Mr. Groom's instrument is of the older make and while it does not hold all the possibilities of the modern organ the diapasons are very rich and there are a number of distinctive solo stops which Mr. Groom used to good advantage. The acoustic properties of the church also greatly increase the value of the instrument, enriching the tone and giving it the full beauty of a great organ. Mr. Groom is an artist of thorough training and the highest musical standards. And what is more, he is not lacking in the skill or perception required in living up to his ideals. The G Minor Fantasie and Fugue could not have been played with more precision and clean-cut understanding, while most effective registration was the outstanding note of the lighter numbers. Finlandia in closing was played with masterly insight and all the climactic resources of the instrument were brought into play.

Mr. Groom was assisted by John Hanny, baritone, a member of the choir and a pupil of W. H. Knapp, choir director. He sang "It Is Enough," from "The Elijah," and Allitsen's "Like as the Hart," in both instances accompanied by Mr. Knapp in a cello obligato. He is a young singer of much conviction and interpretive power.

The programs of October 8 and the following one, to be given November 12, are appended. It is to be hoped that many people will attend, for no one could spend a more satisfying evening.

OCTOBER 8, 1918—8:15 P. M.

John Hanny, baritone, assisting

Grand Chorus in D ..... Guilmant
To a Water Lily ..... MacDowell
The Cuckoo ..... Lemare
Solo—It Is Enough (Elijah) ..... Mendelssohn
John Hanny
Cello obligato by W. H. Knapp
Fantasie and Fugue in G minor ..... Bach
Springtime Sketch ..... Brewer
Romanza ..... Horatio Parker
Solo—Like as the Hart ..... Allitsen
John Hanny
Cello obligato by W. H. Knapp
Traumerei and Romance ..... Schumann
Claire de Lune ..... Karg-Elert
Finlandia ..... Sibelius

SECOND RECITAL—NOV. 12, 1918—8:15 P. M.

Miss Ella Tillou, contralto, assisting

March from Third Symphony ..... Widor
In Golden Times ..... Goodwin
Wedding Song ..... Horatio Parker
Solo—But the Lord Is Mindful of His Own (St. Paul) ..... Mendelssohn
Miss Tillou
Scherzo from Second Symphony ..... Widor
March Funebre ..... Tschaikowsky
Fugue in D major ..... Bach
Solo—Virgin's Lullaby (The Birth of a King) ..... Dudley Buck
Miss Tillou
Andante from Fourth Organ Concerto ..... Handel
Allegro in E from Flute and Piano Sonata ..... Bach
Toccata ..... Boellman

MARY CARVER WILLIAMS.

###

**Gallup**—Owing to the shortage of male voices occasioned by the war, there are at present two vacancies in the tenor section of the choir of St. Chrysostom's church. Applications will be received by the choirmaster, Emory L. Gallup, either in writing or in person at the church, 1424 North Dearborn street.

## BATON CLUB

The Baton Club held its first meeting of the season at the Central Y. M. C. A. It was a goodly attendance over which President George Schuler presided.

In the absence of O. E. Robinson, chairman, Irving Gingrich of the committee on new compositions presented the committee's report.

The offer of Charles E. Watt to present news items of club activities in the Music News was accepted and a publicity committee appointed to whom such items may be sent. Irving Gingrich, chairman, Glenwood Preble and Dr. Juan C. Maclean comprise the committee.

A new activity of the club that has long been needed and that no other bureau has successfully conducted was launched at this meeting. For the benefit of music committees desiring to employ choir directors an advisory committee was appointed for the purpose of supplying such music committees with a list of available directors and their records.

J. S. Fearis was elected to membership and Charles E. Lutton re-elected to membership in the club.

JOHN A. GILBERT, Secretary.

###

**Craven**—Miss Margaret Gilmore of this city, who has charge of the public school music at Marshalltown, Iowa, for the coming year, has also been engaged as the contralto soloist in quartet of the Christian Church. Miss Gilmore is an artist pupil of Carl E. Craven, 422 Fine Arts building.


# Aurore La Croix

## PIANIST

### Scores a Remarkable Success in her Debut at Aeolian Hall—Boston Critics Sustained in their Opinion by those of New York

Following are the press comments:

"She brought with her the proofs that she has an artistic mission. Her fingers evoke the voices in the melodic and harmonic fabric. She plays music upon the pianoforte."—(New York Tribune, October 18.)

"She interpreted with effect a program which included Schubert and Chopin, in which she was most successful. She showed a talent which justifies hopes for her future."—(New York Herald, October 18.)

"She revealed a talent that is unquestionable. Miss La Croix will be worth hearing again."—(New York Evening World, October 18.)

"She showed an admirable technic and a fine understanding of music in divers styles, as well as those musicianly and temperamental qualities that only nature can bestow. A wide dynamic range, a rich variety of coloring, incisive accent, sureness in the conduct of the melodic line and a compelling tonal richness all characterized her playing."—(New York Globe, October 18.)

"More important than her personality was the fact that she really could play the piano, with a left hand which proclaimed a truly masculine energy, and a right of unusual dexterity. Miss La Croix proved herself a pianist with individuality and thoughtfulness, with a technical equipment fully equal to the task of translating her intellect and her emotions into sound."—(New York Evening Mail, October 18.)

**Management LOUDON CHARLTON, Carnegie Hall, New York**

MISS LA CROIX WILL GIVE A SECOND RECITAL, NOV. 18 at AEOLIAN HALL, NEW YORK

# Books and Music

BY HERBERT J. WRIGHTSON

**Musical Autograms,** by Winifred Edgerton Merrill, A. B., Ph. D. Price, $2.50 net. (G. Schirmer.)

This is a very odd aspect of musical source, namely, by mathematical process from the mere signature of a person. We gather from the preface that the idea originated in the author's mental perception of geometrical curves in listening to music, so that the conversion of curves into music was suggested. The signature of a name being full of curves, and those as different and individual as the now frequently heard of finger print, it was conceivable that some musical correlative might be found for each piece of handwriting. Roughly speaking, if one write his name on the music staff, the location of notes will be indicated by the different points of the signature, which points, however, are selected by mathematical rule. It is evident this will give only melodic outline and not, apparently, either key or rhythm, although what seems rather an arbitrary rule is adopted that only a concave or convex curve shall appear in one measure. It seems that the key, also, is assumed by the final location of the curve, it being a nice point as to how discrimination could be made, for instance, between B, B flat, B minor and B flat minor. On comparing the derived themes with the signatures, it seems obvious that what causes the high or low notes at the beginning or end is the initial or final flourish in the writing; for instance, "Nicholas Murray Butler" (high initial), "Thomas A. Edison" (ditto), "Woodrow Wilson" (descending final flourish). All these things are possible and reasonably logical, without showing any connection between the accidental curves of a signature and music. The construction now goes on to say, "The further development of the material is left to the musician"; and that is practically 99 per cent of the resulting composition, twenty examples of which are shown in "Musical Autograms." They are said to be "settings to music" and are done by Robert Russell Bennett, whose name is modestly omitted from the title page. Far be it from us to criticise the work of the obedient medium in such a process of translation, yet with so much latitude it would seem that even mechanically produced themes might have been worked out differently, here and there. Judging from the expression and tempo markings—for example, "with great energy" for "Theodore Roosevelt," "dramatically" for "Enrico Caruso"—it seems likely that he was not altogether unacquainted with some of the characteristics of the persons "autogramed." The appearance of the book is very artistic.

**The Witch's Daughter,** a cantata for soprano and baritone soli, chorus and orchestra, by Charles Sanford Skilton. Vocal score. Price 75 cents. (Carl Fischer.)

There are some very good passages in this work and the music is always "scientific" enough, using imitation and other contrapuntal accessories, but much of the harmony sounds more experimental than spontaneous. This is partly due to the persistent introduction of bits of whole-tone scale. The poem is by Whittier, and as the interest of the story warms up the music decidedly improves.

**In Flanders Fields,** recitation with music, by M. Jennette Loudon. Price, 50 cents net. (Willis Music Co.)

The very striking short poem of Lt. Col. John MacRae is here used as a recitation and music added which well harmonizes with its spirit. In general the themes follow the words syllable by syllable, thus resembling what has been called "Spoken Song," and there is little attempt at thematic treatment in the technical sense, although the opening passage recurs at the end. Most of the music shows fine harmonic feeling; take, for instance, the chords at "Row on Row," giving a subtle touch of the submediant major key on a tonic pedal in G minor; and again the line beginning "We are the dead!" The ending in the original key, G minor, with a signature of C minor, and the notation of the chords at the words "us who die" are details which might be open to question, but the composition is a worthy addition to the list of short readings with music.

**Two Songs,** by Helen Victoria Ryan. Price 30 cents net. (Gamble Hinged Music Co.)

These two songs, "The Swing" and "Time to Rise," are quite simple in idea and easy of execution. The texts are by Robert Louis Stevenson. In the first the opening melody is gracefully suggestive of the swinging motion. At measures 11 and 12 of the second page is a progression which is rather original—not often done. The second song is a "miniature," an eight measure setting of one of Stevenson's neat little poems. To the fastidious the passage approaching the cadence leaves something to be desired.


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**Songs**—Arensky, "Deep Hidden in My Heart"; William Arms Fisher, "Eili, Eili"; Densmore, "Awake, My Heart, to Gladness"; Robert Carvel, "O, Tender Eyes"; Dagmar de Corval Rybner, "Chinoserie"; S. R. Gaines, "Spring Is Awake"; Huerter, "The Heart's Call"; Cecil Forsyth, "Love's Last Gift," "In the Streets of By and By," "Within a Dream."

**Patriotic Songs**—Rogers, "When Pershing's Men Go Marching Into Picardy"; Bart E. Grady, "We're Building a Bridge to Berlin"; Jack Doran, "Your Boy and My Boy"; Wilbur Watson, "God Bless Him, My Boy"; J. B. Rowden, "In the U. S. Radio"; J. B. Walter, "We're With You, Boys, We're With You!"; Charles F. Marney, "Here We Come, America"; Malcolm Mackenzie, "My Bit-of-a-Girl"; Kenneth M. Marchison, "Come On, America!"

**Duet**—Alfred Wooler, "God Is Love."

**Piano**—George Dudley Martin, "Valsette"; Huerta, "The Jolly Tar," "Dance of the Debutantes," "The Sleigh Ride"; Engelman, "At the Wayside Shrine"; Arthur C. Morse, "Petite Valse Gracieuse."

**Organ**—Cadman, "At Dawning"; Adolf Henselt, "Repos d'Amour"; Bartlett, "De Profundis."

### Carl Fischer

**Songs**—Bainbridge Crist, "This Is the Moon of Roses," "Into a Ship, Dreaming," "Girl of the Red Mouth," "O Come Hither"; Fay Foster, "At Last," "At the Window," "A Maiden," "Were I Yon Star."

**Piano Duets**—Louis Victor Saar, "Festive Procession," "The First Waltz," "When Grandma Danced."

**Violin**—Arnold Volpe, "Oh, Come to Me," "Tempo di Minuetto."

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**Song**—Janet M. Grace, "As Summer Wanes."

### Willis Music Co.

**Recitation with Music**—M. Jennette Loudon, "In Flanders Fields."

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The entire Artists' Series at the Lexington College of Music, Lexington, Ky., has been booked by Haensel & Jones, with Margarete Matzenauer, Max Rosen and Ethel Leginska appearing there on successive dates. The same management has also booked Leopold Godowsky, Max Rosen and Ethel Leginska at the Peabody Conservatory of Music course in Baltimore, Md., and has furnished the Sioux City concert course with Mme. Schumann-Heink, Leopold Godowsky and Max Rosen.

**Zouboulakis**—At a community sing at Armstrong School on October 10 a special feature of the program was the new martial song, "On to Victory," by John C. Zouboulakis of Chicago. It was sung by Eugenia Vesala, with violin obligato by George Kampis, and created a genuine sensation with its stirring text and definite and exhilarating swing as well as by the inherent message, which is, without question, a great one.

**Ferrari**—Leonora Ferrari, soprano, gave a program at St. Louis in the latter part of September and sang also at Muskogee, Okla., and Birmingham, Ala., early in October.

## MATZENAUER LEAVES FOR WESTERN TOUR

Before leaving for her western concert tour, which opened brilliantly in Denver, Colo., on October 3, Margaret Matzenauer went down to Allentown, Pa., under the auspices of the War Camp Community Service, to sing for the soldiers and their friends at Camp Crane. The newspapers of Allentown were unanimous in declaring this concert by Mme. Matzenauer and Frank La Forge, her famous accompanist, the greatest musical treat ever offered an audience in that city.

Following her Denver concert, Mme. Matzenauer will sing in Rochester, N. Y., with the Rochester Symphony Orchestra, on October 21; in Syracuse, N. Y., on October 22; in Philadelphia, with the Philadelphia Symphony Orchestra on October 24; in Utica, on October 28, and in Detroit on October 29. On November 4, she will sing in Springfield, Ohio; on the 6th in Rockford, Ill., and on the 8th in Washington, D. C. On November 10 she gives her Chicago recital, and on the 11th she sings in Kalamazoo, Mich. November 14 finds the noted diva in Chattanooga, Tenn.; November 17, Akron, Ohio, and on November 19 she returns to New York for an appearance with the Philadelphia Symphony Orchestra at Carnegie Hall.

On her way to the Pacific coast, where she has a tour during the month of December, the great contralto will sing in Houston, Texas, on November 27, and in San Antonio on November 29. Returning from the coast to take up her operatic duties at the Metropolitan Opera House after January 1, Mme. Matzenauer will appear as soloist with the Cincinnati Symphony Orchestra on January 2.

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### KATHRYN ROBERTS

The piano pupils of Kathryn Roberts gave a very interesting recital at Hamlin Hall recently. This is a splendid auditorium and just the place for a pupils' recital.

Those appearing on the program were: Walter Lingren, Ferry Smith, Edna Krause, Anna Fleming, Rose Maurer, Vernon Wandtke, Loraine Atherton, Marion Browning, Victor Nerico, Ruth Hermsdorf, Margaret Kennedy, Olive and Agnes Swanson, Violet Rhinehardt and Mildred Carlson.

The composers represented were: Engelmann, Heims, Krogmann, Truax, Verner, Mendelssohn, Lenecke and others.

The playing of each pupil showed that an unusual amount of time and pains had been spent in technical work.

At the close of the program prizes were awarded as follows to those doing the best work:

First prize, Ferry Smith; second prize, Anna Fleming, and third prize, Olive Swanson. Several pupils should come in for honorable mention and the work of Vernon Wandtke particularly deserves special mention.

Dorothy and Helen Duval, who were programmed for guitar numbers, through some error failed to appear. Miss Roberts announced that another recital would take place soon.

E. C. H.

\#\#\#

**Capps-Hostler**—Eleanore Capps-Hostler substituted on short notice for the regular soprano, who was ill, on last Sunday at the Garfield Park Methodist Church.

\#\#\#

**Gibson**—Dora Gibson, dramatic soprano, has been engaged for the Chciago Opera Company.

### A New Quartet

Eleanore Capps-Hostler, Byrde Kitson Schwarz, Thomas Fannell and Frank Dunford, a new and thoroughly good ensemble, sang at the funeral of Frieda Burns, Red Cross and Liberty Loan worker, at Morgan Park on Monday, October 21.

Mrs. Burns had been very active in Red Cross work and the Liberty Loan drive, having ra'sed some ten thousand dollars by personal effort and posing as the Statue of Liberty in the big parade on Saturday, October 12, where she contracted the cold which resulted in her death one week later.

\#\#\#

**Pfeiffer**—May Pfeiffer, contralto, left Chicago two weeks ago to fulfill a forty weeks' engagement with the Century English Opera Co. In the first two "stands" she scored unequivocal success in the leading role in "Carmen." The company is spending this week in Chicago on account of the influenza epidemic, but will resume operations next week at Peoria.

\#\#\#

**Marr**—Graham Marr will sing before the Lake View Musical Society on Monday, November 4.


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# Music News

Vol. 10 No. 44

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, NOVEMBER 1, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

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Music News

Vol. 10 Chicago, November 1, 1918 No. 44

# Editorial

## MUSICIANS AND THE LIBERTY LOAN

That the musicians of the country did an enormous service to the cause of the last Liberty Loan through the giving of their personal influence and their service admits of no question.

But they did more, for out of their decreased earnings (decreased specifically because of war conditions) the musicians of every city bought bonds most liberally.

Chicago musicians particularly have cause to be proud of their record, as told by Karleton Hackett in the Chicago Evening Post of last Monday:

Music is not one of the departments of activity which have thriven on the war. While the musicians provide a form of munition that is in great demand, it reacts on the spirit and consequently is not estimated on the basis of shells and high explosives. While the workers in the munition factories have been busy the twenty-four hours at wages they never dreamt of in peace times, the musicians have been expected to give their services at every call, and give them in the literal meaning of the word. This they have done gladly and proudly, to the full extent of their power, but it did not help them financially in making up their quota for the loan.

As some of them also have been rather under suspicion, it is worth while setting down just what the professional musicians of Chicago did as their share. The quota for the music trades, section 30, was $1,250,000, and while the final figures are not available at the moment this is written, they had passed the 100 per cent mark long before Saturday night.

As a branch of section 30, the Civic Music Association was appointed to organize the professional musicians. They were to confine their work to corporate bodies of a certain size, so that the figures below include only the larger institutions and take no account of the individual artists and teachers not affiliated with such organizations. These individuals subscribed through their ward organizations, and consequently music loses the benefit of the amount they paid.

The musicians' union subscribed somewhere in the neighborhood of $100,000, it not being possible to state the exact amount, since a great many of the men subscribed through the organizations with which they were regularly playing. However, the officials were sure the sum would reach $100,000 and might go much higher. For safety we will call it $90,000.

The Chicago Opera Company subscribed $55,400. The management, orchestra and chorus turned in a 100 per cent card. The management had to split its subscription and give part of it to the theatrical section on behalf of the Auditorium Theater. The technical departments, the stage hands in all their infinite variety, subscribed through the theater, and not through the opera company. Also this subscription list contains the names of but few of the famous artists of the company, for the simple reason that but few of them could be reached, some being still in Europe, others in South America and a number out on the Pacific Coast. Therefore the $55,400 represents pretty active response for that part of the company which is here in Chicago.

The Chicago Symphony Orchestra subscribed $21,700. This for musicians is the lean time of the year, just after the long vacation and before the winter's activities have had time to bear much financial fruit, but the men willingly took a chance on the future, like all the rest of the country.

The music schools of Chicago subscribed as follows:

| | |
|---|---|
| American Conservatory | $16,600 |
| Chicago Musical College | 9,500 |
| Columbia School of Music | 7,300 |
| Sherwood School of Music | 6,500 |
| Bush Temple Conservatory | 5,950 |
| Cosmopolitan School | 4,800 |

The great number of smaller schools and the hordes of private teachers have to be counted in with the mass of the people of this town, as there is no way of telling just how much they subscribed. It is to be hoped that they all went over the top 100 per cent.

"I too will set my face
to the wind and throw
my handful of seed on
high,

It is loveliness I seek,
not lovely things."

—FIONA MACLEOD

The Musicians' Club of Women turned in $1,400, with the explanation that most of their members had subscribed through other organizations.

The sum total, counting the musical union as $90,000 to be absolutely on the safe side, is $219,150. Doubtless the musical union will make a howl at being put at so low a sum, but if they will bring on the figures they will receive full credit for every cent subscribed.

To make it all look proper and to be grasped at a glance:

| | |
|---|---|
| Musicians' Union | $ 90,000 |
| Chicago Opera | 55,400 |
| Symphony Orchestra | 21,700 |
| American Conservatory | 16,600 |
| Chicago Musical College | 9,500 |
| Columbia School of Music | 7,300 |
| Sherwood School of Music | 6,500 |
| Bush Temple Conservatory | 5,950 |
| Cosmopolitan School | 4,800 |
| Musicians' Club of Women | 1,400 |
| Total | $219,150 |

When everything shall have been counted there will doubtless be a bit more to add, but these are the figures turned in Saturday afternoon.

## NEW YORK NO LAGGARD EITHER

Many reports of splendidly successful war benefit concerts in New York have recently been printed in Music News, but none is more significant or cheering than this story sent us by Daniel Mayer:

**The Record Subscription of Any Musical Gathering During the Fourth Liberty Loan**

The enormous sum gathered at the Metropolitan meeting on October 9 when $20,200,000 was collected was put in the shade on Saturday night, October 19, when the Russian Symphony Orchestra of New York, Modest Altschuler, conductor, assisted by artists, gave the program for the Russian Liberty Loan meeting at Carnegie Hall. The enormous sum of $23,000,000 was collected, five million representing the collective bid for "Old Glory," which was auctioned off at the end of the bidding. Nine wounded soldiers from Chateau Thierry and Belleau Wood secured nine million for the privilege of having the original telegrams announcing their casualty. One picture brought one million, another $500,000, and the patent of a piece of property with the signatures of James Monroe, Taft, Roosevelt and Woodrow Wilson secured a one million dollar subscription. Five hundred thousand dollars was also secured for a dagger. This dagger was brought back from the German lines by an American soldier who had been taken prisoner and who awaited his opportunity to take the dagger out of the belt of his captor, stab him to the heart and return to the American lines.

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In an address in New York, Otto Kahn referred to the war lords of Germany as "the assassins of the old Germany of Beethoven and Schumann."

This phrase is worthy of the attention and cogitation of those (few) musicians who still think it "a pity" that the old German masters of music should be included in the present prohibition of everything German.

This prohibition is not a deliberately planned and capriciously executed thing, let them remember—it is the outgrowth of a feeling of nausea for everything German which has been engendered by those in control of Germany today.

We might in the future be ready to again listen dispassionately to German music, but it will be a long time in the future, and it will never be at all until Germany has purged herself of the present diabolical influences which, as Mr. Kahn said, have assassinated the old Germany.

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Never in its musical history has Chicago witnessed a time like that of the past two weeks, when, with endless concerts and other entertainments planned and announced, there came a sudden order for closing, which has left us absolutely with-

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out concert, theater or even movie entertainment for an extended period. At present there is such an improvement of health conditions that the ban has been lifted and concerts are again being announced, but the amount of rearrangement necessary is very great.

During the time of these enforced changes of plan and the entailed heavy losses the Chicago musicians have maintained a splendid morale and, in spite of the fact that there had already been a weary waiting for "the opening of the season," they have accepted this enforced additional delay with patience and courage.

Certainly musicians have earned a good season through their willingness to work for everybody else than themselves and their indomitable courage in dealing with a difficult and trying situation, and we certainly hope that they will have it.

———♯♯♯———

PASSING COMMENT

The rector of St. Chrysostom's Church on last Sunday morning touched a responsive chord in the editorial heart when he spoke of the fact that it was "impossible to read" most of the notices that were sent in to him relative to church and community work. He ought to see some of the matter which comes into a music newspaper office.

♮ ♮ ♮

The good, solid musicians of Chicago who worked ardently for the success of the Liberty Loan and succeeded in piling up so creditable a result as is noted elsewhere in these columns must love Frederick Donaghey of the Chicago Tribune to madness for his beautiful "tribute" to them, printed in his editorial chatter of "The World's Greatest" last Sunday.

The large sum of money reported as the musicians' quota came from the rank and file of Chicago teachers and artists. There were no big benefit concerts as in New York, no public appeals as in the theaters.

Chicago is not a big managerial city and consequently big concerts with great display of stars is here a difficult thing to manage at any time, except when the opera is in progress.

For the "leading" newspaper of the city, under these circumstances, to print such a slur as that of last Sunday is nothing less than monstrously unfair and disgustingly imbecile.

It is such "reliability" on the part of the Tribune which makes the content of its day-by-day musical column so absolutely invaluable(?) to the profession at large.

———♯♯♯———

A LETTER

Chicago, October 22, 1918.

Music News:—About a year ago I began cutting out batons for the various friends I had in the music of the army and navy and have continued this work until I have about seventy of these hand-made sticks in service, ranging all the way from men of war on the other side to the U. S. Hospital at Fort Bayard, New Mexico.

Last Saturday at the Liberty Loan meeting at Grant Park, Sergeant Vorkeller of the Camp Grant Hospital Band played his program and suddenly turned to the great crowd, holding his beautiful Circassian walnut stick above his head, told the crowd that it was a gift of a personal friend, a man who had made sticks for the music of his country, for Lieutenant Sousa, Santlemann, for Mr. Conway and many others, and that he would not part with it as a personal matter, but that he would give it at auction to the highest bidder for Liberty Bonds. His efforts met with great success, for his stick brought a one thousand dollar purchase.

(The sergeant's comment afterwards when congratulated upon his effort: "Darn it all, he kept the stick.")

(Signed) C. L. BURLINGHAM.

———♯♯♯———

LOVE

(Dedicated to the Home Folks of Our American Crusaders)

Oh! Heartstrings stretched across the sea;
The depths you touch are greater far
Than space of air, or sea, or land,
To where your loved ones are.

Oh! Heartstrings stretched across the sea,
Of wife, or mother, child or maid;
Your aching strength is greater far
Than cables men have laid.

Oh! Heartstrings stretched across the main;
You bridge our armies overseas.
The columns that support your piers
Are women, on their knees.

Through heartstrings stretched across the sea,
The Nation's life blood flows along
From hearts that ache, and throb and burn,
To right a world of wrong.

Oh! Heartstrings stretched across the sea;
The depths of love before unknown,
That gives you strength from day to day,
Unfathomed, are God's own.

M. BARBEREUX-PARRY.

Chicago, Ill., October 2, 1918.

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### F. WIGHT NEUMANN ANNOUNCEMENTS

F. Wight Neumann announces that he will open his season with a piano recital by Harold Bauer at Kimball Hall, Sunday afternoon, November 3, at 3:30, to be followed by a song recital by Mme. Margaret Matzenauer at Cohan's Grand Opera House, Sunday afternoon, November 10, and a piano recital by Agnes Lapham at Kimball Hall Sunday afternoon, November 10; Carolyn Willard, piano recital, Tuesday evening, November 12, at Kimball Hall, and a cello recital by Pablo Casals at Cohan's Grand on Sunday afternoon, November 17.

The song recital announced by Paul Althouse for Thursday evening, October 31, at Kimball Hall, has been postponed, owing to the uncertainty of the health department allowing halls and theaters to be opened.

———♯♯♯———

**Lecocq**—Charles Lecocq, noted French composer, having to his credit "Girofle-Girofla" and many other successful light operas, died in France last week.


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### CLARA EDMUNDS HEMINGWAY

Following a month's vacation, Mrs. Hemingway has assisted at several musicals and recitals. She also substituted as soloist at the First Presbyterian Church and at the First Church of Christ, Scientist, of Gary, Ind.

More than a score of original readings, whistling and piano solos and songs have been given, including her "Twilight" (published by Heffelfinger), which she has sung, by request, five times.

It has had many recent presentations. E. C. Edmunds, to whom it is dedicated, who is in France, en route to Italy with the Y. M. C. A., has sung it at Gary, Ind., at Berrien Springs, Mich., and at a musicale at the home of Rev. Lenox, Benton Harbor, Mich.

Alice Margrette Olsen, a concert organist, used her own transcription of "Twilight," for organ, at a concert in Manistee, Mich., and one at Duluth, Minn.

Other songs programmed by Mrs. Hemingway are: "The Easter Is the Lord's" (Lynes), "Chi M'Arresta" (a cavitina from "Medea," by Mercadante), "Cho-Cho" (Ross) (used twice), "Papillons" (King), "Nobody Knows" (Johnson), "Rain" (Turner), "In Your Eyes" (Hilliam), "Over the World" (Clarke), "By the Waters of Minnetonka" (Lieurance), "Home Song" (Manning), "The Open Road" (Ross), "Alone Upon the Housetops" (Galloway), "Sweet Peggy O'Neil" (Waldorf). Encore songs used are: "Magic of Your Eyes" (Penn), "Songs of Dawn and Twilight" (Vanderpool), "Isn't It True?" (words by Ferguson) (Browning-White). At a recent musicale she also used "There Is a Medlar-Tree" (MS.), "Li'l' Brown Berry" (MS.) and "Dreamland Way," recently published, all compositions of Marion Coryell, with the composer at the piano.

Whistling solos included "Charming Chloe" (Edward German) and "At Dawning" (Cadman).

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### HIGH SCHOOL MUSIC TEACHERS' CLUB

The music teachers of the city high schools have formed a club for the exchange of ideas and other mutual help. The organization is to be known as the High School Music Teachers' Club of Chicago. The officers elected for the ensuing year are as follows: President, O. E. Robinson; vice president, Margaret Blood; secretary and treasurer, Eleanor Schweitzer. The program committee consists of Louise Hannon, William J. Andrus and Lenna Landis. Other committees will be named at the next regular meeting, which will take place on November 14.

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### PAULINE LEWIS

Pauline Lewis, the accompanist, spent the past summer in study with Richard Hageman, the well known conductor of the Metropolitan Opera Company, and is very enthusiastic over the help she received from him. Miss Lewis is again the accompanist in the studio of Ada Markland Sheffield and in that of Edward Clarke at the Lyceum Arts Conservatory. She is also accompanist for Madame Sofia Stephali, with whom she is practicing regularly on new programs for the season.

———♯♯♯———

**Teyte**—Maggie Teyte is ill with influenza in New York.


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### DEARBORN SCHOOL OF LYCEUM ARTS

Lillian Barr Johnson of the Dearborn School of Lyceum Arts appeared with great success at a reception in Davenport, Iowa, of which the Davenport Times says, "Mrs. Johnson possesses a beautiful coloratura voice and sang several groups of English and French songs in a satisfying manner."

Miss Jessie Edwards, pupil of Mrs. Mandeville, has within the past month made three appearances at Camp Dewey, two appearances for the Y. M. C. A. at Great Lakes and once for the Patriotic League. Miss Edwards, who is a promising young soprano, is a great favorite at Great Lakes.

Mrs. H. E. House, also a pupil of Mrs. Mandeville, has recently appeared with great success at both the Christian and Presbyterian Churches at Manhattan, Kan.

———♯♯♯———

**Bishop**—Genevra Johnstone Bishop has organized a new ladies' quartet, which is called the Aloha. It will be in the field for concert work this season.

**Arthur B. English**

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# Music in Chicago

### ELIZABETH GUION DORMER

Elizabeth Guion Dormer will appear in a program of readings and songs at her studio, 817 Kimball Hall, on Sunday afternoon, November 3, at 4 o'clock. She will sing "The Asra" (Rubinstein), "Sans Toi" (Guy D'Hardelot), "The Spirit Flower" (Campbell-Tipton), "The Cantillations"; an original number, "The Old Leather Trunk"; "Materialism" (Rose De Vaux Royer), "What the Chimney Sang" (Griswold).

The dramatic selections are "Verdun" (Harold Begbie), and a one act play by Alfred Sutro, "A Marriage Has Been Arranged," will also be given.

Mrs. Dormer, dramatic reader, original monologist and mezzo-contralto and a successful teacher of voice and expression, English and French diction, has many pupils on the stage, concert and lyceum platforms. Miss Pauline Smith, who had her dramatic training entirely under Mrs. Dormer, made her debut with Leo Ditrichstein in "Le Roi" ("The King") last year. She played the ingenue role in a New York stock company during the summer and now is playing second lead in "Seven Days' Leave" in the New York company.

Charles Miller, a baritone, is in musical comedy, and Miss Calvin and Miss Holbrook, two of last season's talented pupils, are giving entire programs of pianologues and cantillations in lyceum work.

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### THE KNUPFER STUDIOS

Among the students of the vocal department of the Knupfer Studios who have recently achieved success in public are Harry Thomas and Celestine Dickey. The former, a pupil of Sebastian Burnetti, fairly carried away the congregation of the Isaiah Temple, where he is engaged as a solo tenor, with his singing of the song "Liberty."

Miss Dickey rendered effectively a well chosen program at the opening concert of the Monday Music Club of Keokuk, showing the result of careful training by Mme. Lenska, one of the latest acquisitions of the Knupfer Studios.

Mr. Knupfer has in preparation a number of recitals by pupils of the junior department, as well as of the advanced grades. A program of exclusively American compositions, featuring MacDowell, Schelling, Carpenter, Mrs. Beach, Collins and Griffes, is also on the calendar of coming events.

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### MADRIGAL CLUB

In the Chicago Madrigal Club's sixteenth annual competition for the W. W. Kimball Company prize of $100 the award has been made to Miss Frances McCollin of Philadelphia. The poem was written by Miss Bertha Ochsner, daughter of Dr. and Mrs. A. J. Ochsner of Chicago.

It is noteworthy that both poem and music were written by women. The composition, entitled "The Nights o' Spring," is in madrigal form and will be sung at the club's second concert of the season, March 13. The judges were Edward C. Moore, Victor Garwood and D. A. Clippinger.

### STULTS STUDIO NOTES

Although early in the season, Mr. Stults is able to report two students who have secured excellent engagements. Leonard Aldridge, baritone, has just signed a most advantageous contract as baritone in the Ogden Quartet. In this organization he will be associated with Mr. and Mrs. Ogden, tenor and soprano, and Hazel Huntley, contralto. The quartet is giving short versions of "The Mikado" and "The Dutch Doll," and is extensively booked for lyceum and vaudeville time. It is of interest to note that Mr. Aldridge succeeds the well known baritone, Harold Saurer, also a pupil of Mr. Stults, who is now in France.

Another talented pupil is H. A. Ethridge, tenor, who has just returned from a most successful recital trip in Ohio and Pennsylvania. His appearances were in Youngstown and Warren, Ohio, together with Newcastle and Pittsburgh, Pa. For three of the towns he was immediately re-engaged for future programs. He recently appeared with much success at Decatur, Ill., taking the place on short notice of a company that failed to make connections. He is also engaged for Chautauqua work during the coming summer by the Coit-Alber Bureau. In this trip he will head his own company.

———♯♯♯———

**Murdock Trio**—The Murdock Trio, consisting of Mora Murdock, pianist; Leta Murdock, violinist, and Elizabeth Olk-Roehlk, cellist, gave the first of the season's concerts at the Convent of the Sacred Heart in Lake Forest, Wednesday afternoon, October 23. Besides trios by Hurlstone, Arensky, Grainger and Sandby, each member presented a group of solos which proved a delightful variety for the program.

JOHN

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# Churches

### ST. JAMES' EPISCOPAL

Just as in many other Episcopal churches at the present time, the atmosphere of patriotism is steadily and beautifully maintained at St. James' and the use of the flags of the United States and our Allies and the singing of the patriotic hymns are always thrilling features of the service.

At St. James' last Sunday morning, as in all other churches, the service was somewhat curtailed, but it was a fine musical service, nevertheless, and reflected great credit on Hugo Goodwin, who is fulfilling his first season as organist and choir director there.

This is not the ideal season in which to do "first" work in any church, but Mr. Goodwin is achieving far greater success at St. James' than would be supposed possible under the double disaster of war and influenza epidemic, both of which factors have played havoc with available men and boy singers.

Excepting in the beautiful solo section of the Te Deum of the morning the sopranos were rather light in volume, but the contingent of men in both divisions was surprisingly good, and the entire sum of the choral singing was far more than adequate, for it maintained a continual flow of musical beauty and rose occasionally to positive eloquence.

Especially was this true in the Te Deum, which chanced to be the E Flat Opus (short) of Dudley Buck.

If this writer were organist in an Episcopal Church he would put on a Dudley Buck Te Deum every Sunday morning of the entire year.

There are a lot of them to choose from and all of them are so superior to any other known output as to make them notably fine in actual use.

Dudley Buck was a master climax builder—he was wonderful in his ability to deal with great masses of tone and he knew the value of contrast to a finish. Also, he was never afraid of being too saccharine and, therefore, each of his anthems, as well as of his service numbers, contains occasional bits of pure melody which for absolute beauty and quick appeal have been surpassed by no American writer either of sacred music or the "profane" variety.

Mr. Goodwin may congratulate himself heartily on the success of this work on Sunday morning, no less than on that achieved in the offertory anthem, which was the brilliant and masterful "Praise the Lord," by Elvey.

Mr. Goodwin has now a firm hold on his new organ and has learned exactly how to deal with his particular problems of accompaniment. He not only provides an adequate background for all the choral numbers, but is positively and effectively master of them also.

In solo playing he is, as always, exceedingly good and the organ at St. James' has never sounded better than under his skillful manipulation. A week ago last Sunday at the special festival service in the afternoon a unique treat was offered in the duos for organ and piano by Mr. Goodwin and Mrs. Irene Belden Zaring, a treat, by the way, which is yet being talked about by those who were present.

C. E. W.

### EMORY GALLUP IN RECITAL

A short recital was given last Sunday afternoon at St. Paul's Episcopal Church by Emory Gallup, organist of St. Chrysostom's Church. Mr. Gallup's program consisted of the Cesar Franck Pastorale (E major), the Bach B minor Prelude and Fugue, "Improvisation-Caprice" Joseph Jongen), and Fiat Lux (Dubois).

The numbers were pleasurably varied and thoroughly representative, and the soloist, with ingratiating technique, made full and artistic use of the possibilities of his instrument, though it may be said that the accessories of St. Paul's organ are none too great for an artist of Mr. Gallup's proportions.

His recital was introductory to special music furnished by the regular choir singing "Magnificat in G" (Cruickshank) and Mendelssohn's "I Waited for the Lord" and "Hear My Prayer." The boys were in good routine and sang heartily, as choirs may be expected to do on these old favorites. The soloists were Masters Bradley Davies and George Zeigler, sopranos, and Harry Veitch, alto, with John Allen Richardson at the organ.

MARY CARVER WILLIAMS.

**Craven**—Mr. Craven has three professional pupils holding fine positions out of town who have returned to Chicago and are taking a lesson per day during the epidemic quarantine in their respective cities—Miss Helen Flack, soprano, who is located at Ironwood, Mich.; Margaret Gilmore, contralto, at Marshalltown, Iowa, and Mrs. Ballou from Wheaton, Ill.

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## ILLINOIS COUNCIL NOTES OF NATIONAL ASSOCIATION OF ORGANISTS

Owing to the severe epidemic of Spanish influenza in Chicago the first meeting of Illinois Council for this season had to be postponed, but it is hoped that conditions will soon improve and enable the council to meet in November.

This season it has been decided not to confine the meetings to state headquarters, but to hold them alternately on the west, north and south sides of the city.

The first meeting will be held at state headquarters, Epiphany Church parish house, 201 South Ashland boulevard, Chicago, on Sunday afternoon, November 17, at 3:30 o'clock. The subject to be taken up will be "New Publications for the Organ and Church Choir." Several of the music publishers have recently issued compositions of great excellence, which will be played over and their merits discussed.

In these days choir directors are in urgent need of really good anthems, especially those of a patriotic character, and many fine examples have been sent in for inspection.

During the past year (September, 1917, to August, 1918) twenty-seven new members have been added to Illinois Council, and this season the officers and members expect to make a much greater gain. The National Association of Organists is a real power for good in the community and endeavors in every way to live up to its grand motto, "Fraternity." Every organist should become a member. The fees are only $1 per year, which includes a subscription to the Console. Application blanks may be obtained of the secretary, 201 South Ashland boulevard.

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**Hebert**—Harriet L. V. Hebert, contralto, who spent the summer in Montana, has returned to her work in Chicago. She is leading the community singing at the Liberty Loan Clearing House very successfully. Next month she will make a short concert trip in Kansas and Missouri.

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**Fraser**—At Grace Episcopal Church, Oak Park, on next Sunday morning in commemoration of the fifth anniversary of the passate of the Rev. F. R. Godolphin, and of his own fourth anniversary as organist, Mr. Arthur Fraser will present his new Communion service in F, written for the occasion.

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**Lester**—Mrs. Margaret Lester, soprano, was soloist at both the morning and evening services at the McCabe Memorial Church last Sunday, singing "The Lord Is My Light" (Oley Speaks) and "O, Saviour Hear Me" (Gluck).

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**Spencer**—Allen Spencer will give a piano recital at the Playhouse on Tuesday afternoon, November 12, for the benefit of the American Friends of Musicians in France.

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**Brock**—Collins J. Brock has resumed his work at the Army Y. M. C. A. at San Antonio, Tex., after a summer spent in the north in recuperation.

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**Marr**—Graham Marr will sing before the Lake View Musical Society on Monday, November 11.

## RICHARD HAGEMAN

Richard Hageman has reopened his New York studio at 304 West Seventy-first street. Owing to Mr. Hageman's time being entirely occupied with the Society of

RICHARD HAGEMAN

American Singers, in which organization he acts in the capacity of chief musical director, he was obliged to postpone the opening of his studio from October 1 to October 15. However, considering the splendid success attained by this society of our young American singers, Mr. Hageman realizes his untiring efforts (sometimes working from 9 in the morning until very often 1 and 2 a. m.) have been well worth while.

He is entering his eleventh season as conductor at the Metropolitan Opera House, where he has full charge of the Sunday night concerts, as in the past. And instead of taking a summer vacation he just completed his third successful summer season at Ravinia Park, Ill., as conductor with the Chicago Symphony Orchestra. While at Ravinia Park he also maintained his summer studio at Glencoe, Ill., where every moment of his time was taken teaching his numerous pupils, also having had a waiting list of nineteen.

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**De Lima**—Edna De Lima, soprano, appeared before the Globe Music Club, Manhattan, on October 16, singing "La Pavene" (Bruncau), "Les Papillons" (Fouderain), "Noel des Enfants" (Debussy), "The First Meeting" and "Autumn" (Grieg), "The Silver Nightingale" and "Secret of a Rose" (Morris Class).

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**Kimbell**—Grant Kimbell, tenor, will sing the part of Don Jose in "Carmen" (second act) at the Chicago Musical College performance at Ziegfeld Theatre in the near future. This is of special interest in view of the pronounced successes of Mr. Kimbell at the same place in "Tosca," "Mme. Butterfly" and "I Pagliacci."

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**Groom**—The second of the series of organ recitals by Lester Groom at the Church of the Ascension will be given on Tuesday evening, November 12.


# Press Notices of Operatic Success of Carl E. Craven, Dramatic Tenor

"Faust"—Carl Craven sang the title role splendidly and acted with fervor and finish.

"Cavalleria Rusticana"—Mr. Craven entered into the performance with vigor and enthusiasm, showing no mean acting ability. He disclosed a voice of real tenor timbre.

"Pagliacci"—Mr. Craven did his most outstanding work in the "Lament." This he gave with a dramatic interpretation such as would be expected of a long skilled opera singer.

"Tosca"—His brilliant singing in the famous big aria, "E Lucevan le Stella," was one of the great successes of the evening.

"Carmen"—Carl Craven was entirely in the picture. The "Flower Song" was his big opportunity and he made splendid use of it. He has a fine voice full and firm always, with stirring top notes.

Mr. Craven also has "Butterfly" in his repertoire.

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## FIRST OF THE SHIPMAN CONCERT SERIES AT LINDSBORG, KAN., A SUCCESS

The first concert of the Shipman Artists' Course to be held under the auspices of the Bethany Girls' Glee Club and the Campus Association took place in the College chapel Tuesday evening, October 8. Mme. Sturkow-Ryder, the pianiste, has been steadily rising in her art until today she ranks among the foremost of women pianistes. Her program had been very carefully selected and her work showed all the qualities of the artist. Her first number, the D'Albert Suite in D Minor, was played with a brilliancy of technic which showed a true understanding of this beautiful work. In the MacDowell group Mme. Ryder brought an interpretation which took us to the heart of our great American composer. The Russian groups were unique even for us at Bethany, which showed Mme. Ryder as an educator, as well as a student of the modern Russian, in all her work. She showed brilliancy of technic, intelligence in interpretation which, coupled with her delightful personality, made her part of the concert enjoyable.

Mr. Proctor easily lived up to his reputation as one of the best of the rising American tenors. In his big aria from "Don Giovanni" he proved himself master of dramatic singing and has certainly earned his place as a member of the Chicago Opera Company. In a group of French songs very happily chosen, Mr. Proctor sang with delightful artistry and excellent diction. His last group, including a song composed by himself, he sang with sincerity and conviction. Burleigh's "Young Warrior" was especially pleasing to the audience. Mr. Proctor sings with a voice always under perfect control. It is a voice of power and beauty; whether he be in dramatic work or purely lyrical he is always equal to the occasion. In fact, he is one of the best tenors ever heard at Lindsborg.—The Lindsborg News.

The first concert of the Shipman series took place in a most auspicious beginning, both from the artistic and financial point of view. The two organizations in charge were very fortunate in being able to procure two artists of the rank of Warren Proctor, tenor of the Chicago Opera Compand, and Mme. Sturkow-Ryder, pianiste. The quick rise to fame of the former was easily enough understood by the audience, which was delighted by his wonderfully smooth voice, by the ease and naturalness of his performance and his pleasing interpretation of his songs. Be it in his rendition of sentimental love songs or in the martial strains of the "Young Warrior" or in the classic beauty of the air from Mozart, Mr. Proctor never failed to win the enthusiastic appreciation of his audience.

The first, third and fifth groups on the program were piano numbers by Mme. Sturkow-Ryder, who was able to make herself appreciated by the whole audience in a way only few pianists can. She has very carefully selected her program in such a way as to bring out her particularly special abilities.

An exquisite feeling for rhythm and liveliness of movement, together with a brilliancy of touch, attracted the closest attention of the audicnce at all times, and these were the qualities that were so well brought out in her program, which consistently avoided those more massive compositions the performance of which would have been hampered by a certain lack of broadness and fullness of the louder tones. All in the audience of Tuesday night had a real musical treat and will look with pleasure toward future appearances of the same artists.—The Bethany Messenger.

## AMERICAN DEBUT OF THELMA GIVEN, VIOLINISTE

Thelma Given, a young American girl who may be termed the last of the amazing cycle of the Auer pupils now before the American public, will make her American debut at Carnegie Hall next Sunday afternoon, November 3.

Miss Given is perhaps more of an Auer pupil than any of her distinguished contemporaries, having studied with the great master for six years, a period longer than Elman, Heifetz or Seidel, Eddy Brown, Parlow and the others.

After residing abroad for the past six years, Miss Given was compelled to quit Russia on the outbreak of the revolution and returned to her home with Professor Auer's party.

Miss Given was born in Columbus, Ohio, in 1896. She studied the violin under different teachers in the United States until she was 15. In 1911 she went to Europe to continue her studies. Professor Auer heard her at Contrexeville, France, that year and she was immediately accepted by him as a pupil. She thereupon made her home in Petrograd, where she has since studied with him.

Miss Given gave her first concert in the Conservatory of Music in Petrograd in 1916 with great success and she repeated this success in Reval and other Russian cities, as well as in Finland, Sweden and Norway. The past summer was spent by Miss Given at Lake George, N. Y., where she put the finishing touches on her debut program under the direction of her distinguished master.

Miss Given is the possessor of the famous violin known as "The Fountain," one of the historic instruments made by Joseph Guarnerius at Cremona, Italy, in 1738. It became a part of the famous collection formed by A. Fountain at Norfolk, England, and thence passed through various hands into those of its present owner.

Miss Given's program follows:

Chaconne ..... Vitali
Concerto, E minor ..... Jules Conus
Recitativo, allegro molto; adagio; cadenza; allegro subito
Poeme ..... Chausson
Russian Romance ..... Kryjanowsky
Hebrew Lullaby ..... Achron
Variations on a Theme of Corelli ..... Tartini-Kreisler
The Last Rose of Summer ..... Flotow-Auer
(Dedicated to Miss Given by Prof. Auer)
Two Norwegian Dances ..... Halvorsen


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## WONDERS OF THE MODERN ORGAN

### How an Organist Expended 37½ Tons of Force in Playing a Difficult Piece Through Once, and 9,400,000 Pounds Pressure in Learning It

By HENRY B. RONEY

Common as are church organs and organ recitals, it is doubtful if one person in a thousand has any adequate idea of the complicated and scientific character of the modern instrument, or the countless hours of practice, dogged perseverance and expense involved in actually mastering its intricacies and the masterpieces written for it. Any smart piano student can draw a few stops haphazard, press the keys, and get a tune out of the organ. To master its mechanical difficulties, understand the construction of the instrument, and its myriads of combinations of tone color that lie within, like the colors on the artist's pallet awaiting the brush and artistic eye of the master painter—these are quite another thing.

When I was a kid organist in Michigan I played a church organ of the old "tracker" action type—the best known in those days, slow-speaking and heavy to manipulate, especially when keyboard and pedal couplers were on. The connection beween key, roller board and pipe was by a long thin strip or pine or spruce wood three-eighths of an inch wide and one-sixteenth of an inch thick, called a "tracker." Many of them were seven to ten feet long. When a key was pressed by this attenuated wooden connection, it opened a valve against strong wind pressure in the wind chest, which admitted wind to the pipes. Bricks, stones, railroad iron, or any old junk were placed on the bellows to maintain this wind pressure and force air through the speaking pipes. Modern tubular pneumatic, electric, duplex and electro pneumatic actions, light as a featherweight and permitting extraordinary rapid key work, were then undreamed of.

After arduous practice-preparation in a cold church in the dead of winter, with more zeal than discretion, I tackled the famous Theme and Variations in A flat by Louis Thiele, by many organists considered the most difficult organ composition written. Testing the heat drawing qualities of cold ivory in zero weather with fingertips sometimes frozen solid in the zeal for the mastery of the "Thiele Variations," was merely an incident in the achievement finally accomplished.

My inquisitive ambition was then to learn how much physical exercise, expressed in terms of pounds avoirdupois, was exerted in bringing the celebrated test piece up to "concert pitch." An answer was found in the following curious manner: I counted the notes in the composition (nothing was too laborious in the wildly enthusiastic days of youth), and discovered that I was required to learn to play approximately 12,650 notes with the hands, and 2,100 with the feet in the course of the piece. This included repetitions and trills in manuals and pedals. Then by carefully placing weights upon the manual keys, I found that it required twelve ounces of dead weight to merely press the key down. But as every key had to be struck with at least double this pressure to insure prompt action and clearness of teachnique, twenty-four ounces of quick pressure would be necessary for each key.

The pedal keys, with a strong spring under each key to give quick return action,

and the wind chest air pressure resistence, required a weight of fifteen pounds to merely press one down. This was arrived at by adding the iron weights of a pair of scales until the key gave way and went down. But as pedal keys must be usually played with a slight kick or quick pressure, at least double the dead weight pressure had to be exerted for each key, viz., thirty pounds.

It was then only a simple question of arithmetic to learn that I expended a pressure equal to about 75,000 pounds, or about thirty-seven and one-half tons, in playing the piece through once. How many times it, or its harder portions, was played through in overcoming its enormous difficulties I do not know, but it must have been 125 to 150 times, equaling, approximately, 9,400,000 pounds pressure of feet and finger tips, or about 4,700 tons, without leverage or other mechanical means. It is quite probable that other and longer organ compositions would make still greater demands upon the physical reserve forces than the "Thiele Variations," notably the "Passacaglia" of Bach, the "Ninety-fourth Psalm Sonata" of Ruebke, or the colossal "Fantasia and Fugue" of Liszt's on the chorale, "ad nos ad salutarem undam," which requires thirty minutes in performance.

And this was the type of organ in use for 200 years, until Yankee brains and ingenuity got hold of the cumbersome old "kist o' whustles" and made of it a modern marvel. As thoughtful musicians revert to the snappy, twangy harpsichord of Beethoven's day and try to imagine what transcendent tone poems he would have evolved had he had a modern grand piano of standard make, so one wonders what amazing revelations in musical science and organ masterpieces would have flowed from the pens of Bach, Handel, Mendelssohn and others could they have had the inspiration of a twentieth century organ—king of all the musical instruments.

The average good-sized organ has 174 manual keys on three keyboards, 30 pedal keys, 40 to 50 stops, and 30 to 40 push buttons, levers, pedals and combination pistons which the organist must handle with lightning rapidity, meanwhile reading his notes, turning leaves and manipulating the balanced swell pedals which open and close the shutters of the swell boxes.

There is being erected in Philadelphia what is claimed to be the largest organ in the world. It is divided in three separate divisions, main, dome and gallery, and each division is composed of three separate and complete large organs. Each separate organ consists of five organs in one—swell, great, choir, solo and pedal, making really 45 organs in the one grand organ, all played from the one console or key desk. This organ has 283 speaking stops, 75 accessory or mechanical stops, two complete sets of 25 bell chimes, and a Big Ben bell, three 40-horsepower motors and blowers, two 3 horsepower motors, and two 125-ampere generators, besides automatic starters and controls, telephones, etc. This organ is susceptible of millions of changes and combinations.

Few churches really know what their organ contains or have ever heard its full variety of tone color, orchestral combinations and rich effects. An expert organist's job (if his instrument is of respectable size) is a hundred times more complicated than that of an engineer of the biggest engine or scientific apparatus ever built. He has great executive difficulties to overcome and twenty times as many things to watch at the same instant. He spends a year in special, arduous and expensive training and endless hours of practice for every month an engineer requires to learn his job and get his license. And it may be truthfully added that, based on this comparison, few trained, experienced organists receive a stipend commensurate with the extraordinary qualifications demanded by the position.

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## CHICAGO MUSICAL COLLEGE NOTES

The concerts of the Chicago Musical College will be resumed this (Saturday) morning at 11 o'clock in Ziegfeld Theater. An interesting program will be interpreted by students in the piano, violin and vocal departments.

Felix Borowski will lecture next Saturday morning in Ziegfeld Theater on "The Music of the Early Christian Church." The lecture will begin at 9:15.

Kennard Barradell of the Chicago Musical College faculty has been appointed choir director and principal tenor in the Rogers Park Methodist Episcopal Church.

Mrs. Rose Lutiger Gannon is engaged for a concert which will be given at Monroe, Wis., this Friday, for one which will be presented next week by the Harmonic Club, Clinton, Iowa, and for the performance of "The Messiah" by the Evanston Musical Club December 16.

———♯♯♯———

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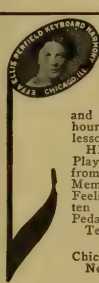

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# U. S. MUSICIANS NEED ONLY A CHANCE

## A PLEA

### HERMAN DEVRIES IN THE CHICAGO AMERICAN

The critical inkwell is yawning ineffectually and the critic is "marking time" these troublous days. Hardly had the musical season begun with a promise of many fresh pleasures and old ones renewed than the municipal order to close theaters and concert halls puts a quietus on our activities and we are at the mercy of the "flu."

However, the enemy is facing a grim battle and our goodly army of hardworking doctors and nurses soon will Chateau-Thierry them into a complete rout. And since I am using military metaphor, in praise of our gallant American men, it seems fitting that we once more pen a plea for those Americans who triumph in peace, but whose mission in war is almost as vital as the physical one of supplying munitions—the musicians.

No one suspected "until they were given their chance" that a peace-bred group of Yankees would help to turn the tide of war. And until they really, sincerely get their chance no one will believe in the American musician; that is to say, Americans themselves will not be convinced that their country can produce creative talent of a high order in the art world until the American artist is given a wider field and greater encouragement.

"Give the American musician a chance," should be our slogan.

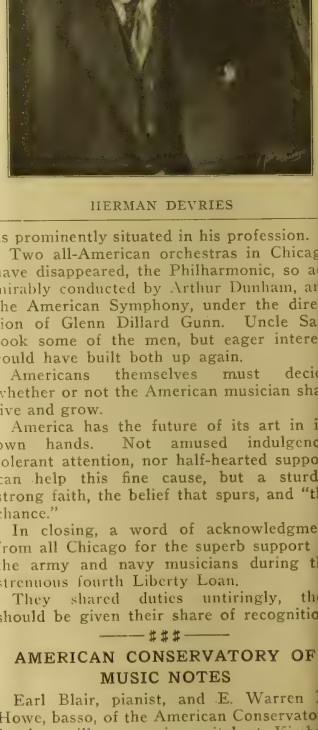
Suppose sometimes the work is not on a level with those of the great, that proves only that a young art is fallible.

Maybe we have an embryo Chopin or Saint-Saens, or even an Arthur Sullivan in our midst.

Even John Alden Carpenter, the Chicago composer, whose Perambulator Suite is one of his late works, has been heard in London, while New York has yet to hear his superb symphony!

And what opportunity do we give to our native orchestra conductors? There are now fifteen orchestras in leading cities of America, not one of which is led by an American!

Just now Henry Hadley, an excellent man, has been leading special performances at the Park Theater in New York for the Society of American Singers, but I cannot recall any other American orchestra director



HERMAN DEVRIES

as prominently situated in his profession.

Two all-American orchestras in Chicago have disappeared, the Philharmonic, so admirably conducted by Arthur Dunham, and the American Symphony, under the direction of Glenn Dillard Gunn. Uncle Sam took some of the men, but eager interest could have built both up again.

Americans themselves must decide whether or not the American musician shall live and grow.

America has the future of its art in its own hands. Not amused indulgence, tolerant attention, nor half-hearted support can help this fine cause, but a sturdy, strong faith, the belief that spurs, and "the chance."

In closing, a word of acknowledgment from all Chicago for the superb support of the army and navy musicians during the strenuous fourth Liberty Loan.

They shared duties untiringly, they should be given their share of recognition.

———‡‡‡———

## AMERICAN CONSERVATORY OF MUSIC NOTES

Earl Blair, pianist, and E. Warren K. Howe, basso, of the American Conservatory faculty, will appear in recital at Kimball Hall Saturday afternoon, November 2, provided the ban against public entertainments has been raised.

The American Conservatory proved its loyalty by handing in a subscription of $16,600 for the fourth Liberty Loan.

The American Conservatory has two students' orchestras, one conducted by Herbert Butler, the other by Ramon Girvin. Both orchestras will give several concerts this season, assisted by soloists.

Harris R. Vail, Leo Sowerby, Frederic Persson, William Haeuser and Crawford Keigwin, all members of the American Conservatory faculty, are at present in France in the United States Expeditionary Force.

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# THE CAREER OF A LYRIC SINGER
## MISS KATHRYN LEE

By JOSEPH DE VALDOR

Since America has failed to fill a gap by the erection of American municipal opera houses, many of our native talents have been unable to pursue their artistic careers. With only two thoroughly established opera houses (New York and Chicago), they were compelled to find refuge in the European operatic centers. There was a time when a "Made in America" singer could not find proper support from the inhabitants of our country, but a foreign name or an American name translated into French or Italian always found favor here. The most potential of the factors which have forced the American artist to seek a career in Europe is our complete apathy as to municipal opera houses; therefore we have always noted an oversupply of artists for the two opera houses, supported by our multimillionaires.

Miss Kathryn Lee from the New England States went to France to seek recognition and met with favor in the French capital until the declaration of war compelled her return to the native land. While in the French capital she studied with Mr. D'Aubigne, who is an American teacher with a wide reputation. Dramatic training was given to her by Mme. Weinshenk, celebrated for the great number of her noted pupils, Lina Cavalieri, Marthe Chenal, Lucien Muratore and others being among them. Devoting herself to other branches of music, Miss Lee, who has shown since childhood marked inclinations for piano and organ, studied the two instruments with Paul Vidal, the conductor of the Opera Comique, and Monsieur Adrien Ray, and abandoned her study for the operatic stage for awhile, but in the French capital she appeared at the Gaite Lyrique in Massenet's "Thais," and her splendid impersonation electrified even the critical manager of the opera house, Monsieur Charbonnel. The French dailies did not spare praise well deserved. From the original criticisms I extract the following:

"The big Air of 'Thais' was interpreted by Miss Lee of New York with great success, with a beautiful voice, and gave us the authority to promise her a remarkable career."—Le Temps.

"Miss Lee sang admirably the big Air of 'Thais.'"—Le Journal.

After her brilliant successes in Paris she returned to America and was immediately engaged as leading soprano for the Boston Opera Company. Her appearance in Boston pleased great audiences and the press of the Hub paid her the following tribute on the occasion of her appearance in the part of Santuzza and Marguerite in Gounod's "Faust." The success of the management in obtaining for this enterprise people who are both actors and vocalists and who know how to interpret grand opera was proved by the genuine indorsement accorded by the public to Miss Kathryn Lee (the Santuzza) and her associates. This was the critical expression of the Boston Transcript. The Boston American spoke in the following terms of her Marguerite:

"Miss Kathryn Lee, a New England girl who was singing in Paris when the war broke out, was particularly charming vocally and pictorially as the ingenuous Marguerite."

Miss Lee's talents are not confined to operas. She is also at home in concerts and recitals. The following is a testimonial of her work from the Rockland Courier-Gazette:

"Not to essay a technical analysis of Miss Lee's singing, it may be noted that her voice is marked by great range, with superb strength and dramatic volume, passing in swift transition to the sweetest pianissimo. Here is a singing voice that belongs in the great company. Moreover, she is endowed with beauty of face and figure, possesses a magnetic personality, dramatic presence and command of the stage. Her triumph will remain memorable in our city's musical history."

The Rockland Opinion said the following:

"The ovation given to Miss Kathryn Lee was at once an expression of admiration for the beauty of her voice and the charm of her presence. She is surely destined in the zenith of her talent to take rank among the world's greatest singers."

At the opening of the Sylvain Theater in Washington last year the president attended the inauguration. Miss Lee was one of the brightest stars of the event. On her appearance the capital papers commented as follows:

"Miss Kathryn Lee gave a remarkable exhibition in her presentation of the Aria from 'Iphigenie en Tauris.'"—Washington Times.

"Seldom has there been heard a finer display of sheer singing into space than Kathryn Lee's rendition of the Aria from "Iphigenie in Tauris."

At another concert Miss Lee met with buoyant success. The following is a comment from the Boston Evening Record:

"The inaugural Sunday night concert was a marked success. Especially beautiful was the Bach-Gounod 'Ave Maria,' sung with intense religious fervor by Miss Kathryn Lee."

Miss Lee has given her services to many a legitimate charity performance. Also to the relief in connection with the war work. At the Manhattan last year she was on the program with Mme. Schumann-Heink, singing the "Star Spangled Banner" at a concert given for the Mutualite Materuelle of Paris. Mention was made at that time in our columns. The following took place last August and it is translated from the Courrier des Etats Unis of New York:

"The French sailors of the 'Montcalm' (the affair took place on the steamer) had a concert given for them by several American artists and actors. The concert concluded with a group of songs by Miss Kathryn Lee, a young prima donna, who created a furore. After several encores and by the request of the captain, Miss Lee rendered the 'Marseillaise.' It is impossible to describe the enthusiasm which was caused by her singing. It was a rare opportunity to hear the 'Marseillaise' sung with such patriotic fervor by a foreign singer."

On September 7 Miss Lee appeared for the tobacco fund, instituted by the Evening Sun of New York. In September the young lyric soprano sang at North Adams, Mass., the part of Nedda in "Pagliacci" and Santuzza in "Cavalleria," both in the same evening and with great success. Miss Lee sang in the last days of October with the Creatore Opera Company at Philadelphia. She is now with the company, singing Leonora ("Trovatore"), Nedda, Santuzza, Micaela (Carmen) and other parts. That she is coming to the fore there is no doubt, as all her late appearances have been crowned with success.

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### "SERVANT OR MASTER?"

Amid life's never-ceasing activities, with its contention and strife, its competition and deception, its greed and intrigue, with its allurements and promises, its temptations and trials, its opportunities and risks, what part do you mean to play—that of Servant or Master?

Have you a message? Not necessarily a great message, but something that seems to you, in your more serious moments, worth while?

Are you going to give the world this message? Is this message sufficiently worth while for you to live up to its unwritten precepts and demands?

Are you willing to be criticized and maligned for it?

Are you willing to suffer privation and even want?

Are you willing to forego the pleasures and gratifications that would otherwise naturally fall to your lot for the one thing you hold dear?

Some time, some where, every serious-minded person is called upon to definitely answer these questions.

The majority of people seek entertainment rather than instruction, and the concert artist with a real message finds it no easy task to arrange programs that conform to the demands of this very large class of people.

Again, there is a constant demand for novelties: something unique and out of the ordinary; something that will maintain unabated interest when that which is strictly artistic fails to attract. Everything must be popularized, it seems. Cite the Chautauqua, for example: The audience, the local committee and the superintendent constantly urge, "More entertainment." That which "goes over big" is what they want. Art commercialized!

Let me state in passing: If people are always given what they want, how and when will they ever grow to comprehend, even in a measure, the unspeakable treasures that lie hidden to be revealed?

♮ ♮ ♮

Consider for a moment the directors of music in our churches. Protestant churches in general aim to give prominence to the evangelistic in their music. By evangelistic music I mean tuneful jingles with a sentimental or emotional text. (I write advisedly.) This kind of song "goes home" quickly, and too frequently leaves the same way. Church-going people do not care to exercise themselves sufficiently to discern the hidden meaning in a genuinely musical anthem with a deep, spiritual text, but they prefer, rather, that which comes to them—shall I say?—without the exercise of any effort on their part.

An organist of my acquaintance was requested again and again by the music committee of the church to play peaceful, soothing preludes; not doxologies of praise, nor masterpieces expressive of majesty and might, but soft, quiet, inoffensive effusions.

"Why?" I repeat. Because the people receive them without the exercise of any effort on their part.

To deviate abruptly for a moment: The musician faces still another problem, namely, the desire on the part of parents to dictate the kind of music that shall be taught their children, and occasionally a desire to suggest the method of instruction.

In keeping with this attitude, one might add the unrepressed desire to have their children appear in public after a short term of instruction.

In view of the foregoing facts, the question, "Servant or Master?" is truly fraught with grave responsibilities.

Recently I met a vocalist who desired to join a quartet with an itinerary that included New York City. Just as the contract was to be signed the director stated the class of music that would be rendered. "Nothing doing," the applicant quickly replied, and graciously retired, deeming self-respect of more value than any engagement.

If you wish a marked example of an artist living up to an ideal, consider the case of Eric De Lamarter. Week after week this great artist renders the rarest masterpieces written for organ, and it matters not to him, seemingly, whether fifty or five hundred are present. De Lamarter has a message, and his unvoiced cry to the world is: "To him that hath ears to hear, let him hear." This man's message is the divinest inspiration of his life.

I will never forget the expression of my mother at the conclusion of one of De Lamarter's programs, which included, if I remember rightly, five chorals of Bach: "My son, I feel I have had a taste of heaven."

In the presence of such fidelity to Art the question "Servant or Master?" has but one possible answer.

The world is ever in need of leaders; those who dare to think and, likewise, dare to express what they think.

Longfellow said long ago:

"Be not like dumb-driven cattle;
Be a hero in the strife."

The need for heroes is constant, but only those who are willing to pay the price by valorous deed may wear the crown.

♮ ♮ ♮

These lines were prompted by a keen desire to encourage young, aspiring musicians. We find them on every hand, sorely distressed by circumstances, wondering if the sacrifice is worth while. To all such let me say:

"Hitch your wagon to a star, and let nothing hinder your progress upward and onward."

Stand alone, if need be; but, undaunted, hold steadfastly to that one thing worth while till victory, serene and triumphant, crowns your life-work.

ALBERT E. FOX.

October 9, 1918.

♯ ♯ ♯

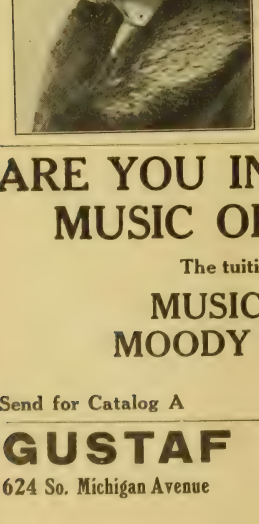
**Hadley**—Adele Sturtevant, pupil of Grant Hadley, returned to the city this week from the coast, where she has been filling concert engagements. Miss Sturtevant will remain in the city for the winter.

♯ ♯ ♯

**Tollefsen**—The Tollefsen Trio will give a program of Scandinavian music at Aeolian Hall, New York, on November 2.

♯ ♯ ♯

**Hofmann**—Josef Hofmann will appear in recital at Carnegie Hall, New York, on November 23.

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MARIE SIDENIUS ZENDT

Marie Sidenius Zendt is in receipt of the following letter from the chairman of the Liberty Loan mass meeting for the Swedish-Americans at Orchestra Hall on Sunday, October 13:

My Dear Mme. Zendt:

On behalf of the Committee of Arrangements, permit me to thank you most sincerely for your kind co-operation at our Liberty Day mass meeting at Orchestra Hall on Sunday, October 13.

Everyone in the large audience was thrilled by your beautiful singing and, like myself, hopes to have the opportunity of soon hearing you again.

Yours very cordially,
HENRY S. HENSCHEN,
Chairman.

Mme. Zendt expects to give her time to the government, singing at the different camps in the near future.

###

**Doelling**—At the first concert for this season given by the Chicago Artists' Association one of the successful soloists was Miss Mac Doelling, and her most successful number was the "Etudes Symphoniques," which is, of course, by Schumann and not, as erroneously stated on the printed program, Chopin.


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## IN MEMORIAM

**Cornelius Masten Estill, Organist and Choirmaster and a Young Composer of Much Promise, Died October 10**

Charleston, musician and music-lover alike, is mourning the untimely taking off of our friend and associate, Cornelius M. Estill. A young man of genial, lovable disposition, he made friends at every turn, and had made such a way in his chosen profession that he seemingly had everything to live for. But, a victim of the dread influenza, which later developed into pneumonia, he passed away after a short illness of less than a week on Thursday afternoon, October 10, at his home in New York City.

Sixteen years ago, on Friday evening, October 18, a boy of 10, he presented himself to the writer as a candidate for the choir of St. John's Church, Charleston, W. Va., and for the next eleven years, as chorister, pupil and assistant, generally, he was our close associate. For whether as accompanist for the Charleston Choral Club, or the High School Chorus, or in the Second Regiment (W. Va.) National Guard Band, or as mentioned above, he was the same smiling, kindly disposed companion.

In 1911 he was appointed organist of the Baptist Temple in this city and served that congregation with the same bright, happy temperament that had marked his work thus far.

Then in the fall of 1913 he went to New York and took a post-graduate course under R. Huntington Woodman, at the same time holding the position of organist and choirmaster of the M. E. Church, Astoria L. I., and later going as organist at the Church of Our Savior, Paterson, N. J. It was at the latter place that he formed the friendship with Chrystal Brown, the New York baritone, with whom he had a studio on Twenty-ninth street.

About this time, too, he was closely identified with the work in the West Side Y. M. C. A. and made many new and lasting friendships, among them Alvin Gillett, to whom he dedicated one of his later songs.

For the past two or three years, also, he had been associated with Sergei Klibansky, the voice specialist, as accompanist, and had been brought into touch with some of New York's foremost vocalists, many a time playing for a "tryout" before the leading impresarios, and on several occasions joining with soloist, quartet or other organization in a brief tour.

Six months ago he was appointed organist and choirmaster of St. Peter's (P. E.) Church, New York City, and was also serving as organist at the Eighty-first Street Theater when he died, and the loss has come as a distinct shock all around.

Among his published works are a number of songs, notably "The Sweetest Flower That Blows" (Presser), dedicated to Klibansky, and "An Irish Diplomat" and "My Inmost Thoughts" (Thompson, Boston), and several anthems (Presser, and Thompson), and some little piano pieces (Schroeder, New York). Several manuscripts, however, have been found, as well as some unfinished works, and these will be brought out later.

Just before his death he was here in Charleston on a visit to his parents and friends and incidentally gave a short recital on his old organ at St. John's, a program of which appeared in a recent issue. At the time he remarked on the "light" nature of the numbers of which it was composed, but was prevailed upon to render what we felt was fitting for the hour (after evening service) and the general condition of unrest among us. This was the last time his fingers touched the keyboard for the benefit of the public and it was an appropriate farewell.

He was laid to rest in Spring Hill Cemetery, Charleston, on Monday afternoon, October 14, the funeral services being in his home church, St. John's, Charleston, and by his old rector, Rev. Dr. Robert Douglas Roller. A choir of his former associates here sang, among other things, his anthem setting of "The Son of God Goes Forth to War."

"Requiescat in pace."

J. H. F.

Charleston, W. Va.


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# ST. PAUL, MINN.

ONE OF THE FEW CITIES NOT DEPRIVED OF MUSIC BY THE INFLUENZA EPIDEMIC

A more brilliant assemblage for an opera season could hardly be surpassed at this time than the one St. Paul has just had, when two operas were given by the Chicago Grand Opera Association, March 16 and 17. Brilliant as was the first night, the second night, with Galli-Curci the attraction, exceeded in attendance any performance ever given at the Auditorium. Seats were sold back of the scenes, as well as standing room, which goes to show that people were not fearsome of the influenza, widespread as it has been, for they came from far and near. The local manager, Hiram D. Frankel, is to be congratulated on the success of so formidable a task.

The dramatic quality of Mme. Olive Fremstad's art is ever an element which has distinguished her as a singer of Wagnerian roles. She brought to the role of Tosca a tragic intensity and tonal splendor. Guido Ciccolini as Mario was extremely pleasing, the beautiful quality of his voice and the refinement of his acting were assets in an altogether splendid impersonation. The duet with Tosca at the last of the third act was especially beautiful, as was also his solo when he sang against the "Vissi d'Arte" accompaniment. Georges Baklanoff as Baron Scarpia scored heavily; the magnificence of his voice and finished acting distinguish him in this role. Vittorio Trevisan as the Sacristan, Octave Dua as Spoletta, Desire Defrere as Sciaronne and Elvira Amazar as a Shepherd were exceptionally well done. Under the direction of Giuseppe Sturani the opera as a whole was a fine all round performance. Between the second and third acts, both nights, the orchestra, under the direction of Campanini, played the Grand Overture from "La Forza Del Destino" (Verdi) and the National Hymns of the Allies (Belgium, Italy, Great Britain, France, ending with the "Star Spangled Banner"), all of which evoked much cheering.

♮ ♮ ♮

Rossini's "The Barber of Seville," old but new—new in the fact that it has never before been given in St. Paul—was the second offering. It is once in an age that there are voices to be found that could meet the exaction of the roles of either Rossina or Figaro. That Galli-Curci is a marvel of the age is without a doubt, for words cannot describe the wonder of her voice. She has but to be heard to be appreciated. The absolute purity of tone, so bell-like and enchanting, the marvelous perfection of her phrasing and the utterly unbelievable mastery of breath control that she possesses are but a few phases in the volumes that might be written to do her justice. The charm of her acting, which is as effortless as her singing, is a source of great delight. During the lesson scene she gave the "Shadow Song" from "Dinorah," with the notable flute cadenza, which brought such an ovation that she added "Home, Sweet Home," sung to her own accompaniment, very beautiful and simple.

Fernando Carpi as Count Almavira sang with distinct success. He has a voice of exquisite quality, sings with excellent style, acts with poise. Riccardo Stracciari was a wonderful Figaro—not to be surpassed. He used his beautiful voice to decided advantage—a past master in his art. Vittorio Trevisan rose to the occasion in the comedy

AMELITA GALLI-CURCI

of the role of Don Bartholo and again proved himself a great artist in this genre of opera. Vittorio Arimondi sang the part of the music master. All parts were well done. Campanini conducted throughout the evening with his accustomed brilliance. The "Star Spangled Banner" opened each performance.

♮ ♮ ♮

The St. Paul Institute will present the Minneapolis Symphony Orchestra in a series of twelve concerts at the St. Paul Auditorium. The first concert, which was to have taken place Thursday evening, October 24, with Carlo Liten, the Belgian actor, as assisting artist, has been postponed on account of the influenza.

The Orchestral Association of Minneapolis has adopted the plan of a 100 per cent American orchestra. Thus a loyalty pledge has been drawn up and signed by every member.

Guy Woodward is the new concert-master. He will be remembered as concert-master of the St. Paul Symphony Orchestra during the season of 1910-1911. Herman Beyer-Bane will be the new solo cellist. There will be other new faces, due to death, resignation and service with the colors. The dates and soloists for the remaining concerts are as follows: November 9, Frances Alda, soprano; November 21, Mischa Elman, violin; December 5, Giomar Novaes, piano; December 19, Eddy Brown, violin; January 2, Mischa Levitzki, piano; January 16, Riccardo Stracciari, baritone; January 30, Arthur Hackett, tenor; February 13, Toscha Seidel, violin; February 27, Povla Frizsh, soprano; March 13, Rudolph Ganz, piano; March 27, John McCormack, tenor.

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The Schubert Club offers an unusually attractive program for the season, the keynote of which is wartime service. "Music will help win the war" is the club slogan. Community singing is carried on to a large extent in the club, in all branches of its endeavor where people are met together.

Five active section, five students' section and three associate section musicales are held.

The educational and philanthropic work is extensive and of inestimable value.

The evening series of three artists' recitals bring Mabel Garrison, soprano of the Metropolitan Opera Company of New York, in the opening recital October 29 at the Auditorium. Through the co-operation of Commissioner Albert Wunderlich 2,000 high school pupils will be guests on this occasion. Tickets will be sold for the Mabel Garrison recital for the benefit of musicians in France.

Arthur Shattuck, pianist, will give a recital December 10, and Isolde Menges, violinist, January 28, both artists appearing at Plymouth Congregational Church.

On New Year's Day, Christine Miller Clemsen, beloved American contralto and honorary member of the club, will greet us, giving an afternoon program for the entertainment of soldiers from near-by camps, this being a purely patriotic service on the part of singer and club, made possible through co-operation with the War Camp Community Service and municipal authorities.

The club opened its season with a reunion of its members at the Town and Country Club on Wednesday afternoon, October 9. Mrs. Warren S. Briggs, the club president, and members of the reception committee welcomed the guests. Mrs. W. D. Mitchell, with Miss Marie Sattler at the piano, sang "The Hills o' Syke" (Victor Harris), "The Cock Shall Crow" (John Allen Carpenter), "Lullaby" (Cyril Scott), "Morning Hymn" (George Henschel) and "The Cuckoo Clock" (Grant Schaefer). Miss Margaret Horn, violinist, played "En Bateau" (Debussy), "Pierrot Serenade" (Randegger) and "Chanson Indone" (Rimsky-Korsakoff-Powell). Mrs. Ruth Bradley Swinnerton sang "Balatella" (Leoncavallo), "Villanelle" (Del'Aqua) and "My Mother Bids Me Bind My Hair" (Haydn). Mrs. Fitzgerald was her accompanist.

The associate section, Miss Alice Andrews, chairman, held their first meeting at the home of Mrs. Charles Schuneman on Saturday afternoon, October 19. Mrs. Dawson Johnston stimulated interest in reading a paper on the work done by the society known as American Friends of Musicians in France, of which Walter Damrosch is president. Mrs. E. R. Sanford, with Miss Mary Downey at the piano, sang the following group of songs: "Polynete" (Gounod), "L'Amour S'Enrole," "Venez, Agreeable Printemps," "Chantons Csamours de Jean" (Weckerlin), "Le Miroir" (Ferrari), "Manon," "Ouvre tes yeux blues" (Massenet), "La Lettre dans le Tricot" (Marinier), "Roses d'Hiver" (Fontenaille), "Le Papillon, Chanson Norvegienne" (Fourdrain). Mrs. Charles A. Guyer led in the community sing which followed, namely "Over There," "The Long, Long Trail," "America" and the "Marseillaise." Six French girls who came here recently to study at Macalester, Hamline and St. Catherine's Colleges were guests of honor.

♮ ♮ ♮

The first in a series of faculty recitals was given at Wallace Hall, Macalester College Conservatory of Music, Monday evening, October 14. Miss Margaret Hicks, pianist and a new member of the faculty, was heard in the following program:

Sonata ..... Grieg
Allegro moderato; andante molto; alla menuetto; molto allegro

Etude, Op. 25, No. 9
Etude (3 Etudes, No. 3) } Chopin
Ballade, G minor
Nocturne, Op. 72, No. 1

Nocturne ..... Debussy
La Peus que Lente ..... Debussy
Papillons ..... Rosenthal
Caprice Burlesque ..... Gabrilowitch
Rhapsody No. 10 ..... Liszt

Miss Hicks played with requisite technic and an interpretative skill which brought just the right artistic shading to her work. The Debussy numbers were wrought with much color and made a special appeal. The attractive "Papillons" (Rosenthal) was well received and the "Caprice Burlesque" (Gabrilowitch) suited Miss Hicks wondrously. She played this interesting work with commanding style.

A musical for the Permanent Blind Relief Fund for the re-education of British, French, Belgian and American soldiers blinded in battle was given at the House of Hope Presbyterian Church on Tuesday evening, October 15, by Mr. and Mrs. Robert Buchanan Morton. Mr. Morton, organist and director of music of the church, gave two groups of piano numbers and Mrs. Morton sang a group of six Scottish folk songs. The program follows:

Piano—
Fantasia in C minor ..... Mozart
Minuet in E flat ..... Beethoven
Sonata Appassionata in F minor ..... Beethoven
Assai allegro; andante con moto; allegro ma non troppo; presto
Mr. Morton

Voice—
Six Scottish Folk Songs—
Kishmul's Galley
A Fairy Love Song
The Bens of Jura
The Lad frae Skye
Herding Song
The Ballad of Leezie Lindsay
Mrs. Morton

Piano—
Prelude in C minor ..... R. Gliere
Notturno ..... Cyril Scott
Golliwog's Cake Walk ..... C. Debussy
A. D. 1620 ..... E. MacDowell
Mr. Morton

♮ ♮ ♮

A beautiful memorial service was given at the First Baptist Church on Sunday morning, October 20, as a monument of love to Nellie Agnes Hope, whose character has been so indellibly impressed upon the church for which she verily gave her life. She was choir director, having had charge of the music of First Baptist Church many years. Miss Hope died October 11. She was born in Prescott, Wis., and was well known throughout the state and among

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Federated Clubs, where her Ladies' Orchestra has been in demand. She received her musical education in Boston and abroad; was a member of the Schubert Club, the Thursday Musical Club of Minneapolis and chairman of the violin section of the State Music Teachers' Association the past year. She will be greatly missed.

♮ ♮ ♮

The first monthly musical service for the season at the Church of St. John the Evangelist, numbering the one hundred and fortieth under the direction of G. H. Fairclough, organist and choirmaster, was given Sunday afternoon, October 6, at 5 o'clock. The organ recital preceding the service consisted of two movements of the Borowski Sonata in A Minor; "At Twilight" (MS.), by Gerhard Alexis, dedicated to Mr. Fairclough, and "A Cloister Scene," by Mason. The choir of fifty boys and men was assisted by Miss Aurelia Wharry, soprano, who sang the aria, "With Verdure Clad," from Haydn's "Creation." Leo Nadon, tenor, was heard in the aria, "If With All Your Heart," from Mendelssohn's "Elijah." Other soloists were Masters Gordon Clarke and Harvey Officer Brown, sopranos, and Fred Wigginton, baritone.

♮ ♮ ♮

It may be of interest to note that Eric DeLamarter, newly appointed assistant conductor and official organist of the Chicago Symphony Orchestra, received his first organ and harmony lessons from George H. Fairclough in Kalamazoo, Mich. Mr. DeLamarter was then a high school student and Mr. Fairclough was organist and choirmaster of St. Luke's Episcopal Church, prior to his coming to St. Paul.

♮ ♮ ♮

The new Hall organ at First Lutheran Church was formally dedicated Friday evening, October 4. Edmund Sereno Ender, concert organist and head of the organ department of Carleton College, Northfield, Minn., gave the recital. His numbers included the Prologue from Rogers' Suite, Berceuse (Delbruck), "Will o' the Wisp" (Nevin), Rhapsody (Cole), "Two Arabian Sketches" (MS.) (Stoughton), Scherzo Symphonique (Faulkes) and Overture to "Tannhauser" (Wagner), the program concluding with the "Star Spangled Banner."

♮ ♮ ♮

Mrs. F. H. Snyder gave the first of a series of teas on Monday, October 14, at her studio, the Frederic. The following pupils were presented: Eva Crowl, Lucile Wolter, Florence Loftus, Mildred Pike, Ellen Donaven, Anna Greenberg, Ruth Lindblom, Aasta Otterson, Gertrude Armstrong, Mrs. Joseph Menden and Mrs. Fannie L. Podlasky. Miss Mary Downey and Miss Lucile Lemoine were accompanists. Madame Olive Fremstad was guest of honor.

MYRTLE WEED.

♯♯♯

**Brenk**—Ethel Brenk, Milwaukee soprano, who has been ill the past month, is so far recovered as to resume her concert work and will shortly fulfill many engagements.

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**Alcock**—Merle Alcock, contralto, will appear in recital at Aeolian Hall, New York, on November 5.

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**Opera**—The opening opera of the Chicago season will be "La Traviata," with Galli-Curci in the part of Violetta.

# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

### Verdi's "Hymn of the Nations"

New York sends word that Verdi's "Hymn of the Nations," composed in 1862 for a world's fair in London, was heard a week ago, "seemingly for the first time in America." They evidently have not heard that Campanini gave it at the Auditorium last January. But then, a great deal that happens in Chicago never seeps into the Manhattan consciousness.—Chicago Journal.

### John Rankel Red Cross Concert

Mr. John Rankel of Chicago possesses a baritone voice of great range and rich quality. His part of the program was a pleasure to the whole audience. Every number received the heartiest applause. His response to encores was most liberal and showed fully his appreciation of the appreciative hearers. His easy manner and the joy he seemed to take in his work were a great addition to the effectiveness of his singing. To his singing of the French national anthem, "Le Marseillaise," the audience gave the tribute of standing at attention. They stood also at the close and joined with the artists in a stirring ensemble as the "Star Spangled Banner" was sung.—The New North, Rhinelander, Wis., September 19, 1918.

### Some Comment on Morgan Kingston

"Boheme"—Ach, he made a lovely item of Rudolpho's lovely aria, "Che gelida manina," a bit of Puccini's gorgeous gift for melody which is by no means tenor proof.—Chicago Tribune.

"Carmen"—Morgan Kingston deserves praise for his great vocal improvement this year. His work throughout was very good.—Chicago Evening American.

Don Jose as sung and played by Morgan Kingston gained in impressiveness as the opera advanced and he brought much fervor and dramatic stress into his role.—Chicago Daily News.

"I Gioielli della Madonna"—Morgan Kingston's voice never sounded better than in the passionate music that belongs to Gennaro and towards the close of the scene he materially helped Miss Mryio to build the effective climax.—Chicago Herald.

Morgan Kingston was a veritable surprise as Gennaro. When he gets a congenial role he can act with the best of them, and Gennaro is his very best part. His voice was everything we know; it can be at its best, absolutely sure, and daringly ringing.—Chicago Evening American.

"I Gioielli della Madonna"—The performance was helped out to a great extent by the excellent singing of Morgan Kingston as Gennaro.—Chicago Daily Journal.

"Trovatore"—Morgan Kingston as the troubadour Manrico excelled in his delineation, but he only shared in the honors of the evening, for the cast was in all respects an all star combination. Of more than usual interest did he make the scene in the gypsy camp.—Chicago Daily News.

Morgan Kingston was a splendid troubadour.—Chicago Herald.

Kingston is well equipped for the pictorial importunities of the troubadour, and did well by his individual chances in the score.—Chicago Daily Tribune.

"Pagliacci"—Morgan Kingston was in good voice and sang Canio with feeling. He was also heartily applauded.—Chicago Post.

Morgan Kingston's delineation of Canio was a fine success, making the Lament vocally and dramatically impressive.—Chicago Daily News.

### Some Conductors and Their Plans

Eugene Ysaye has been preparing his first season as conductor of the Cincinnati Symphony Orchestra by examining a great number of American works. He has kind words for the compositions of Charles Martin Loeffler, born in Alsace and now a resident of Boston. He has made up his season's programs out of these, together with representative works of French, Belgian, Italian, English, Russian and Polish composers.

Pierre Monteux, who will conduct the Boston Symphony Orchestra until Henri Rabaud arrives from France, has found several pieces of music new to the American public. One is Dukas' tone poem, "The Peri." It was originally written for the dancing and miming of the Russian dancer, Mme. Trouhanova, but has become virtually a symphonic piece. Another novelty is the first suite, which is practically the same as the first act of Ravel's Ballet, "Daphnis and Chloe." Rabaud will bring some new music of his own composition when he arrives. The soloists booked for the season include Harold Bauer, Joseph Bonnet, Sophie Braslau, Florence Easton, Frederic Fradkin, Mabel Garrison, Emilio de Gogorza, Jascha Heifetz, Joseph Hofmann, Mischa Levitzki, Josef Malkin, Arthur Rubinstein, Olga Samaroff and Jacques Thibaud.—Chicago Journal.

### Singer's Son, 17, at Front

"I'm proud of my mission. I want to make an Italian father happy."

This is the message received today from Geno Stracciari, the 17 year old son of Riccardo Stracciari, baritone of the Chicago Opera Company. The father, too old to fight, is fighting by proxy. He also has subscribed for $12,000 of the fourth Liberty Loan. The boy, who is a painter and in the Signal Corps, has seen fighting on the Piave front. Before entering the army he attended the art school at which D'Annunzio studied.—Chicago Daily News.

### An Addition to Buffalo Singers

A newcomer to local musical circles, who will be a valuable acquisition, is Ida Geer Weller, for several years a prominent concert artist living in Pittsburgh. The business interests of Mrs. Weller's husband bring them both to this city to live. She is a mezzo-contralto, richly endowed vocally and temperamently. The writer heard Mrs. Weller sing at the recent Lockport Festival, where her work aroused some of the warmest approbation accorded to any artist. She sings with a musical intelligence, vocal opulence and gripping magnetism that will carry her audience with her invariably. Her dramatic instinct is splendid and her natural gifts have been well developed by study. Mrs. Weller is preparing a program of songs by women composers for some of her concert engagements this season. It is hoped she may be heard in Buffalo.—Mary Howard, Musical Critic, Buffalo Express, Sunday, October 20, 1918.

### Early Tour of Florence Easton and Francis Maclennan Great Success

In a concert tour of Western cities which ended in Duluth, Minn., Florence Easton and Francis Maclennan called forth the appended notices from the local press:

A unique and individual offering was the gift of Florence Easton and Francis Maclennan, tenor, to an appreciative audience at the Lyceum Theater last night. Remarkable poise and ease of manner, charm of singing and acting, and good judgment in the choice of songs for their program made the performance of Miss Easton and Mr. Maclennan thoroughly enjoyable. The honors, like the numbers on the program, were divided evenly. Following the first duet, "Charite," which gave opportunity for the smooth, rich tones, there came the aria from "Mimi Pinson," which Mr. Maclennan sang with wealth and power of tone and which he encored with a brief but fitting encore, "I Had a Certain Treasure." Splendid team work was shown in the fourth group of two operatic duets. Miss Easton's notes were marvelous, clear, sustained and of bell-like purity. Her highest tones were taken with perfect, smiling poise and utter absence of effort. Mr. Maclennan sang his role of the triumphant lover equally well. Miss Easton's big aria was the "Vissi d'Arte" from "Tosca" and gave full range to her beautiful soprano. Her voice is powerful and true and her personal loveliness adds to her art.—Duluth News-Tribune.

Miss Florence Easton, the noted operatic soprano, is the possessor of a remarkably clear and beautiful voice and her enunciation is nothing less than marvelous. From the somber notes of the opening number of the deeply impassioned climax of the perfect duet from "Madame Butterfly" the flexibility, range and perfect control of her voice captivated her hearers. And amid all the delight of sound one could not forget for a moment the charming personality and the lovely picture which the prima donna presented from the topmost curl to the last twinkle of the rose slippers.

Miss Easton was at her best in the operatic selections, when her unusual dramatic ability found ample scope, and it was easy to believe in the furore which her appearance in the Metropolitan Opera Company has created. Mr. Maclennan has an admirable tenor voice of great sweetness and some of his lower notes a baritone might well envy him. In the duets the two voices blended exquisitely. Particularly noteworthy was the number from "Mefistofele" and "Love Like the Dawn Comes Stealing," which Mr. Cadman, the composer, has arranged in duet form for Miss Easton and Mr. Maclennan.—Duluth Herald.

### Minnie Hubbard Plays for Red Cross

The program was carried out as previously advertised. Mrs. Hubbard is certainly a charming violinist and her selections were given with a charm and naturalness which delighted everybody. She is certainly superb. Miss Rodgers, the soloist, pleased everyone, her voice is sweet and pleasing and her numbers merited the applause given her. Miss Meyers, who has several times given delight to Vernon folks with her readings, was at her best. Miss Meyers always entertains an audience and on this ocasion gracefully responded to encores which added laurels to herself. Much of the enjoyment of the evening was due to Professor Jenny's splendid accompaniment. He is a masterhand and the applause he received was merited. The program closed by singing the Star Spangled Banner. This community will always remember the evening with delight and the generosity of Mrs. Hubbard and her assistants which promoted them in giving their services to this worthy cause. They certainly are more than doing their bit by brightening up by music, song and verse these troublesome, sorrowful times when all we think, hear or talk about is war and bloodshed and death.—Mankato (Minn.) Press.

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**English**—Mme. Jane English gave her song recital, "Songs of Yesterday," with great success at the West End Woman's Club early in the month. She will be the soloist for Reciprocity Day of the Chicago Colony of New England Women at the Blackstone Hotel on December 12.

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### The Philharmonic Society

Mr. Stransky has added new forces to his organization from the allied camps—the new harpist of the orchestra just engaged is John Lotito and a new cellist has been engaged in the person of Gaston Dubois, formerly of the Rialto Symphony Orchestra of New York. The season will open on November 14.

♮ ♮ ♮

### Eugene Berton in Recital

If our colleagues had not heralded this 16 year old boy as a genius before his recital was effected our criticism would be less sharp on Eugene Berton, whose recital occurred on Saturday afternoon, October 26. But these same colleagues, after listening to the tenor, John Hand, also pronounced his performance a triumph. The new genius discovered in the person of Eugene Berton, long before his appearance, is decidedly as great a sensation as was John Hand's triumph (sic) in "Mignon." To prove Berton a genius will require more than the effort of a prejudiced journal versus the audience, as the latter is in the habit of thinking a little for itself. Eugene Berton's voice was announced as baritone, but in the whole realm of voices I have never heard of a boy of 16 being a baritone. As his voice is today it approaches the tenor, but a definite conclusion of his actual voice is not possible. In all, it was a mistake to have him appear in such a pretentious program as Debussy, who was represented with six of his most difficult songs. His nervousness marred the singing and his tone was uneven, his production of the voice was faulty—how then could Debussy be interpreted in the proper spirit? To confine himself to studies would prove beneficial to his career—in the present stage he is not ripe for public appearances. What a pity to be pronounced a genius and then proven to be a mere boy with some talent. Emanuel Balaban was at the piano.

♮ ♮ ♮

### Brief Notes of Concerts and Recitals

On Sunday, October 20, many musical entertainments took place in spite of the epidemic. Some of them were well attended, others had to be content with meager audiences. At the Century in the evening the Italian Grenadiers Band attracted a capacity house. Same can be said of the second concert of the Conservatoire de Paris, under the direction of Andre Messager at the Metropolitan Opera House. At Carnegie Hall Josef Rosenblatt also gave a recital in the evening. Reinald Werrenrath appeared at the Aeolian Hall in the afternoon. Colin O'More, tenor, sang on October 19 at the Aeolian Hall. On October 21 Monsieur Gimbera and Madame Duberta made their American debut at Carnegie Hall. On October 22 Dai Buell, pianist, gave a recital at Aeolian Hall. October 23 Grace Hoffheimer gave a piano recital at Aeolian Hall. On October 21 Hartridge Whipp, baritone, gave a recital at Aeolian Hall. On October 24 in the afternoon Mme. Yvette Guilbert gave a recital at the Maxime Elliott Theater. October 24 at Aeolian Hall, in the afternoon, violin recital by Alfred Megerlin; evening, song recital by Nina Morgana. On October 26 in the afternoon at Carnegie Hall Jascha Heifetz made his first apearance of the season; in the evening at the Aeolian Hall Louis Graveure gave his first recital of the season.

♮ ♮ ♮

### THEATERS

### "Under Orders" at the Eltinge

An editorial on "unconditional surrender" in one of our dailies is decidedly a better exposition of the war than this morbid, boresome drama by Berte Thomas. One description of a war correspondent, dealing with a certain attack against the Huns, is more interesting than this drama. A. H. Woods, the producer, surprised us by choosing it for production. Shelley Hull acts the American Captain, the German Captain and the Hun Spy, reminding one of Fregoli the prestidigitator, to whom I would give preference.

### "Going Up" at the Liberty

If this musical comedy should reach your town, don't miss it. The last act at least is thrilling and it should attract many volunteers for that great game of aviation. Robert Street is the author of a book "Going Up" and is persuaded to take the chance of a flight. After much hesitation he does the real thing and wins a girl too. The music by Louis Hirsch is lively and typically Broadway.

♮ ♮ ♮

### "Three Faces East" at Cohan and Harris

The play is simple and based on the tracing of a dangerous German spy by Scotland Yard, which employs a woman, whose services in the German spy system brought her the "pour le merite," but who in reality was a true spy for England. It is a play which holds interest from the beginning to the end.

♮ ♮ ♮

### "Le Marriage de Figaro" at the French Theater

Beaumarchais' masterpiece, from which Rossini and Mozart were inspired for their musical settings, was the offering of the French Theater for the week ending October 28. Jacques Coppereau was an unconvincing Figaro. Well able to undertake a dramatic role, he lacks the comical fibre of the classic comedy; his role was exaggerated. To Miss Valentine Tessier belongs the honors for the charming interpretation of Suzanne.

♮ ♮ ♮

### Brief Notes From France

Annecy

War benefit enlisted on the musical program the American Band in purely American airs. Georges de Lausnay, pianist, played Chopin pieces and Paganini-Liszt. The violinists were: Mme. H. Jourdan-Morhange and Mr. Delgrange, in renditions by Saint-Saens. Mme. Montjovet sang airs of the eighteenth century and compositions by Gabriel Faure. Robert le Lubez sang melodies by Schumann, Gounod and Alexandre George. The two last mentioned vocalists rendered also the duo from "Jsoline," by Andre Messager, and "Sous la fonetre," by Schumann. Mlle. Mannier from the Paris opera danced several numbers. The famous bass, Mr. Delmas, sang "The Two Grenadiers," by Schumann, and some pieces from "Lakme." With Mlle. Montjovet he sang the duo from "Thais."

Bayonne

"Lakme" was given with Edmond Clement. The orchestra was led by Maitre Torys.

Aix Les Bains

Benefit performance. On the program Mme. Jane Bourgeois, Mme. Cobina Johnson, sopranos; Mme. Marthe Renesson, pianist; Mr. Payan, bass; M. Henri Wogemans, violinist; M. Bogea Dumiroff, and harpist Mlle. Schlesinger. Mr. Ruhlman from the Paris Opera conducted. A few days later another war performance was given with the following on the musical program: Mlle. Jane Bourgeois, Mr. Payan and Felia Litvinne, who sang "Ode to America," by Andre Bouvery.

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# CO-ORDINATION

By HERBERT WHITNEY TEW

[Editor's Note.—This article, which appeared in Music News a few weeks ago, is here reproduced because of the fact that there has been a demand for extra copies far exceeding our surplus stock—proof sufficient that the value of the article to many people is a great one.]

**"In proportion as an art or science is lost or forgotten, the very name by which it was called will be misunderstood, misapplied and finally forgotten." —Hartman.**

This degradation of terms is illustrated by the oblivion into which **bel canto** is relegated. There is nothing today which conveys any meaning to this term. The process which produced it is dead—no semblance remains, no trace.

The knowledge of the true law which co-ordinates the physical embodiment and produces that art or mode which in its expression is **bel canto** may not be gained by any reasoning logic of the physical senses or the mind of the flesh. It is intangible to them, nor may it be found or indicated by any scientific instrument.

**Bel canto** was the direct fruit of an experience which was in turn the fruit of consecration. Imponderabilia may not be weighed by the physical senses—material science has no grasp upon law.

The great teachers from Zoroaster, Confucius, Buddha, Plato, Pythagoras, and, greatest of all, the Nazarene Carpenter, down to Paracelsus, Trismegistus, Emerson, Carlyle, Browning, Mrs. Eddy have made themselves the masters of Nature, through observing her in her own light, and all, like David, reasoned that his knowledge, comprehension of Law (the Logos) transcended that of his teachers in that he meditated upon the Law itself. All these great teachers covered a scope from ethics and morals to science, but their teachings are intimately connected because truth and beauty are one.

It may be granted perhaps that the modern anatomist knows more of the details of the anatomy of the physical body than the ancients, but the ancients knew more about the attributes and constitution of the force which organizes the physical conception of the body which becomes its visualized or objective form.

The moderns may know more of the larynx and its intrinsic muscles than the ancients, but the ancients knew the deeper law of co-ordination, which in its action governs the larynx and the whole tone producing mechanism, and in consequence expressed an actual art or mode of nature in her broadest conception.

The knowledge of this Law, i. e., the perception of that balance, which is the center of the irradiating Wisdom or Order (the dynamic energy of Life), is the Art, the Logos, the science or mode of all true activity.

The Law is so beneficent that all being under its constitution and control exists in a state of freedom, its nature is beyond the ken of materialistic science or perception, its chief attribute is Beneficence or Love, which attribute brought forward as the Federal Head of all graces and powers, constituted Jesus of Nazareth the fullest embodiment of the Immaculate Conception of Light or the essence of Life, a perennial state having no relation to or connection with a materialistic view of phenomena, including time and space.

Hence the teaching of the Seers of Time have produced in the evolution of the ego varying results depending upon the rank assigned to the many attributes of the dynamic energy or Life.

Where Truth has held rank as above all, the art produced has taken on the more scientific modes of expression, but in all cases the advance has been due to the perception of laws deeper than those deduced from visible phenomena; hence all true modes are the direct outcome of a perception and practice of the principles discovered through the minutest scrutiny of Nature's processes. Nature in the sense of the Macrocosm, the highest conception of the Logos partially blinded by a carnal and temporal habitat.

Hence the art of singing cannot be expressed through the study of the mechanism, although a complete understanding of the mechanism results from the knowledge and practice of the principle upon which it operates, a knowledge only acquired through an experience in adapting the principle to the mechanism, which experience can only come as the sequence of a comprehension of the real organizers of existent activities, viz.: principles, which require for visible expression a mode or art of manifestations, as principles perceived in a lower plane are not there self-operative.

An understanding of an abstract attribute, divested of all materialistic argument and inclination, can alone effect entry for a perception of Beauty or Truth or Order, and in this resurrection of the understanding we find that it is the Light seeking its own Source.

Hence the Art or mode of Nature in her widest aspect which expresses the wonders of Articulate Wisdom, its majestic rhythms, its gorgeous colorings, its vibrant, reverberating tone, cannot be invented by any one—"Hot little man." No individual man can claim to have invented or discovered a method of singing without exciting the "Homeric laughter of the gods." The knowledge of the law of co-ordination, a principle or dynamic indefeasible energy put in practice, is the art or mode of vocal emission, and this knowledge is the only master, and not only the greatest of these but the one true and infallible guide.

The skeptic, whose mind is crammed with opinions to which he tenaciously clasps, is unconsciously guided by all the agents of credulity and self-com-

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placency. He denies the existence of anything beyond the horizon of his own vision, thus assuming that his horizon encompasses the entire wisdom of the ages.

These reject the testimony of their own senses, and with a credulity equal to their vaunted skepticism accept the wildest and most improbable theories, as an example of which may be cited the comic notion that tone should be placed back of the nose, or anywhere except the only point whence pure tone may emanate.

The materialistic repudiation of principles beyond its own ken constitutes that barren and arid waste known as skepticism. It judges before examination, pre judicum, and in this naked injustice parades its intellectual poverty and thus places an insurmountable barrier before its own initiation into vital and essential truths, and exerts an influence which tends to bar those who chance to fall within its enervating circumscription.

The basic error of the moderns who are addressing vocal art is a theory (based upon the investigations of material science) that the vocal cords change their length and thickness in pitch changes. A moment's reflection should convince any thinking person that a process requiring a constant stretching of these delicate bands must be not only unnatural but a highly deleterious abuse which reason will not tolerate; the premature failure and retirement of singers may be adduced in proof of this. Few pause to consider the meaning of the vulgar idea of the term "natural," to realize that if the vocal instrument is not in its natural position, then it is out of position.

The same view extends to the remark one so often hears about singing, "O yes, that is the natural way," failing to perceive that if it is not the natural it must perforce be unnatural, and if unnatural then artifical, a sham, an imitation.

This unnatural mode of distorting the vocal instrument is the modern product which masquerades under the name of Vocal Art. It is that skepticism of the existence of real and absolute powers vested in forces it cannot see, feel nor taste, and an equally credulous acceptance of any and all preposterous theories based upon deductions from false physical hypotheses.

This acceptance of the fallacy of the tightening of the vocal cords in pitch production submerged the true principle—knowing nothing of this principle of the appogiata or breath control of the instrument there seemed no other way to produce tone above the normal speaking compass than to force the instrument in this manner. This brought about the downfall and final extinction of the general knowledge and practice of the one position scale.

This unthinking leap to false conclusions extends its characteristics further and rivets the thousand parasitical errors of detail so firmly in the general as well as individual attitude that it finally evolves that stubborn resistance to the truth which would liberate thought from its bondage and which false position is working its own destruction and that of its blinded devotees.

"Festina lente" is a lost habit of thought, appogiata is a lost process resultant from the former.

"He that believeth shall not make haste," like all other wise maxims, withers and is trodden under foot in the mad melee for Mammon. In feverish haste the cynic, the sophist and the skeptic storm an Olympus contextured in the loom of their own illusions.

This great fallacy as to pitch formation is not only indorsed by otherwise sane thinkers but is practiced by them, and the Polypheme menace to art and the individual instrument is openly advocated as legitimate, thus fostering an insidiously diffused mastercraft of Appolyon.

Coupled with this impervious exterior is that inexplicable state of mind which refuses to accept the authenticated statements of reputable historians, and imputes a low standard of artistic discrimination to an age evolved sufficiently in ethics to produce Beethoven, Bach, and Mozart.

The lead and gold symbolizing the material age of cynicism which has strangled the "divine art" in the Dunciad quatrain is apropos.

"Then rose the seed of Chaos and Night
To blot out order and extinguish light
Of dull and venal a new world to mold,
And bring Saturnian days of lead and gold."

Astraea lingered beyond all the rest and quitted the habitat of man last to sadly take her higher home as the constellary Virgo, so perhaps she may be the first to return and lift the weight of gold and lead from the weary earthworn plodder, that he may recognize that in pity and fairness his own blinded eyes may be opened to see the great wonders of emancipated principles.

Then will the law of co-ordination supplant the baseless theories, the stubborn prejudices, the traditional ogres and hobgoblins of the non-essential, and intelligence with justice emerge and seal forever the ill-omened casket of Pandora.

Hope like Astraea flew last, and so with her one frayed string she plays with the distant sound of "the tinkling cymbal of the unseen midge," but she is coming nearer, for she knows that the knowledge of the Law of Vocal Oratory is again brought down, and that the law is not a conflict of mechanism, but that harmonious unity which is the co-ordinating irradiation of Wisdom or Force from the Cosmic Center, the conflux of eternities.

The grotesques of the pregnant disorder of a Holbein would fail to depict the vagaries of the mental gearing of modern instruction, growing out of the fundamental misconception of the underlying law or nature's process in pitch changes.

All modern schools treat upon this fallacy; each teacher builds up his own system or theory upon this unverifiable hypothesis; each thinks his own speculation the only right method.

This has developed not only a polyglot travesty on the Art as a whole but a thing unsupported by standards.

The one standard is the spiritual law of co-ordination working through its visible and outward form—this will unify all thought and remold the divine art into its original expression of the "deep-toned sublime symphony of thanksgiving," when the "morning stars sang together" and "the Sons of God shouted for joy."

The glorious prototype or origin in kind of all externalized co-ordinated action is that Wisdom which comprehends itself or Law, and is Law.

It seeks until it finds its source through the mazes of an alien existence.

In one of the recent Oxyrhnycus discoveries is a pregnant word ascribed because of intrinsic evidence to Jesus of Nazareth reads: "Let him that seeks, seek until he find, finding he will be astonished, astonished he will reign, reigning he will rest."

This is the ineffable logic of the journey of the Logos back to its kindred, the omnipotent galaxy of Elohim; the forces existent behind myriad universes—the Being of Deity.

###

## A LETTER TO VERA BRADY SHIPMAN

Mrs. Shipman: Everybody was very pleased with the Proctor-Sturkow-Ryder concert at Bethany College, Lindsborg, on Tuesday, October 8. Consensus of opinion is that it was one of the best ever held here. Proctor is said to be the best tenor ever in a recital course at Lindsborg. Hope to make the remainder of the series the same splendid value.

(Signed) CHARLES H. KEEP,
Head of Voice Department Bethany College, Lindsborg, Kan.

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# PUBLIC SCHOOL MUSIC

By LYRAVINE VOTAW

### Music Memory Contest

From the National Bureau for the Advancement of Music comes a leaflet bringing to mind the music memory contest, an interesting device for creating interest in the schools in recognizing musical numbers when heard. The device created enthusiasm and won universal approval of those in attendance at the National Conference of Music Supervisors at Evansville, Indiana, last spring.

The idea is being brought to us again at the beginning of our school year, that it may be more widely adopted in our schools.

The National Bureau for the Advancement of Music is neither more nor less than what its name implies—a bureau for the national advancement of music, not any particular kind of music nor among any particular class of people. Neither does it confine its interest to any particular method for accomplishing this greatly to be desired object. It has its headquarters at 105 West 40th street, New York; its purpose is simple in nature but exceedingly broad and comprehensive in character. It is especially interested in spreading the joy of music among the masses—the general public, as differentiated from that very limited proportion of our population known as the musically cultured. While the national bureau is especially interested in the spread of music among the masses, because it feels this is the pressing need of the moment and that this is the psychological time when concentrated effort to this end can be most effective, it is in sympathy with all agencies devoting themselves to advancing the cause of music. To this end it urges co-operation among those desirous of the broad objective.

The idea of The Music Memory Contest originated with Mr. C. M. Tremaine of New York, who experimented with it upon his boy and girl in his own home. Finding the game exceedingly successful in their cases, he was anxious to see it tested in the schoolroom, and it was first introduced into the schools of Westfield, N. J., in October, 1916.

The methods of procedure were as follows: First, the co-operation of the supervisor of music and the superintendent of all the public schools was secured. Then the support of a local paper was obtained so as to secure the necessary publicity to sustain the general interest. Next a committee of prominent local musicians (including the supervisor) selected a list of sixty compositions with which the children were to familiarize themselves during the preparatory period.

The list of these sixty selections was published in the paper every week during this period, together with short analyses and detailed information about the pieces and general comments on the contest, also school news relating thereto. A few selections were played and explained in class during the music period and twice a week during part of the noon hour. The children were encouraged to familiarize themselves with all the music in the list at home, on the phonograph, player-piano or by having their mothers play the selections on the piano itself.

When the night of the final contest came the supervisor chose twenty numbers of the list of sixty, a few of which were played on a player-piano and on a phonograph; others were solo numbers by a prominent pianist and a violinist.

Still others were sung (without, of course, articulating the words) by a soprano and a contralto with excellent voices. Altogether it was an attractive musical entertainment, a really excellent concert, and would have been enjoyed by the audience even if there had been no unique feature to add to the interest. Naturally there were no programs. The contestants, all under eighteen years of age, were given blank cards with a column in which to write the names of those selections they recognized, also another column in which to write the composer's name.

The parents and friends sat in the gallery and they were given different colored cards with which to test their own musical knowledge if they so desired; of course they were not allowed to enter the contest. While the twenty monitors were checking up the contestants' cards the correct list was read from the platform for the benefit of those in the gallery.

In many cases the children showed greater knowledge than their parents. Eight of

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the contestants correctly named every one of the twenty selections and also gave the composer's name. Six more made but one mistake, and so on down. Half of the entire number of children who took part in the contest designated more than half of the selections played.

The demonstration made a profound impression on the entire town and occasioned the most enthusiastic comments about the supervisor's proficiency, and in addition it resulted in an enhanced appreciation of the value of music as taught in the public schools.

Since this initial contest the idea has been tried in many places throughout the country.

### Large Cities Require Teams

In large cities where the schools are numerous, making it impossible to seat all in a single auditorium, preliminary contests are held in each school, and a team of the ten or more best contestants constituted the representatives from that school for the final contest. A banner may be presented to the school with the winning team. In many instances the National Bureau has presented the banner.

Besides the card of admission to the final contest for each contestant a great deal of interest is added to the community aspect of it by allowing each contestant an additional guest card which admits a parent or other interested adult to the contest-concert. These noncontestants are, of course, separated from those competing for the prizes, although they may be given cards upon which to register their own guesses of the selections played.

It is worthy of note that every prominent music educator to whose attention this contest idea has come has given it his unqualified approval.

The interest already aroused indicates that a great many of the large cities will hold these contests this coming fall. I earnestly recommend the idea to every supervisor and to private and parochial schools and to downtown music schools. We cannot be too energetic in making this a general movement toward the recognition and appreciation of good music among all classes of people.

We have only to acquaint ourselves with musical Italy to appreciate the fact that popular music is familiar music.

Let us make the best music familiar and we shall have raised the standard of our popular music.

Our orchestral "pops" have given us a grand start toward the right standard. The schools can help to carry on the same idea by promoting the music memory contest.

—###—

Silver—Hazel Silver, soprano, sang recently at the home of Mrs. Arthur Aldis for the nurses from Great Lakes and Fort Sheridan and also at the Alternate Club. Miss Silver is now a member of the faculty of Bush Conservatory.


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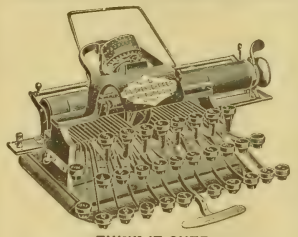

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Vol. 10 No. 45

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, NOVEMBER 8, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

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Music News

Vol. 10 Chicago, November 8, 1918 No. 45

# Editorial

## PASSING COMMENT

The unusual and very trying conditions which have obtained in Chicago (as indeed in all the country) the past month have been somewhat modified the past week and concerts are again under way on at least a 50 per cent schedule, with prospects that shortly this will be increased to the maximum of this time of year.

The orchestra concerts of last Friday and Saturday were well attended, thanks to the lure of Toscha Seidel, but there were still no Sunday concerts—this being made absolute through the eleventh hour defection of Baur, who sent word to Mr. Neumann that he could not appear at Kimball Hall "because of imperative health reasons," whatever that may mean.

Equally impotent seems the excuse of Claudia Muzio for not appearing on Tuesday evening at the Civic Music Benefit at Orchestra Hall, for the public was informed that the director of the Metropolitan Opera House in New York would not allow her to risk her precious health in the barbarian West just previous to the opening of the New York opera season.

However, an entirely adequate substitute was found, and Muzio, though popular here, was easily proven not indispensable.

* * *

In these troublous times it seems strange to hear people prate of the restriction of their liberty (or license) as though this were a personal insult and affront.

A citizen (man) writing to the Tribune complains bitterly because people are allowed to keep the windows of street cars and elevated cars open.

Such a man ought to be compelled to remain at home strictly until the epidemic be entirely past, for sensible people have learned emphatically that it is ventilation and fresh air which have saved Chicago from a still more severe visitation than it has had.

And, while on this subject, let us voice also a protest to the spirit of levity with which many people speak of our health commissioner, Dr. John Dill Robertson, for unquestionably we owe him instead a very hearty vote of public thanks for his energy in dealing with a difficult situation and the wisdom on his part which has so successfully and quickly disposed of the worst of the epidemic in Chicago.

If we would but more attentively read the papers from other municipal centers we would very readily perceive that Chicago is vastly better off than the great majority of them.

*Let the howlers howl and the growlers growl and the prowlers prowl, and the gee gaws go it;*

*Behind the night there is plenty of light, and things are all right and —I know it.*

*Ad of the Crown Carbon Co.*

* * *

It is common enough to hear vocal teachers state that they can teach "anybody" to sing, but quite a different matter to hear of a man who is confident that there are some who should not waste their money in the vain effort.

The following interview, given a New York paper by the teacher, Lazar S. Samoiloff, so nearly fits in with the editorial belief that we here reproduce it in full:

Before I began to teach, during my years of experience as an opera singer in Russia, and even during my own student years, I was appalled at the numerous victims of unscrupulous teaching that I saw struggling around me. Young men earning hardly enough to keep body and soul together, young women whose parents were denying themselves the necessities of life in order to provide the money for music lessons, went day after day to studios where they were made to believe that with a year or more of study they would burst upon the world with all the glory of an undiscovered genius. Instead their hopes were doomed to disappointment and sooner or later they disappeared entirely, after exhausting all the funds they could afford and with no return for their years of labor and sacrifice. The blighted ambition of these poor students made such an impression upon me that I determined, should I ever become a teacher, never to give any pupil the opportunity to say, "You were wrong to encourage me."

When I first began to give lessons I therefore made it the first principle of my teaching never to encourage a pupil to study if the outcome of his work appeared to be doubtful. Since I have been teaching in my studio at Carnegie Hall many cases of misguided study have come to my attention. One victim with almost no voice has been flattered into believing that a great career is in store for him. Another, a contralto, has been trying to force her voice up so that she can sing soprano, because she has heard that sopranos are better paid and a vaudeville manager has promised her an engagement. Then there is a continuous procession of throaty tenors and questionable baritones and doubtful basses, all deluded into thinking that fame awaits them by teachers wholly indifferent to the fate of their pupils and whose only anxiety is to swell their own bank accounts.

Personally I feel that every honest teacher should consider it as important to discourage mediocrity as to encourage talent. If a pupil comes to my studio and appears to have little or no reason to expect a career, I tell him the worst, that he has not enough voice to work with, that he is physically handicapped, that it would take years to undo the results of bad training, or whatever the individual reason may be.

If, after a few weeks of hard work, a pupil does not show promising results, my invariable advice is to give up the lessons. Sometimes a pupil will persist in not believing me when I try to discourage his hopes of a career. Then, however, the responsibility of continuing the lessons no longer rests with me.

On the other hand, I am only too glad to do my share to encourage real talent. When pupils of exceptional talent come to my studio I either teach them free or try to make some arrangement by which they may be helped to study.

Of course, many qualities are required to be a successful artist. Some imagine that a beautiful voice is the only essential. But one must also have both skill and personality. Good health, endurance, a love of hard work, perseverance and, last but not least, intelligence are of equal importance in shaping a career.

Young students often see only the glamour of an artist's life, the adulation of the public and the financial returns. Few realize that years of hard, uphill and sometimes discouraging work must be lived through and many sacrifices and deprivations endured before success comes, and it is only those possessed of unusual voices and ability who ultimately succeed in reaching the desired goal.

A voice must not only be properly used, it must be well cared for and kept in the best condition. In no other profession is physical efficiency as vital as to the singer on the concert or operatic stage. The digestive functions play an important role in the life of a singer. Rich, greasy food should be avoided. Highly seasoned food stimulates the voice, but a most undesirable reaction follows. Overeating makes a voice heavy. Exercise, while beneficial, should not be carried to excess. Mistaken zeal in this respect tires the body without producing compensating results. A short walk each day is sufficient for a singer's requirements. Alcoholic drinks should be taken sparingly, if at all. Smoking in any form is harmful. Even a short stay in a room filled with smoke may affect the delicate vocal organs. Then, too, as regards health, a cold should never be allowed

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to become chronic. Any irritation caused by atmospheric conditions should be kept well under control.

The human voice when properly used is superior to the most highly perfected instrument. Correct breathing is the secret of fine singing. If the singer's voice is under perfect control the softest tone can be made to carry as far as the loudest one. Phrasing, musical designing, dividing a melody into a group of notes at the same time preserving the literary and musical sense, all this depends upon correct breath control.

. . . . . .

And this brings to thought another item which has to do with the vocal life, though it concerns the attitude of pupil rather than teacher.

Recently a young man singer whose work had within the year been well spoken of in Music News told the Editor that he had decided to give up vocal study entirely after having followed it a couple of years and gave this as his reason:

"My teacher tells me I have a remarkable voice, one with which I can 'do something,' and my friends all say that I have the possibility of 'a career' even in opera. But, in spite of the fact that I have sung for many people, no one has stteped forward and offered to do something for me.'"

"What would you expect them to do?" was hazarded.

"Well, if my voice is really worth so much there ought to be somebody who would want to invest in it to the extent of paying for my education and putting me in line for 'big things' and, as no one seems to want to do this, I have decided that it is not worth while to go on alone."

The Editor made absolutely no reply to this, for something inside kept on saying, "What's the use?"

If this man—young, healthy, talented and with other means of making a good livelihood for himself—has not courage to pay for his own lessons and to dig out his own musical salvation, what, in the name of common sense, what IS the use of anyone even trying to give him advice?

It is quite true that some of those who are today great artists have been "helped" (as the young man naively put it), but by far a greater number and most of the really successful people either in music or any other art, profession or occupation now hold their present positions through their own determination and effort, and this writer, for one, believes implicitly that the young man (or woman) who has not the determination to find his own level and who expects someone else to "help" him to it might just as well stop at one stage of the game as another, for he will never succeed under any circumstances.

To "stand on one's own feet" is a slogan which should be studied and adopted by all young students.

♮ ♭ ♮

In another column of this issue of Music News there is a remarkable article by Gaylord Yost which you should certainly read.

My dentist said to me the other day, "This talk about the Germans having evolved the best of modern medicine and dentistry is all bosh; as a matter of fact, the very best and the greater bulk of it all was developed in America."

And so with music. We have been led to believe that Germany was a leader and now, behold! we see that even in music the German assumption was all propaganda and bluff.

And so we are glad to print the Yost article, although you can easily see (as we do, also) that the included lists are far from complete. It is very sure, however, that could the name of every musician in the world be scheduled the proportion as between German and those of other nations would unquestionably remain much the same as figured out by Mr. Yost.

♮ ♮ ♮

A letter "in strict military form" has been sent us, which you will enjoy reading.

It may, perhaps, be considered as a matter of levity, but just as like as not it will soon become an actuality.

October 15, 1918.
From: Commanding Officer of the Civilized World.
To: Commanding Officer of Hell (Through English Channel).
Subject: Transfer.

1. In compliance with the wish of the whole world and billions of people, Kaiser Wilhelm is hereby relieved from his present command, and will proceed to Hell. Upon arrival, he will report to the Devil for duty.

2. The travel directed is necessary in the Military Service.

FOR THE WORLD,
By General Opinion.

First Indorsement
Headquarters Across the Rhine,
October 15, 1918.

To Commanding Officer, Hell:
1. Forwarded.
2. The above departed as above stated.

HINDENBURG,
Next in Command, Supply Officer.

Second Indorsement
Headquarters, Hell,
October 15, 1918.

To Commanding Officer, Across the Rhine, Over There:
1. Returned.
2. The above reported in due time. There being no quarters available here at present, request information as to disposition of above.
3. The above outranks the present Commanding Officer and requests that he be put in command.

THE DEVIL.

♯ ♯ ♯

In sending to Music News his renewal of subscription Donald Fraser writes us:

"Your editorials on the Huns are worth the price of a hundred subscriptions."

♮ ♮ ♮

Two men were talking in a street car. Said one, "I don't care how long the war lasts, I am making good money out of it."

A quiet woman seated near him rose up suddenly and, coming before him, gave him a resounding slap on the right cheek. "That," she said, "that is for my son who is now in France." Then giving him an equally stinging reminder on the left cheek "and that," she said, "that is for my son who went today to training camp."

**Knoch**—Ernst Knoch has resumed his very interesting and popular interpretation classes at his Fine Arts Building Studio.

## NEWMAN TRAVELTALKS

"Wartime Italy" is Mr. Newman's travel-talk for this (Friday) evening and Saturday afternoon. This summer Mr. Newman was privileged to visit and photograph scenes on the battle fronts at Monte Grappa, the Piave and the Asiago Plateau, and the skilled traveler brings to you the pictures and story of Rome, Milan, Genoa, Padua and Venice, where air raids have been most severe. No city shows the effect of the ravages of war more than Venice. The palaces are closed and deserted, and life on the Grand Canal is very quiet. In motion pictures you will see many stirring scenes at the front—Italy celebrating her third anniversary of the war, Venetian street scenes, the Grand Canal with wartime changes, scenes of the Austrian retreat and disaster, Roman streets and markets. It will be seen that a new prosperity has picked up the land and made it sound and financially strong. In the palace of the king are soldiers' cots, the spirit of democracy is in Italy. As in England and in France, so in "Sunny Italy" has the message of comradeship whispered its encouragement and bade the fighter fight on. In this travel-talk you are to see Italy in the full tide of her successful effort.


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## MUSIC TO COME

**Friday, November 8**

Orchestra Hall, 2:30 p. m.—Chicago Symphony Orchestra; Novaes, soloist.

Northwestern University, School of Music, 8 p. m.—Chamber music program.

**Saturday, November 9**

Ziegfeld Theater, 11 a. m.—Chicago Musical College concert.

Kimball Hall, 3 p. m.—American Conservatory concert.

Orchestra Hall, 8:15 p. m.—Chicago Symphony Orchestra.

**Sunday, November 10**

Kimball Hall, 3:30 p. m.—Agnes Lapham, piano recital.

Fullerton Hall, 3 and 4:15 p. m.—Chicago Concert Ensemble.

16 West Jackson Boulevard, 3:00 p. m.—Chicago Chamber Music Trio.

Edgewater Beach Hotel, 4 p. m.—Musicale.

**Monday, November 11**

Lake View Musical Society, 2:30 p. m.—Song recital, Graham Marr.

**Tuesday, November 12**

Playhouse, 3 p. m.—Piano recital, Allen Spencer.

Church of the Ascension, 8:15 p. m.—Organ recital, Lester Groom.

Fisk Hall, Evanston, 8 p. m.—Organ and song program, Stanley Martin and Rollin Pease.

Kimball Hall, 8:15 p. m.—Piano recital, Carolyn Willard.

**Thursday, November 14**

Orchestra Hall, 8:15 p. m.—Popular concert, Chicago Symphony Orchestra.

**Friday, November 15**

Orchestra Hall, 8:15 p. m.—Annual concert, Men's Choral Union.

**Sunday, November 17**

Cohan's Grand Opera House, 3:30 p. m.—Cello recital, Pablo Casals.

## AUDITORIUM MUSICAL-DRAMATIC CONSERVATORY

The Auditorium Conservatory, Karl B. Stein, Musical Director and President, resumed this week the activities that were interrupted by the influenza ban. The Light Opera Club, the Ladies' Glee Club, the Dramatic Club, and the Grand Opera Quartet, all of which are rehearsing for future bookings, have begun work again. The children's classes in elocution under Miss Janet Havens will also commence practicing. The recital by vocal and dramatic pupils of Ruth Helene Dahly and the piano pupils of Sherman Shoop will be given in the Conservatory Hall, November 13. Pupils of Dr. and Mrs. Stein will appear in recital November 20.

♮ ♮ ♮

Joseph O'Connell, baritone, and Mabel Brown, soprano, have been engaged as soloists at St. Ignatius Church.

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Ruth Helene Dahly, contralto, professional pupil of Dr. Stein, will be the soloist at the special meeting of the Logan Square Eastern Star, November 4.

Della Gordon, soprano, will be the soloist at the annual opening of the Waukegan Chamber of Commerce November 6.

Otto Pyykkonen, tenor, will be the soloist at the Red Cross benefit given by the United Swedish and Finnish Societies of the North Shore at Waukegan, November 9.


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## PIANO RECITAL

Works by French and American composers given for the benefit of the American Friends of Musicians in France by Allen Spencer at the Playhouse on Tuesday afternoon, November 12, at 3 o'clock:

Prelude and Fugue, Op. 14.....Emile Bernard
Fog
The Hills of Anacapri .....Debussy
The Little Shepherd
Perpetual Motion .....Alkan
Theme and Variations in A Minor.....Edward Royce
Prelude, Choral and Fugue.....Cesar Franck
Lullaby (Tribute to Foster).....Percy Grainger
(Instructor in School for Bandmasters)
Etude Caprice (dedicated to Mr. Spencer)....
.....Noble Cain (Paymaster, U. S. N.)
Three Summer Beach Sketches
(dedicated to Mr. Spencer)—
Light
Water .....Leo Sowerby
Sand
The Irish Washerwoman (Bandmaster, 332d Field
(Country Dance Tune) Artillery)

♯♯♯

**Evans**—Ruby Evans, soprano, gave a song recital for the soldiers at Valparaiso, Ind., last Thursday evening.


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# Music in Chicago

## AMERICAN CONSERVATORY OF MUSIC NOTES

Some of the recent teaching engagements by graduates of the American Conservatory are as follows: Samuel Stewart, director of music, Upper Peninsula Conservatory of Music, Marquette, Mich.; Elsie Lincoln, teacher of music, Cornell College, Mount Vernon, Iowa; Ethel Miller, teacher of voice, College of the Pacific, San Jose, Cal.; Dora Schmidt, teacher of voice, College of North Carolina; Eleanor Smith, teacher of voice, Rush College, Holly Springs, Miss.; Hazel Abraham, teacher of piano, Sue Bennett College, London, Ky.

♮ ♮ ♮

The American Conservatory resumed its Saturday afternoon series of public entertainments with a recital by Earl Blair and Warren K. Howe, November 2. The recital on November 9 will be given by advanced piano students of Allen Spencer, voice pupils of Karleton Hackett, and violin pupils of Herbert Butler.

♮ ♮ ♮

Allen Spencer will appear in recital at the Playhouse Tuesday afternoon, November 12. The recital is given under the auspices of the American Friends of Musicians in France, and the entire proceeds will be devoted to that purpose. The entire expense will be borne by the American Conservatory of Music. Mr. Spencer's program will contain selections by Emile Bernard, Debussy, Alkan, Royce, Frank, Grainger and Sowerby.

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## MEN'S CHORAL UNION CONCERT

The annual fall concert of the Men's Choral Union, under the direction of Edward Clissold, will be given at Orchestra Hall on Friday evening, November 15, with the following program of choral music, the society to be assisted by Clara Louise Thurston, harpist, and Edgar Nelson, organist:

Loyal and True.....H. W. Fairbank
Our Flag (Arr. from Il Trovatore).....Verdi
Camp Choruses
God Eternal, Mighty King.....E. O. Sellers
(Dedicated to Men's Fall Festival Chorus)
The Spacious Firmament (Arr. from Creation)
.....Haydn
The Crusaders .....Protheroe
We're Tenting Tonight.....Kittridge
I Long for Thee.....Haertel
The Heavens With Praise.....Beethoven
Land of Mine.....J. G. MacDermid

♯♯♯

## HINSHAW CONSERVATORY AGENCY

The Hinshaw Coservatory Agency will send out two companies, which will open November 8. These organizations were to have begun their tour two weeks ago, but on account of the quarantine were compelled to delay the opening. This tour is booked under the Antrim Bureau of Philadelphia.

At the Majestic Theater this week the vaudeville team known as Hobson and Beatty open their season in Chicago and will continue throughout the year on the Orpheum circuit. Both Miss Hobson and Miss Beatty were vocal pupils of Marvin Hinshaw.

## CENTRAL MUSIC HALL

A neat little circular which is being sent broadcast calls attention again to the desirability of Central Music Hall as a place for recitals and school concerts, as well as choral and orchestral events of medium size.

No place in town is more centrally located or more easy of access, and no place is more beautifully adapted to music.

And not alone do concerts fit snugly into Central Music Hall, but also it is ideal both for programs of plays and operas or for dancing exhibitions, inasmuch as the stage is unusually large for a place of its size and is bountifully and tastefully equipped with scenery and properties.

The seating capacity of Central Music Hall is 690 and that comes pretty near being the ideal number of seats for a concert hall in Chicago, as it is only the functions of the greatest artists that require a larger number of seats.

Harriet Martin Snow is the manager.

♯♯♯

## LESTER GROOM RECITAL

The second organ recital at Church of the Ascension, given in the series being given by Lester Groom, will take place on Tuesday evening, November 12, with the following program:

March (Third Symphony).....Widor
In Olden Times .....Goodwin
Wedding Song .....Horatio Parker
Solo—But the Lord Is Mindful of His Own
(St. Paul) .....Mendelssohn
Miss Ella Tillou
Scherzo (Second Symphony).....Widor
March Funebre .....Tschaikowsky
Fugue in D Major.....Bach
Solo—Virgin's Lullaby (The Birth of a King)
.....Dudley Buck
Miss Tillou
Andante (Fourth Organ Concerto).....Handel
Allegro in E (Flute and Piano Sonate).....Bach
Tocatta .....Boellman


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# Theaters

## THE RIVIERA

Out on Broadway, at Lawrence Avenue, there is a wonderful new building in which is housed a theater which, for style and equipment, is second to nothing ever seen in Chicago.

This is the Riviera, and while it is very large (seating about 2,500 people), it is yet one of the most artistic and homelike places imaginable.

The conduct of the house is admirable from every standpoint and to a music critic it seemed especially so in the deference paid to the music numbers.

There is a splendid orchestra to furnish incidental music for the pictures (for the Riviera is a sort of sublimated movie house)

GRANT KIMBELL

and at intervals this body of musicians plays "set" numbers of good content and in fine style, and occasionally there is a song by some definitely good artist.

Just previous to any of these numbers the ushers take military attitudes in the middle of the aisles—one usher to each aisle—and, standing there immovable throughout the number, they thus give the audience the cue that no one should take a seat or leave one during the continuance of the music, and the result of this is such intensity of attention as has never before been attained in any theater of this kind.

The advertisements of the Riviera boldly claim that it is "A Temple of Beauty where the silent drama has studious exploitation with synchronizing symphony and incidental novelties, artistic and colorful."

A visit there one evening last week proved all this to be true in a very unusual degree.

The begin with, not only is the appearance of the theater very beautiful and very restful, but the lighting effects are positively the best yet used in any movie theater and, as the pictures themselves are remarkably well chosen and presented, the effect is entertaining as well as educational, for the subjects treated embrace a wide variety of mood and color, including some of the most wonderful war pictures yet seen anywhere.

The entr' acte music and that used to color and emphasize the pictures is furnished by a very large orchestra supplemented by a good organ played very intelligently by Horace Pierce.

The conductor of the orchestra is S. Leopold Kohls and without any exception the work he accomplishes is the best ever heard by this writer in such an entertainment.

His orchestra is very complete and is evidently composed of men of high grade. He selects fine music and plays it with splendid style and effect purely as music, but, much more than that, he has made a complete study of synchronization, with the result that his music fits whatever is passing on the screen with almost absolute fidelity.

If Mr. Kohls keeps up the standard of last week the Riviera will gain a unique and an altogether enviable reputation.

The assistant conductor is Albert Short. Last week there were two special numbers, the first being a vocal duet by Ethel Johnson and Grant Kimbell, and the second the well liked "Vilanelle," sung in extremely good style by Miss Herman.

The Johnson-Kimbell number was the popular "Moonbeams Shining" ("Red Mill") and it was presented exquisitely, both from the scenic and the musical standpoint.

The rising curtain disclosed a moonlit garden with the two singers in charming pose and the song came merely as a part (though a very beautiful and wholly artistic part) of the picture.

The singing was remarkably good, but there was no repetition allowed, no curtain calls, no response whatever — merely the song, and the singers were a passing part of the whole beautifully chosen, accurately fitted, splendidly synchronized bill.

This writer has heard Mr. Kimbell as the leading tenor in a full-fledged opera performance, as one of a quartet in numerous oratorio performances, as special and regular soloist in church and in scores of important miscellaneous concerts, to say nothing of a half dozen recitals, and in all these there was a perfect adaptability to the occasion as well as a display of art entirely adequate to each program.

All this goes to prove great versatility as well as abundant ability, and when an artist of this caliber can also appear in a semi-popular number in ensemble with another singer and still retain his splendid musicianship and his fine style then indeed can he be spoken of as one who is able to cope with any possible occasion which his profession may impose upon his art.

All the music proved to be quite as agreeable as it was novel and, when to swiftly moving entertainment of wide variety and infinite artistry there was added that constant courtesy which is "the watchword" at the Riviera, the totality of impression and effect was perfect.

C. E. W.

## AT THE GARRICK

Whatever the Garrick presents is well done and usually the best of its kind.

Therefore, when Musical Comedy is announced there one expects to see aplenty of pretty girls, fine sartorial display, good scenic investure and adequate dramatic presentation.

All these factors are fully in evidence in "Rock a Bye Baby," and to those who wish an evening of color and glitter with a little (a very little) good music and a story which will tax no one to follow, we say, with unreserve, go to the Garrick during the run of this piece.

The story is an attenuation of that bright comedy or, rather, farce-comedy "Baby Mine," and, while it has necessarily been well pruned to make space for the dances and the singing, there yet remains enough of it to cause many a hearty laugh during the progress of the evening.

The cast is long and adequate.

The best of the men is Jefferson De Angelis, who is well fitted in the part of Jimmy Jinks, and the best woman—by far—is Louise Dresser, who plays the part of his wife.

Dorothy Dickson, who is scheduled as Dorothy Manners of the cast, does some very skillful dancing, in which she has the assistance of several clever young men, and the Beauty Chorus shows grace and skill in pose and dance, not to speak of its wonderful display in the way of clothes.

C. E. W.

———♯♯♯———

**Maryott**—The lecture on "Descriptive Astronomy" by Harold B. Maryott, which was postponed from October 22, by order of the Board of Health, will be given on Tuesday evening, November 12, at the Woodlawn Baptist Church, Sixty-second street and University avenue.

———♯♯♯———

**St. James'**—The first of a very interesting series of Sunday evening concerts will be given at St. James' Episcopal Church on Sunday evening, November 10, the artists to be Hugo Goodwin, organ; Marie Kern-Mullen, contralto, and Georgiana MacPherson, pianist.


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# Churches

### HYDE PARK BAPTIST

The finest in the group of substantial, well built "university churches" is the Hyde Park Baptist at Fifty-sixth and Woodlawn, where the beautiful auditorium is especially enhanced by an unusually effective choir loft and a fine organ.

The latter, usually played by Mrs. Henry C. Miller, was in the capable hands of Frances Anne Cook last Sunday night and not only did she do fine hymn playing and special accompanying, but also in her own numbers showed herself experienced and artistic. These were Hollins' "Benediction" and a march by Rogers, both played extremely well.

Frank Parker is the present choir director and finds material with which to work out his good musicianship and musical taste in a well selected and drilled choir of about twenty-four members and a quartet composed of Julia Morse, Mildred Smith, George B. Simmons and himself.

The special number of the evening was the ten minute cantata, "Redemption Hymn," by J. C. D. Parker.

This fine American work, fugal in form with touches of the antiphonal and dramatic in effect rather than solidly choral, was given a splendid presentation and proved itself, as well as the choir, to be very much worth while.

The elaborate incidental solo and obligato was well done by Miss Smith, a contralto of ample power and range, as well as of good quality.

On Sunday evening, November 17, Gaul's "Holy City" will be given by these forces.

C. E. W.

### CHURCH OF THE ATONEMENT

On last Sunday morning a special service of blessing of the flags of our allies was held at the Church of the Atonement, when the music of the "Holy Eucharist" was the composition of the organist, Frank W. Smith.

Not only was this very beautiful and successful, but so also were the solos (the national hymns of Belgium, Italy and France) by Arthur Ranous, Arthur Kraft and Charles Champlin, and the offertory solo, "Recessional" (Reginald de Koven), splendidly sung by Mr. Ranous. A Preludial organ recital by John W. Norton was given with fine effect.

**Weber**—Henriette Weber gave a lecture on "Russian Musicians" before the Woman's Club of Englewood on Tuesday afternoon.

### CHICAGO MUSICAL COLLEGE NOTES

Karl Reckzeh of the Chicago Musical College faculty will give a recital of works by Chopin in Ziegfeld Theater this (Saturday) morning at 11 o'clock. His program will comprise the following: Ballade, G Minor, Opus 23; Nocturne, D Flat Major, Opus 27, No. 2; Sonata, B Minor, Opus 58, and Twelve Etudes, Opus 25.

The program that will be presented by the Chicago Musical College in Ziegfeld Theater on November 16 will be given by students in the piano, violin and vocal departments.

The Century Opera Company opened its tour in Peoria last Wednesday. The following students of the college are principals in the company: Alice May Carley, Edna Kellogg, Mae Pfeiffer, Stanley Deacon and Ethel Magie.

The Chicago Musical College School of Opera will interpret the whole of Puccini's "Madame Butterfly" at one of the Saturday morning concerts in Ziegfeld Theater next month.

Felix Borowski will lecture this (Saturday) morning at 9:15 in Ziegfeld Theater. The subject of the lecture will be "The Beginnings of Musical Notation."

### J. WARREN ERB IN NEW YORK

J. Warren Erb, who has made a place for himself in New York City during the past few seasons, has located at 220 Madison avenue, in the studios formerly occupied by Frank La Forge. Mr. Erb worked very successfully with Walter Rothwell, with whom he furthered his knowledge of conducting, in which field he had already achieved success. He comes to New York to take charge of the Oratorio Society of the Christian Science Institute. This chorus of about three hundred singers was organized by Frederick Gunther, now in the service of his country, and Mr. Erb is regarded as a worthy successor of one who aroused interest in an undertaking of this kind. In addition to the training and conducting of this society Mr. Erb will devote himself to coaching and accompanying singers and will be available particularly for New York concerts and recitals. According to present intentions the Oratorio Society, under Mr. Erb, will give its first large concert in Carnegie Hall after Christmas. Rehearsals are conducted at the Chamber Music Hall in Carnegie.

### F. WIGHT NEUMANN ANNOUNCEMENTS

Much interest is attached to the piano recital of Agnes Lapham next Sunday afternoon, November 10, at 3:30 at Kimball Hall, under the direction of F. Wight Neumann. Hers is the story of a Kansas girl who, through her own efforts, came to Chicago and made an enviable reputation among the best musicians of the city.

Pablo Casals, the world's greatest cellist, will give his only recital in Chicago Sunday afternoon, November 17, at 3:30 at Cohen's Grand Opera House, under the direction of F. Wight Neumann.

**Chicago Symphony Orchestra**—Coming Soloists—This week, Guiomar Novias, piano; November 15-16, Reinald Werrenrath, baritone; November 22-23, Vera Kaplan Aronson, piano.


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## CHICAGO SYMPHONY ORCHESTRA

After "The Star Spangled Banner," grown more beautiful and more dear to the American heart day by day during the past year especially, the orchestra completed the first half of the program on Saturday night with the Rondo Infinito (Opus 42) of Sinding and the Symphony in E Flat by Enesco, known to fame as the only Roumanian composer of real note.

The first of these is formal in design and rather devoid of inspiration, though neat in orchestral writing and pleasantly musical.

The second is a brilliant piece of work and full to repletion with musical charm. Both works were played well but with no particular display of virtuosity either on the part of the conductor, Eric De Lamarter, or the orchestra.

The last half of the program was given over to the Tschaikowsky Violin Concerto (in introduction of Toscha Seidel) and in this Mr. De Lamarter distinguished himself for the first time.

With the exception of one small disagreement between orchestra and soloist, which occurred, unfortunately, at the very end of the work, the accompanying was done so admirably as to suggest the finesse of Emil Oberhoffer in the same kind of work and to surpass that of Mr. Stock.

There was close connection in all entrances and at all releases of phrase, no matter how unusual was their mode, and there was color and shading which supplemented the soloist absolutely and which must have served as a constant buoy to him and no doubt added vastly to the success of the concerto reading.

. . . . . .

Instigated by the New York managers and press agents there has developed a tendency to compare the several talented boy violinists who have appeared the past few years with each other and to subject each to a minute paralleling with the work of Heifetz.

This, it seems to me, is quite unnecessary, for each of them is individual and each has his own charm and value.

Heifetz, unquestionably, has a sedateness of physical bearing and a poignancy of tone which account for his popularity in spite of a very ordinary technical equipment and a meager repertoire.

Breeskin and Rosen are more hardy in type and each has a virility and a sturdy personality which, coupled with immense technical equipment and fine repertoire, make him, per se, an artist as well as a personality.

Toscha Seidel, the latest and the youngest of them all, is hampered just a trifle by a too-outspoken confidence and a set of mannerisms which he will certainly modify as the months go on. He paces about the stage like a chained wild animal and his bodily contortions are painful to witness, but in spite of this he is the possessor of a technical equipment which is so far beyond that of Heifetz as to place him in an entirely different strata, and which permits him to give a brilliance of execution and a vividness of reading which is positively uncanny.

When, for instance, he approached the final rapid moments of both the first and third movements of the Concerto, he seemed, metaphorically, to "roll up his sleeves" and to plunge absolutely headlong into a race against time—a race which seemed constantly to be an utter impossibility to maintain, but from which, in both instances, he emerged positively triumphant (with the audience grasping the seats in an ecstasy of excitement.)

In these two tours de force he reminded me of nothing and no one so much as of Mme. Fanny Bloomfield Zeisler when in the E Flat Concerto of Liszt or the Hungarian Rhapsodie of the same composer she buckles down to one of her flights of speed and brilliance toward the close and comes up triumphant and smiling, about ten laps ahead of what anyone else could possibly do in the way of speed, accuracy and brilliance.

The Tschaikowsky Concerto gives but a minimum opportunity for the display of beautiful tonal quality as expressed in cantabile, and therefore we must await the coming Seidel recital to obtain proofs of his possession of musical feeling and temperament, in such degree, for instance, as can be shown best in something of the type of the Chopin Nocturne in E flat, but—awaiting that, we can still say that the technical display as well as the musicianship and the accuracy of the Concerto playing of last Saturday night were phenomenal.

The audience liked young Mr. Seidel very much indeed, and at the close he received an ovation which is very seldom equaled at Orchestra Hall.

. . . . . .

The program for the current week, with Guiomar Novaes as soloist, reads as follows:

Overture, "In Autumn" ..... Grieg
Symphony, C Major, "Jupiter" (Kochel 551) ..... Mozart
Allegro Vivace.
Andante Cantabile.
Menuetto.
Molto Allegro.
Suite, "Roccoco," Opus 27 ..... Saar
I. Preambule.
II. Devis Noble.
III. Contra Danse.
IV. Scene d'Amour.
Concerto for Pianoforte No. 4, C Minor, Opus 44 ..... Saint-Saens
Allegro Moderato—Andante.
Allegro Vivace—Andante.
Allegro.
Scherzo Capriccioso, Opus 66 ..... Dvorak

C. E. W.


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In whatever part he appears (and in the many years of his connection with the company he has appeared in scores of parts) he is always fully adequate, both vocally and histrionically, and in such a part as Angelotti in "Tosca," for instance, he is invaluable.

It was in this part that Mr. Nicolay appeared in St. Paul during the recent engagement of the Chicago company in that city and in which he scored a fine success, both with the critics and the public.

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## A LETTER TO DANIEL MAYER

From the St. Cecilia Society of Grand Rapids:

"October 23, 1918.

"I feel that I must write and tell you how much we enjoyed Mr. Breeskin. His recital was a great success and our club members were delighted. His playing was satisfying in every way, and we all feel that he has a great future before him. His technic, his rhythm, his artistic interpretations and his musical feeling, which never descends to sentimentality, all show the true artist.

"Thank you for having sent to us one of the best recitals we have ever had.

(Signed) "HELEN B. ROWE,
"President."

###

**Northwestern University**—At Music Hall of the Northwestern University School of Music, on this (Friday) evening, a Chamber Music program will be given. On Wednesday afternoon a piano and song program was presented by Irene Barras, pianist, and Anne Semelroth, contralto, with Gertrude Rayner as accompanist. On November 12, at Fisk Hall, a program will be given by Stanley Martin, organist, and Rollin M. Pease, baritone.

# PABLO CASALS

Spain, that romantic land of the past, rich in tradition and poetic beauty, has produced many great men. Among these Pablo Casals, the cellist, holds a very high place. Fritz Kreisler's famous words, "Casals is the greatest man who draws the bow," are richly deserved, not only because of his supremacy as a cellist but because he is acknowledged to be one of the greatest living musicians.

Born in Vendrell, Spain, not the least of the encouraging influences in his career was his own family. His father, an organist of some note, began the musical education of his son at the age of 3. He gave the boy Pablo instruction in solfege, piano and organ, and later in composition, which was to be his real vocation. Casals, however, after he had taken his first lesson on the cello, dispelled that idea.

When he was about 9 he heard his violin teacher play on the cello. It was the first time he had heard the instrument and he was enchanted. It seemed to combine something of all the other instruments and a quality of its own still finer than any of them, he thought. He was determined to study it at once and he did.

At 11 or 12 he was already a finished musician, capable of making his own way in the world. He was sent to Barcelona, then and still a musical center of no mean repute, to study under Garcia. There he played the organ in the churches, as did Bach in his early youth—of whom Casals now stands acknowledged the greatest living interpreter. Soon he became a violinist in the orchestra of the opera and played the cello in one of the largest cafes. But by that it must not be understood that he played the part that the Jazz band plays in our cabaret. The Spanish cafe music is like that of our best concerts. Casals was soon recognized as a prodigy and the cafe where he played was thronged. His fame attracted people from all over the country. Musicians came to hear the marvelous Spanish boy, among them the famous Arbos and Albeniz. The latter gave him a letter to Count Morphy, a great patron of the arts and the secretary of Queen Maria Christine, who tutored both Casals and the present king. This letter was not delivered for three years, for Casals was unable to leave Barcelona because his parents objected on the ground of his extreme youth. In the meanwhile the queen, to whom knowledge of his extraordinary promise had penetrated, granted him a pension which enabled him to devote himself more fully to his studies.

To Madrid he went, finally, to study at the "Conservatoire" under Breton for composition and Monasterio for chamber music. Monasterio, who had already recognized his ability in Barcelona, was quick to do all in his power to develop and encourage it. He had Casals' compositions for chamber music played in public and one of them he used as a study for his class. At this time the first of the many honors of which he has since been the recipient was bestowed on him by the queen—the order of Isabella La Catolica (one of the rare cases of an order being bestowed upon a student). When he was about 17 the queen granted him a stipend to study in Brussels at the Royal Conservatoire; there he was treated rudely and the boy, proud as only a Spanish youth can be, decided at once to leave Brussels and go to Paris. Count Morphy thought this a piece of youthful waywardness and had his pension suppressed, so that he was thrown on his own resources. An unknown in a foreign country, he must have experienced a period of intense hardship and discouragement. Finally he went to Colonne, director of Los Concerts Colonne, which is the most important orchestra in Paris and probably in Europe. He was engaged immediately for the orchestra and the door of fame was thus open to him. From that time dates his world-wide success as a cellist and a musician, for the light of a genius like that of Casals cannot remain long hidden where there are any music lovers to discover it. Soon after that he made his debut in Vienna and it is said that he created a furor. He has played in all the civilized countries of Europe—everywhere his astonishing art has been acclaimed and recognized by the highest honors.

At the height of his European career, when the name of Casals had become a household word, the war broke out. Casals had always planned to come to America, though he had not expected to as soon as he did. But he now declares it was his luck star that sent him here, for he met Susan Metcalf, one of America's most talented song birds, the woman who was to become his future wife. Unfortunately Casals has never been willing to devote an entire season to America, for each year he has wished to return to Spain chiefly because of the failing health of his mother, partly because he loves to play for his countrymen.

However, this year he will make his first transcontinental tour and, as people are turning more than ever to good music for their recreation, he will undoubtedly meet with a success similar to that encountered wherever he has played, for in Casals the public will find inspiration for renewed strength and courage.

———###———

McGaw—Winifred S. McGaw, contralto, who has been re-engaged as soloist at the North Shore Congregational Church, sang a Sunday service at Great Lakes during the Summer and also was substitute for both Louise Harrison Slade and Ruth Simmons when they were on vacation. During her own vacation in the East she sang, one Sunday, at Pope Memorial Church at Nantucket.

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### MRS. DORMER ENTERTAINS

"No," said a man to me after Mrs. Dormer had read "Verdun" at her studio recital last Sunday and he was seen furtively wiping away the tears from his eyes; "no, it is not because of a personal memory that the tears have come to my eyes, but rather because of the gloriously big idea of this wonderful verse—its apt epitome of the whole dreadful war."

The occasion was the first of a series of Sunday afternoon functions to be given during the winter at her Kimball Hall studio and the specific number was "Verdun," a perfectly wonderful little verse by Harold Begbie which has been read, I believe, by a number of famous people in big benefit affairs of one kind or another and which unquestionably must have made a very deep impression wherever it has been read. It is remarkable in imagery and in quick appeal to the emotions, and the insistently recurring line, "they shall not pass," was given by Mrs. Dormer with as many shades of inflection and meaning as Margaret Anglin was able to infuse into the wonderful "No" which she iterated and reiterated in "Eyes of Youth," which was lately seen at the Princess Theater.

Elizabeth Guion Dormer is a remarkable reader; she is quiet in bearing, sedate in pose and absolutely unaffected in style, and yet she has great power over the emotions of her listeners and she is able to depict a wide range of thought and feeling with rare fidelity to actuality and possibility.

Her other big number of the studio hour was "A Marriage Has Been Arranged" (Alfred Sutro) and in this there was a constant and varied play of skill in the drawing of character and the depicting of incident. "This is not," said Mrs. Dormer, "a play with anything of acting possibility, but plays can be judged from another than the purely dramatic standpoint, and this one has a psychological interest which is fascinating."

Of a truth she proved her assertion in the reading of it and held the breathless attention of her audience through its twenty or twenty-five minutes of apt play of words, quick repartee and swift changes of feeling in the two characters portrayed.

Mrs. Dormer, who is a teacher of both dramatic art and of voice and who has had great public success in both lines, proves her assertion that both arts are built upon the same basic principles by singing with rare intelligence as regards words and meanings and by reading with an equally rare regard for rhythm and tonal inflection.

Her original cantillation, "The Old Leather Trunk," was charming and she disclosed rare skill also in other poems which were deftly followed and sustained (at the piano) by Ralph L. Reiche, a clever pianist, who also is composer of the music for one of the numbers.

ELIZABETH GUION DORMER

Irene Becklenberg, a bright and pretty young girl, disclosed technical skill and musical as well as dramatic feeling in her playing of the C Minor Prelude of Rachmaninoff, as well as in her accompaniment to the delightful songs presented by Mrs. Dormer (scheduled in Music News of last week).

Altogether, the Sunday afternoons of Mrs. Dormer are a special delight and you will be fortunate if you hear one of them.

C. E. W.

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### REED MILLER ENGAGED FOR BEETHOVEN MASS

When the New York Oratorio Society gives their performance of the Beethoven Mass at Carnegie Hall on March 7, Reed Miller will sing the tenor solo part. Through the courtesy of Dr. Walter Damrosch and at his request Mr. Miller has been transferred from "The Messiah" performance, which he was to have sung for this society at Christmas time, to that of the Beethoven work.

Inasmuch as Reed Miller has sung in sixteen performances of "The Messiah" in New York City alone, his appearance in the Beethoven Mass will be welcome, as it will give his many admirers an opportunity to hear him in a work of a different order. However, Mr. Miller is also somewhat of a Beethoven specialist, as he has sung in practically every performance of the Beethoven Ninth Symphony that has been given for the past dozen years.

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## CHICAGO OPERA ASSOCIATION

While the clientele of the Chicago Opera is always greatly interested in the returning favorites in the casts from one season to another, there is an equally strong interest from another tangent: Whose are the new voices to be heard and the new faces to be seen in the coming season?

Such established favorites as Mmes. Galli-Curci, Garden, Raisa, Fitziu, Sharlow, Lazzari, Van Gordon, Berat, Messrs. Muratore, Baklanoff, Rimini, Stracciari, Lamont, Maguenat, Arimondi, Huberdeau, Nicolay, Trevisan, and others who remain for the coming season, are expected and welcomed by opera-goers as a matter of course.

But at the same time curiosity is keen as to the added notables from the foremost opera houses of Europe, North and South America, who come to the Chicago Opera this year, some of them to make their first appearance in the United States, and others bringing pleasant recollection of their artistry in former grand opera seasons in Chicago.

One of these newcomers of whom reports indicate great promise is Yvonne Gall, the noted French soprano, formerly of the Paris Opera, and during the past summer one of the bright particular luminaries at the Teatro Colon in Buenos Aires. One of these echoes of her achievements in South America has come in a letter to Herman Devries, critic of the Chicago American, from his nephew, Henri Buesser, who has been conducting at the Colon, in which the latter states that Mme. Gall and Miss Raisa have divided the highest honors of female stars there, and recounts the especial successes of the first in "Thais," "Faust," "Romeo and Juliet," and "Herodiade," and of the second in "Aida," "Norma," "Un Ballo in Maschera," and other operas. The same letter tells of similar successes of Giacomo Rimini and Marcel Journet. All of these artists are expected to arrive in Chicago early in November.

Another noted French soprano to come to Mr. Campanini's forces later in the season is Marthe Chenal, also of the Paris Grand Opera and of the Opera Comique. Mme. Chenal was announced for the roster of last year, but was unable to fulfill the engagement. She informs the Chicago Opera administration that her difficulties of a year ago have been entirely overcome, and gives assurance that she will surely come for the last half of the season at the Auditorium. Likewise, from the Paris Grand Opera come two leading tenors, John O'Sullivan, to make his American debut early in the season, and Charles Fontaine, to be introduced here later. Auguste Bouilliez, the Belgian baritone from La Monnaie of Brussels and Covent Garden, London, comes for the French repertoire.

To the strength of the Italian division Mr. Campanini is bringing Alessandro Dolci, rated the foremost dramatic tenor now in Italy, and Guido Ciccolini, formerly successful in lyric roles at Costanzi, Rome, and lately approved in this country in concerts and recitals as well as in phonographic mediums.

Returning artists of former seasons are Florence Macbeth, who was popular in casts at the Auditorium three years ago; Marcel Journet, whose absence of two years has not dimmed recollection of his fine interpretations in this organization; Irene Pavloska, mezzo-soprano, who has been absent for a year, and Evelyn Parnell, formerly of the Boston Opera, who was a guest of the Chicago company last season.

Other additions to the personnel are Dora Gibson, an American soprano, formerly of the Royal Opera at Covent Garden, London; Dorothy Jardon, another native soprano recruited from lighter musical fields; Margaret Namara, also an American soprano, formerly of the Boston Opera, until recently baritone of the Reggio in Turin; Vira Amazar, soprano, formerly of the Petrograd Opera; Lodovico Oliviero, of the former tenor list of San Carlo, and later notable in concert; Mario Valle, Naples; William Rogerson, a young tenor of Chicago; Sylvia Tell, the first American dancer to occupy the designation of premiere danseuse in an organization of this standing; Andreas Pavley and Serge Oukrainsky, formerly with Mlle. Pavlowa and the Imperial Russian Ballet, engaged for special performances in the coming series.

Besides Maestro Campanini, Marcel Charlier and Giuseppe Sturani, who were of the former organization, two other conductors of importance, Giorgio Polacco, formerly of the Metropolitan, and Louis Hasselmans, from the Paris Opera, have been called to the staff.

Mr. Emile Merle-Forest, whose work last season wrought excellence in the mise-en-scene, will again be the stage director. Associated with him are Harry W. Beatty, technical director, and Peter J. Donigan, scenic artist.

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**Barr**—Melba Mae French-Barr, soprano, and her husband, Mr. Barr, are receiving congratulations on the recent appearance of a son, by name William Allan.

**Mu Phi Epsilon**—The first concert of the Iota Chapter of Mu Phi Epsilon was given at Ziegfeld Theatre on Tuesday morning, the program arranged by Mrs. O. L. Fox and Mrs. Harriet M. Smulski. The artists appearing were Zetta Gay Whitson, Elizabeth Olk Roehlk, Sylvia Bargman, Olive June Lacey, Adele Laue, Frederica Gerhardt Downing, Florence Stevenson Gahlbeck, Harriet Smulski, Beulah Taylor Porter and Alice Brown Stout.

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**Chamber Music**—The last concert of the series of the Chicago Chamber Music Trio at 16 West Jackson boulevard will be given on Sunday afternoon, November 10. Hans Hess, the cellist of this trio, will give a recital during this season under the direction of F. Wight Neumann.

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**Lund**—Rene S. Lund, baritone, assisted Mrs. Frank W. Linden of 4544 Lake Park avenue in raising $144,400 for the Fourth Liberty Loan during the three weeks' campaign by singing and speaking at the Tip Top Inn every noon and evening.

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## OLIVE NEVIN IS TO BRING HER MESSAGE OF JOY TO THOSE "AT HOME" IN MILWAUKEE AND CHICAGO THIS MONTH.

Olive Nevin's many friends in Milwaukee and Chicago will be glad to hear that she is to bring her message to them this month. On the 25th she will appear at the Pabst Theatre in joint recital with Leo Ornstein, under the management of Mr. R. Koebner, and on the 27th she will give the artist recital in the Ziegfield Theatre, under Mr. Carl Kinsey in Chicago.

A study of her programs clearly shows that this young artist is striving a great deal higher than just to be heard and admired. Through her serious thought and work she

OLIVE NEVIN

has arranged her groups so as to bring all possible joy and comfort to her hearers, those of us who must stay at home and back our boys up from here. Her recitals should be of throbbing interest to all.

Her first groups are full of the old, light tuneful melodies that turn our thoughts from the mundane and strife into the romance of the past. Then, with our ears in tune we are ready to hear the next group. This will be Greig songs, but the unusual ones chosen solely for their bearing upon present day conditions. The first, that wonderful nocturne from Monte Pincio, where the poet sits upon Rome's mountain and prophesies the glorious awakening of Italy now taking place. The second song is Faith, telling us that God's hand is over it all, and then "My Goal," a strong appeal to those at home to go on with their work, in spite of everything.

A group from bleeding Russia comes next, and most characteristic of the somber Slavic mind. The invocation to Russia comes first, that treasure lately added to song literature through Mr. Kurt Schindler's latest publication. Then, as if again to relieve us, and quite unique, since almost the whole program is to be sung in English, a group of French songs from Miss Nevin's kinsman, Ethelbert Nevin. In these pure melody and lightness reign supreme.

The last group will be from our own women composers. Mrs. H. H. A. Beach's glorious song "Exaltation," opens this group. Indeed this is surely one of America's greatest productions. Harriet Ware's very unusual song "The Call of Radha," is next, and a greater contrast could scarcely be found. Then, from Gena Branscombe a light, beautiful song called "Wings" that almost makes us fly, and leads into Mrs. Beach's "After," as nothing else could. The program ends with this poem, and Miss Nevin's message is entirely unfolded to our troubled hearts. No one can afford to miss hearing as complete a help in our thought just now.

The poem "After," by Horace Coates:

After the darkness, dawning,
And the stir of the rested wing;
Fresh fragrance from the meadow,
Fresh hope in everything!

After the winter, springtime,
And dreams that flower like throng;
After the tempest, silence;
After the silence, song!

After that heat of anger,
Love that all life enwraps:
After the stress of battle,
The trumpet, sounding "taps!"

After despair and doubting,
A faith without alloy;
God here and over yonder,
The end of all things, JOY!!

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**Mendelssohn Club**—The Chicago Mendelssohn Club, Harrison M. Wild, conductor, as a part of their pledge to the Government will give their services at the opening of the United War Work Campaign, Friday evening, November 8, at Medinah Temple. A patriotic program will be rendered and Theodore Roosevelt and other prominent speakers have been invited to take part in this rally.

## CHICAGO MUSICAL COLLEGE

The recital on Saturday morning, November 2, the first at Ziegfeld Theater since the ban placed on public gatherings, was nearly as well attended as usual, which is saying a great deal, for these Saturday morning musicales are always well attended.

"Ungarisch" (MacDowell), presented by Rose Chircus, pupil of Harry Detweiler, was played very attractively and with very clear technic.

The solo group, "Claire de Lune" (Debussy), Caprice on a theme from "Alceste" (Gluck-Saint-Saens) and Concerto, A Minor (first movement) by Grieg, were played respectively by Baselah Cristol and Helen Prindiville, pupils of Rudolph Reuter. These were of a very high order. Miss Prindiville, in her concerto, proved a very sincere and well advanced young artist.

To detail the work of the singers on the program seems almost superfluous, as they were all up to the usual high average of those appearing at these recitals, both as regards technical equipment, interpretation and stage deportment.

Prelude from the "Cycle of Life" (Ronald) was sung by Ethel Shapiro, "Lascio chio Piangi" from "Rinaldo" (Handel) and "A Child's Prayer (Joseph), by Mollie Ettelson; "Ernani Involami" from "Ernani" (Verdi), by Olive Lacy, and the "Flower Song" from "Carmen" (Bizet) was sung by Frank Cowen.

Fantasie on Rossini's "Otello" (Ernst) was played by Ilse Niemack, the only violin pupil on the program. This was played with good tonal effect and with much style and brilliance by one so young.

E. C. H.

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## CHICAGO CONCERT ENSEMBLE

The Chicago Concert Ensemble, under George Dasch, presented its third program for the season at the Art Institute last Sunday afternoon. The program was as follows:

The Star Spangled Banner
Overture—Masaniello ..... Auber
Slavonic Lullaby ..... C. V. Rychlik
Humoreske ..... C. V. Rychlik
String Quintet
Scenes Poetiques
On the Mountain
In the Village
In the Woods ..... Godard
Serenade ..... Moszkowsky
Romance (Arr. by Mr. Dasch) ..... Svendsen
Waltz from the Ballet Suite Sleeping Beauty ..... Tschaikowsky

Throughout the program was indicative of musicianly insight on the part of the conductor and thorough artistry on the part of the musicians. The numbers were selected and arranged with taste and an eye to please a none too ambitious Sunday audience. Especially appealing was the Slavonic Lullaby by C. V. Rychlik, full of eastern color and untamed emotion, while the "Sleeping Beauty Waltz" was charming in its languid grace.

The service rendered the community by this organization is a very great one and it is to be hoped that this, its ninth season, will be no less successful than those preceding.

MARY CARVER WILLIAMS.

\#\#\#

**Krum**—Lillian White Freyn, artist pupil of Mrs. Charles Krum, will appear in song recital before the South Side Travel Class on November 18.

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# The Elderly Person

It's late, of course, to write about the sky-fighting pictures of Monsieur Farre, visited by crowds at the Art Institute in July; or to speak of the daring of the French ace, Flachaire, whose name the ladies of the South Shore Country Club rolled so deliciously under their tongues so that a verdant might know it was "Flawshay" when correctly pronounced. The Elderly Person confesses great admiration for the flyer after holding his breath and having bewildering heart failure a half dozen times while he watched the amazing mastery of the air and the machine under the skilled hands and brain. A day or two after watching the evolutions the Elderly Person was swimming in his beloved lake, and darting about with incredible swiftness and ease over the water was a huge dragon fly. The resemblance between the French machine and the insect was remarkable, even to the circles on the wings. Perhaps the dragon fly can, when it wants to, turn itself over and over and careen down the sky as if it had lost control of itself, but it hasn't been demonstrated yet. But, otherwise, Flachiare seemed as much at home and buzzed about as easily as his prototype. It was easy to wonder if even the elderly chaps would not live long enough to find transportation through the air as much a matter of course as by railroad.

But if the dashing member of the Lafayetts Escadrille was temporary, and the battle pictures perhaps indifferent art and even a species of high grade fad for a thoroughly worthy purpose, there was a something in the occasion which left its impress so permanently on the minds of many that they obtained a vision.

In one room, and hung indifferently, were perhaps twenty portraits of the men belonging to this famous squadron. If the pictures had been spaced better, the colors of both nations used for contrast and nothing else been put in the room it would have been a gallery of the gods. The artist, who had done interestingly with his pictures of motion and action, became a seer when he struck off these compact impressions of very great souls. He caught their lofty spirit and heroism, their courage which was daring to recklessness, their indifference to peril, their subjection of flesh to spirit. In the wonderful depths of the farseeing eyes, in the firm lips—nearly everyone wearing a wraith of a smile in the squared jaws—the sturdy necks and the steady chests they spoke their kinship with the heroes of old. Of such types were David, Constantine, Achilles, St. George, King Arthur, Parsifal, Lohengrin, Gallahad, Richard of the Lion Heart, Tonty, Champlain, LaSalle and the great galaxy of splendid souls who gave themselves nobly to noble deeds. Of such unswerving material was made Horatius, who stood at the bridge, and Spartacus, the gladiator who was unafraid. In their company men like Washington and Lincoln find their friends. Surely in the Elysian Fields in the great Over There they salute when they pass, even if they do not crony. For there are some among the number of those fine faced men whom Farre painted in 1917 and 1918 who have made the supreme earthly sacrifice, solved the greatest of life's problems and gone on to greater flights. Several of the pictures had attached to a lower corner a rosette of crepe with bits of the tricolor intertwined. On such pictures the artist had written "Mort au champ d'honeur." "Dead on the field of honor" is their obituary and the most perfect expression of its kind. Once more, hats off to the Frenchman for knowing just how to give the finishing touch. The Lawyer was with the Elderly Person when they first saw this badge of greatness and he gave a gulp. When he could trust himself to speak he said, "It makes me want to cry—not with sorrow but because I am in the presence of something glorious." But the Elderly Person felt like uncovering and saluting in silence. As was said once by a mistaken man who had misapplied the elements of nobility in him, "The time will come when our silence will speak louder than any words." And these silences are thunderous. Among these illustrious dead was the most masterful of all aces—Guynemer, with ninety-four planes brought down as his record.

The faces of the men were unalike in their general resemblance. One man was a close copy of the thin, keen, velvety leanness of Lawrence Barrett when he portrayed "Pendragon," one of the many Arthurian names. Another had the shock hair and bulldog neck of John McCullough when he became the infuriated "Virginius." Another had the most immaculate whiskers, parted to rival the present Illinois senator. Another's hair was crisp and curly, and he had a manner which bespoke the ladies' man. One was a fair repetition of the Abbey Knight of the Grail, so resolutely pure and high minded in his vigils before altar and armor. His face was long. No hint of mustache or beard. A long, boyish chin and full lips. High cheek bones and shadowing eyebrows. And the happiest, loveliest of eyes. A face to dream over and weave romance. So fresh and bouyant, so ripe to receive the honor of knighthood. One wanted to repeat, "His strength was as the strength of ten because his heart was pure."

There is something marked about donning an uniform, a costume, an armor, an insignia of any sort which sets a man apart for a separate task or office. Choirmasters find the vestments to carry a certain significance to the most callous. A feeling running all the way from consecration to humor is engendered. Unconsciously the vestment, the uniform, stands for a something which invites if it does not command respect and few there be who do not feel the spell. So was it with the helmets and other head pieces framing the faces of these modern argonauts. Their eyes burned out from under the casques with a determination which said no act or thought of the wearers would ever dishonor the crest. One face looked out from a protection that might have been worn by a hardy Norseman or a French-Canadian Voyageur. It was Lufberry, the brave American. It seemed fitting that he should so resemble our first argonauts when he laid down his life in the clearing of today's wilderness. Another had such a pet of a mustache and the full ripe cheeks of a good liver that even his face expressed his surprise, while it carried gratification, that he had that other and mighty thing which put him among the elect. He might easily stand for our present type of Frenchman—men who love ease, pleasure, culture, refinement that can even go too far, and yet can put these resolutely, unflinchingly and willingly under foot and endure dirt, vermin, heat, fever, pain and privation and forget everything but the country's need and their part in its salvation. Such a man as we read of in "The War, Madame."

At the foot of the stairs are fine replicas of St. George, unhelmeted and bearing his shield, and the great King Arthur from Maximilian's tombs. The Elderly Person found himself fancying that at night, when lights are out and the Art Institute watchman is asleep, that Arthur lifts up his iron visor, suggests to George that he put aside his shield and they go upstairs and find David and get him off his pedestal a while. Passing Joan of Arc on a landing the shades link arms, another trio of immortals, and go about the silent rooms. And it is to be banked on as a certainty that they lingered long and communed heartily with the visitors in that small gallery. And that they felt a new spur when they recognized the metal which the twentieth century was hammering out. Like some others who did not know what evolution was doing, they could clasp hands and shout aloud their happy conviction that "the gods have come to earth again."

THE ELDERLY PERSON.

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**Nevin**—Olive Nevin, whose current activities are scheduled elsewhere in this issue of Music News, has been engaged as one of the soloists for the annual performance of "The Messiah" at Evanston in December and will also, at that time, give a Song Recital at the University School of Music.

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**Foerster**—Ad M. Foerster's "After the Revel" from the Greek Cycle, was sung throughout the recent tour of Mme. Olive Fremstad.


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## THE GREAT NATIONAL AMERICAN MUSIC FESTIVAL AT LOCKPORT, N. Y., RECEIVES SUBSTANTIAL BACKING

The 1919 Festival will be presented to the world on a proper basis and with correct background and material.

"It is always darkest just before the dawn."

The National American Music Festival has passed through the twilight of stress and the darkness of curtailment, and is approaching the dawn of better days. Let the encomium to A. A. Van De Mark be, that he has striven for this with dignity and has won it because he deserved it. Always has he kept the faith.

Sixty men and women of prominence, thoroughly alive to the exact educational, commercial and social value of this great American idea, have come forward with a substantial guarantee, which opens a vista of vast possibilities for the future. This American festival can now be presented to the world on a proper basis and with correct background and material. It also removes any further doubt as to the future home of the National American Music Festival. The history of this American movement in retrospect is as follows:

The idea of bringing together each year the representative American composers, singers, players, educators and publishers for a week of harmonious fraternalization and combined practical effort was born in the mind of A. A. Van De Mark, the founder of the National American Music Festival.

The great association of tonal artists of Germany was organized and held annually in a small city for the purpose of holding a seven-day convention devoted to concerts, discussions, business and meetings. The best known composers were proud to have their works performed. Conductors attended to make selections for their season's repertoire. Managers attended in order to hear new artists. Leading performers gave their services gladly to make known unfamiliar works. For 358 days in the year the average German musician laid aside a bit of money each week so as to be able to attend at the end of the season and there to meet his famous colleagues socially, refresh his enthusiasm and exchange ideas with his fellows; listen to novelties and receive new stimulus and faith. Was the idea not a splendid one? Why could it not be done in America? And why had no one started such a movement. A. A. Van De Mark believed it could be done and put his faith into practical demonstration.

Lockport, New York, may seem a queer place for such a movement to have its birth, but why? All great ideas are the children of dreamers and geography hasn't much to do with it. Van De Mark lived at Lockport. Through his efforts the little city up the state became a landmark on the musical map of the United States. Almost without exception the greatest artists and Symphony Orchestras had appeared there, but this plucky manager thought many a thought all his own. Among others he could not make peace with the idea that these hundreds of thousands of dollars that he had paid out in honorariums went to foreign artists, few of whom owned homes in this country but sailed across the pond with full coffers as soon as their season closed.

Van De Mark did not view this matter as a bigoted chauvinist. Just the same he began to dream of the time when the American public would shower its gold and applause on the American artist, keeping in the land millions of dollars and at the same time laying the foundation for true American musical art. He never believed in the "Good Luck" theory, but he did know the value of grasping opportunities. He realized that the time had come to strike boldly and that he did, risking the success of many years of hard work. He cast his lot with the American artist and surprised the musical world by announcing the first all-American series of concerts ever recorded in musical history. Many foreign artists and managers expressed their condolence. The following year the National American Music Festival idea was thought out and put into practical test. That was in 1916. Each succeeding one has gained headway and larger attendance, and while the movement is young, it is safe to say that no festival, at its age, has created such widespread interest or more favorable mention.

Lockport, with its fine, tender, old fashioned hospitality, has proved to be an ideal city. Geographically it could not be better located, being situated about equal distance from Chicago, New York, Boston, Philadelphia and Pittsburgh, the five cities that probably have as many musicians as all the rest of the larger communities combined. During the week of the great festival, the people of Lockport allow no attraction or distraction to keep the visitors and the local music lovers away from the business on hand. But, as the Editor of "Musical Courier" pointed out in his review of the 1918 Festival:

"The chief reason, however, for the National American Music Festival at Lockport is because no other city had a A. A. Van De Mark to conceive the idea and put it into execution. He has started a great thing, sound in idea and purpose. There is no need to point out why a National Festival of American Music has ethical and practical significance, for the proposition is self-evident. It is a tremendous scheme, nothing less than vast in its possibilities."

Charles E. Watt, Editor of Music News, in commenting on the movement, said:

"Lockport has become the most characteristic musical town in the United States of America. The gradual development of the American music festival idea will be the biggest thing in the history of music in this country. There is a feeling of brotherliness at this festival that I have never before observed at any convention of any kind."

A. A. Van De Mark is not a moneyed man and this lack of funds has made him more or less of a missionary in the musical world, forcing him to resort to various more or less clever means for securing his operating funds, such as putting out a voluminous book in which merchants of Western New York and visiting artists were asked to advertise and seeking to attract as large an audience as possible by giving interesting and varied programs. The festivals have lost money, which he has paid out of his own pocket to a large extent. The proposition was not a commercial one. Van De Mark was struggling for an ideal and the beautiful big thought back of the whole movement is one that has no equal in the musical history of any country. That he has won and gained the financial backing of those who have come to share his ideal, vision, is a rich tribute to his unfaltering zeal and courage.

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## CLEVELAND, OHIO

The bright lights of New York cannot draw the Spitalny brothers, orchestra conductors, away from Cleveland. The recent offer of Mr. Statler, owner of the new Pennsylvania Hotel, tempted them to take up their work in this, New York's largest hotel, but home ties held.

"We'd rather stay in Cleveland," they said, "where we have our homes and families." They have lived here for twelve years, conducting in the three largest picture theaters of the city, where they have won enthusiastic admiration. All three are continually making new arrangements and orchestrations, and they do it cleverly, too.

"Outside engagements? Advertise in Music News? Why, we have more than we can do now," said Mr. Philip Spitalny. "We play afternoon and evening at the theaters and during lunch and dinner at the Statler Hotel." But the war makes people do all sorts of extra work, and so, somehow, H. L. Spitalny has found time to train a naval band. That band has been in every parade, given concerts, met trains, gone to football games and toured to Akron, Toledo, Youngstown, Pittsburgh and other cities all over Pennsylvania and Ohio. Everybody's heart goes out to the dear boys wherever they go, and credit is due to their conductor for his faultless training, especially since his services are given free of charge.

All three brothers are solo violinists, as is their father. The latter played in Russia under the baton of Tchaikowski. The brothers were trained in the Imperial Conservatory at Odessa, the eldest having the same teacher as Mischa Elman—Fedelman.

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The influenza ban has deprived Cleveland of several interesting musical events, among them a Heifetz concert and a musicale featuring Signor Martinelli and Miss Ruth Miller. The Fortnightly Club was to have enjoyed hearing Caroline Hudson Alexander, and Nikolai Sokoloff was to have led the Chicago Symphony Orchestra at the Grays' Armory, but will probably not succeed in doing so until during December.

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November 5 saw the opening of the Cass School of Music, Elocution and Dancing. These arts will be combined in some interesting ways, as soon as opportunity permits, in the production of theatrical programs. Miss A. Marie Thompson, the head of the new school, desires young children as pupils, as largely as is possible. Matinee recitals will take place every six weeks at the school, located at Sixty-ninth on Euclid Avenue.

## ETHEL EDITH JONES

The accompanying picture is a new one of the thoroughly satisfying young singer, Ethel Edith Jones.

Miss Jones, who is a member of the faculty of the Columbia School of Music, has appeared during the last few years on numerous occasions at Waukegan and has become so popular there that on repeated requests she has organized a Glee Club and besides conducting that organization will spend one day out of each week in private teaching in that city.

ETHEL EDITH JONES

She has been re-engaged as soloist at the Barry Avenue Unity Church, was soloist recently before the Irish Fellowship Club at the Sherman House and is to fulfill an engagement in St. Louis as soon as the question of public health makes it advisable to determine upon a date.

She is booked also for an eastern concert tour immediately after the holidays.

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## FITZIU-ORCHARD

Miss Anna Fitziu of the Chicago Grand Opera Company, Ruby Fitziu-Leffingwell and Mrs. Charles Orchard gave the musical program at the opening meeting of the Dorothy Meadows Drama Circle Monday afternoon, November 4, at the Hotel La Salle.

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**Bach Choral Society**—The rehearsals of the Bach Choral Society will be resumed on Monday evening, November 11, at the parish house of St. James Episcopal Church. Hugo Goodwin is director.

## WESTERN CONSERVATORY

A "Studio Musicale" will be given by pupils of President E. H. Scott in his commodious studio nevt Tuesday evening. Four pianos will be used for some of the numbers. The following will participate: Elsie Angus, Isabell Eckerly, Inez Foster, Olga Hinrichsen, Bertha Fromble, Ivy Sievers, Ethel Erickson, Helen McCoid, Catherine Owens, Mildred Davidson, Harry Berning, Leona Thirion, Ottilie Unger and William Lucknow.

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Miss Sarah Paine has been added to the conservatory faculty as teacher of flute. Miss Paine is well qualified by preparation and experience, having several pupils doing successful work in concert and chautauqua programs.

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The "Haydn Choral Society," under the direction of H. W. Owens, has resumed rehearsals after a period of interruption caused by the epidemic. The oratorio "Elijah" is in preparation for an early presentation by the society.

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A series of recitals representing the various departments is being arranged which will include individual programs by several of the advanced pupils. The first individual program will be given by Harry Berning, whose playing has already gained for him considerable distinction in western conservatory circles. Following this there will be similar programs by Mildred Davidson, Miss Ethel Erickson and Miss Leona Thirion, who also rank among the conservatory's best artist pupils in the piano department.

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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

### Elias Breeskin at Grand Rapids

It is an interesting fact that the great violinists of the past few years have been Russians and also that the most of these violin virtuosos have been pupils of the great teacher, Leopold Auer.

Elias Breeskin, who gave a most delightful recital Friday afternoon at the St. Cecilia Society, is a young Russian violinist. He does not come from the Auer school, however, having received his training at the Imperial Conservatory in Russia, in this country having been a pupil of Franz Kneisel.

Mr. Breeskin is one of the most promising of the young violinists who have appeared here in some time and, without doubt, has a great future before him. He has a superbly big tone full of warmth and resonance. His playing is characterized by vigor and rhythm and at times by brilliancy, his interpretations being those of the intellectual artist, who is also endowed with real musical feeling. Mr. Breeskin's program was of a serious nature, the big number being the Concerto in D Minor by Wieniawski, in which he showed himself to be master of his instrument, both technically and artistically. Other numbers were Largo (Friedman-Bach), Preludium and Allegro (Paganine-Kreisler), Introduction and Humoresque (d'Ambrosio), "Chanson Meditation" (Cottenet), "Chorus of the Dervishes" (Beethoven-Auer), which the artist was forced to repeat; "Zapateado" (Sarasate), "Ave Maria" (Schubert-Wilhelm) and "Souvenir de Moscow" (Wieniawski). As encores Mr. Breeskin played "Serenade Espagnole" (Chaninade), which was beautifully played, and the familiar "Liebesfreul" (Kreisler).

It is not often that one has the pleasure of listening to such artistic accompaniments as were those of Isaac Van Grove, who played with Mr. Breeskin, and it is not often that the accompanist receives the honor due him for his work, for the public does not realize that it takes just as much of an artist to play the piano parts, which are often tremendously difficult, and that it is just as much of an art to be a successful accompanist as a soloist. Mr. Van Grove's accompaniments were delightful, never intruding, admirably supporting and always in sympathy with the violin.—E. M. D. in Grand Rapids Herald, October 20, 1918.

### A National Song Demonstration

New York, Nov. 2.—Plans for a national "Victory Sing" on the afternoon of Thanksgiving day, when all Americans will be asked to join in singing the same patriotic songs at 4 o'clock, eastern time, were completed here today by the National Council of Women. The council stated that 7,000,000 American women are interested in the project.

Programs will be sent to state, community, and war camp leaders so that the same songs will be sung throughout the country. All theatre managers in the United States will also be asked to urge their audiences to sing the national anthem at 4 o'clock.

The demonstration is being arranged under the direction of Mrs. Philip North Moore of St. Louis, president of the council, assisted by the National Federation of Music Clubs, the National Association of Music Teachers, and the National Supervisors' association.—Chicago Tribune.

### Harriet L. V. Hebert in Montana

Miss Harriet Hebert, Montana born and Helena reared, has recently returned from vocal study in Chicago and last evening afforded her friends and the musical devotees of Helena an opportunity of hearing her in recital at the Unitarian church. Miss Hebert, while in Helena, was a pupil of Mrs. Ralph Kaufman, who with Miss Esther Snyker, coloratura soprano, assisted in the recital.

Miss Hebert's voice is a powerful contralto and with her splendid physique and attractive stage presence should fit her for a foremost place in opera or oratorio.—Helena Daily Independent.

A rare musical treat was given those who were fortunate enough to hear Miss Harriet L. V. Hebert in vocal recital on last Monday evening at the Unitarian church. Miss Hebert has recently returned from two years of study in Chicago, where her work has received many very favorable criticisms from the musical critics of that city, who predict a brilliant future for her in her chosen work.

Miss Hebert has a rich contralto voice of wonderful range and quality, which with her clear enunciation, vivacious and engaging stage presence and graciousness of manner made this one of the most finished and artistic recitals ever given in the city. The group of French songs quite charmed the audience, which was composed of all the music lovers of Helena and the many friends of Miss Hebert who have known her since childhood. The concluding numbers of the well chosen program were the Indian songs rendered in costume and were enthusiastically received and appreciated.—Montana Record-Herald.

### Frederica Gerhardt Downing

From Chicago Newspaper Comments.

A recital by Mrs. Frederica Gerhardt Downing left, it may be conjectured, pleasurable memories with those who harkened to it. Her voice is a contralto of more than ordinary richness, a voice that has been admirably trained and therefore is admirably handled. It is strange that voices of this kind are becoming scarcer every year; now there are few such voices.—Felix Borowski in Chicago Herald.

Her voice is of a more than usually attractive quality, of wide range and well trained. Mrs. Downing had solved all the technical problems of the difficult bravura aria by Handel, with which the program began. It is by no means simple to sing such a work in the easy, fluent, unbreathless manner which she had at her command.—Edward Moore in Chicago Journal.

The possessor of a rich contralto voice would naturally have a correspondingly vivid personality. At least one would expect this to be the case, and expectation is realized in Frederica Gerhardt Downing. A striking, almost Spanish, type is hers both in voice and appearance. And with it there is an openhearted exuberance that translates itself, quite readily, into a certain magnetic quality, commonly designated as temperament.—Henrietta Weber in Herald and Examiner.

### No Cause to Feel Discouraged

No matter how discouraging conditions may appear at times, there is never any reason either to feel downhearted nor to become hysterical. Just as people who are easily frightened contract influenza quicker than those who possess more fortitude, so will an inclination to become easily discouraged prevent people from accomplishing much that is impossible for them to do when in a hysterical condition. The cool head and the stout heart will always win out in the end. And we do not know of any better remedy for downheartedness than preparation for the future. Let us all think calmly, take things philosophically and accomplish as much as we possibly can during these days of temporary and enforced curtailing of activity.—Pacific Coast Musician.

### Morgan Kingston

Ravinia Press Comments.

Lamore du tre Re—Another moment of exaltation was the climax which Musio and Kingston reached by sure dramatic instinct and superb singing in their great love scene.—Chicago Examiner.

The Avito of Mr. Kingston was touched with a warmth of vocalism and an intensity of poetic feeling.—Chicago Daily News.

Mr. Morgan Kingston was sufficiently voracious in what might roughly be called the devouring scene, making it indeed his scene, protesting so musically and touchingly against the nunnery and in behalf of his passion that one could scarcely blame the fickle Fiord for being swept away by such a torrent of tactile and auditory impressions.—Chicago Tribune.

### A Criticism

In commenting on the Musical Program of the I. L. A. meeting in Chicago, The Platform had this to say:

"The general criticism in regard to those who ap-

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The war becomes a real issue—the "official reports" in the newspapers are suddenly translated into actions that lift you bodily from your seat and make you cheer yourself hoarse.

You women who have men folks in France will specially welcome this opportunity to see "America's Answer." A Washington woman spoke for all the women of this nation when she said, "If they only would stop long enough for one to scan the faces, I feel sure that I would see my boy."

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peared upon the program as singers was the one word 'inadequate.' There were some beautiful voices, good taste in interpretation and good judgment in selections. But you felt that many of the singers were not 'large' enough for public performances. They suggested rather the intimate family circle and the music of the fireside or chamber concerts.

"In the eternal fitness of things a voice must be as large as the hall in which it is heard and it is that feeling of adequacy that makes such an honest foundation for the appreciation of musical and other vocal efforts."

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### Things at Home

Things at home are all right, despite the contrary impression that an insidious German propaganda is trying to create. The voluntary rationing that our people took upon themselves last year has produced such good results that the meatless and wheatless days are going to be done away with in part. Sugar may be a bit scarce, but the old molasses jar is doing its duty like the good patriot that it is, while the maple trees of Vermont and points adjacent have dripped most loyally this year.

So much for the grub the home folks are getting. We needn't worry about them; they're not worrying about themselves. True, the old man may be a bit sore because Dr. Garfield has requested him not to crank up the fliv on Sundays and take Ma and Aunt Bessie over to call on the relatives at Scott's Swamp, but it will do him good to walk for a change, or to plant the tulip bulbs for next spring. Besides, it will save gasoline for the very necessary business of bringing extra ammunition up to the line.

What with the country clubs closed up and other conserving measures taken, there will be coal enough to go round this winter, and none of us need worry for fear that the folks may freeze. And as for the way they feel about this here war—Jeerosh! just watch how they're eating up the six billions of the Fourth Liberty Loan.—Stars and Stripes (published in France), October 11.

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### Who Kicked Mr. Lange?

If William F. Lange hadn't bent over to pick up his French horn—but that's getting the wrong end first. Mr. Lange was born in Germany.

Mr. Lange until last night played the fourth French horn in the Chicago Grand Opera Orchestra. News came of Austria's surrender. Everybody else in the orchestra almost went crazy with joy, but Mr. Lange said nothing. He just seemed to lack breath to blow.

It was rehearsal time, and the orchestra was at the Auditorium Theater. Conductor Charlier, who is French, suggested the Italian anthem. It went big, every horn player but Mr. Lange blowing to the limit.

Romeo Carletti, playing the third French horn, got suspicious of Mr. Lange. About that time the director called for the British anthem. It was a grand success. The French national air followed. But Romeo Carletti thought Mr. Lange was growing weaker. The blower of the third horn could hardly hear the fourth horn at all.

Then came "The Star Spangled Banner." Mr. Lange said afterward it all was because he was very sick. Anyway, the fourth French horn started sagging toward the floor and Mr. Lange—with everybody else red in the face from blowing or grinding away on the strings or pounding something, out of sheer joy—Mr. Lange got quieter and was doing less all the time—finally nothing!

As stated, if Mr. Lange had not stooped to pick up that fourth French horn it might have been all right—but he did.

Nobody would tell last night who kicked him, but nevertheless he was arrested and marked "hold for the government," and Mr. Campanini and M. Charlier and Herbert Johnson, business manager, announced that he, Mr. Lange, was through with the orchestra.

Mr. Lange blew too weak—and then, he bent over.—Chicago Tribune, November 5.

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### Cleveland Bohnet

Mr. Cleveland Bohnet, an excellent pianist, had been secured as soloist for the concert, and with his admirable rendition of Liszt's "Hungarian Fantasia" made a most favorable impression upon his audience.—Germania Herald.

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The soloist of the concert was Cleveland Bohnet. He played Liszt's "Hungarian Fantasia" with commendable bravura. He possesses ample strength and has a good finger technic.

Mr. Bohnet's tone and touch are good and his performance of this difficult work showed him to be a musician of no small attainments. He was generously applauded and responded with an encore.
—Milwaukee Free Press.

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**Frazer**—Arthur Frazer played a piano recital at the residence of Mrs. Pauline Welles (Chicago) last Sunday afternoon.

### MUSIC IN PITTSBURGH

At a recent meeting of the Congress of Women's Clubs a special music committee was appointed to interest all women's clubs in this district in the series of orchestral concerts to be given in Pittsburgh by the Philadelphia Orchestra during the fall and winter season. The net proceeds of these concerts will be donated to the Pittsburgh Chapter, Red Cross, and the clubs are arranging to take blocks of seats for different members.

Five Monday night concerts will be given in Syria Mosque and five Tuesday matinees in the Nixon Theater, the latter having been arranged especially for the accommodation of out of town residents, and many club women in the Congress of Clubs residing in the suburban towns will take advantage of these matinees. The special committee appointed by Miss Helen Grimes, president, includes Mrs. M. Spiro, chairman; Mrs. Jerome Schaub, Mrs. John H. Bricker, Mrs. Edgar R. Shively, Mrs. Brabazon Rutherford and Mrs. Carl Fecheimer. The Congress of Clubs is a guarantor member of the Pittsburgh Orchestra Association, under whose auspices these concerts are given.

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### Opera Company Coming

The annual visits of the San Carlo Opera Company are features of the Pittsburgh musical season, and this organization is announced for the Alvin Theater the week of November 4. The same company which opened in New York on Labor Day and played to crowded houses there for four weeks will be brought to Pittsburgh and will present the following repertoire:

Monday evening—"Aida."
Tuesday evening—"La Boheme."
Wednesday matinee—"Secret of Suzanne" and "Pagliacci."
Wednesday evening—"La Traviata."
Thursday evening—"La Gioconda."
Friday evening—"Madame Butterfly."
Saturday matinee—"Romeo and Juliet."
Saturday evening—"Il Trovatore."

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### Musical Convention Off

Mrs. Edward B. Lee, president of the Tuesday Musical Club, which was to entertain the State Federation of Musical Clubs the first week of November, has announced that owing to the health ruling the convention dates are canceled and the annual meeting will be held instead, in the spring, in Pittsburgh, with the Tuesday Musical Club as host. The club has dated its opening concert for November 19, in the Twentieth Century Club, having received reasonable assurance that by that time the health restrictions will permit the meeting to be held. It will be known as "Pittsburgh Day" and the program will consist of compositions by Pittsburgh musicians. The calendar announcing other dates has not yet appeared.

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**Eastlake-Kiernan**—Eleanor Eastlake and Kathryn Kiernan, duet singers, will give a program before the Chicago Artists' Association on Tuesday afternoon, November 19, at Recital Hall, Fine Arts Building.

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**Chicago Symphony Orchestra**—November Extra Concerts—Monday, 4, Milwaukee, Wis.; Tuesday, 5, University of Chicago; Thursday, 14, Popular Concert, Orchestra Hall; Monday, 18, Milwaukee, Wis., and Thursday, 28, Popular Concert, Orchestra Hall.

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### The Rialto

A change of front was effected by the management of this movie-music house. Erno Rapee is now conducting the symphony orchestra in place of Mr. Riesenfeld, who is leading the orchestral forces of the Rivoli, a twin sister of the Rialto. If movie houses have evolutionized in their entertainments by producing as good music as a concert hall offers it is to be deplored that the Second Rhapsody by Liszt and Caucasian Sketches by Ippolitoff should be assassinated by a mechanical conductor whose vocation is not at the baton. This applies to Mr. Rapee's conducting of both works. Mme. D'Espinoy sang "Serenade" (Gounod), with flute obligato by Maurice Borodkin. Gaston Dubois, cellist, played the "Elegie" (Gabriel Faure). The organist gave his usual solo. The program was for the week ending November 3.

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### Brief Notes of Recitals and Concerts

Guiomar Novaes, pianist, gave her first recital of the season on October 27 at the Aeolian Hall. On October 28 Harry Anderton gave his piano recital at Aeolian Hall in the afternoon; in the evening Augusta Cottlon appeared at Aeolian Hall in the same capacity. October 29, Maurice Dambois gave his recital at Aeolian Hall. November 1, debut of Allee Barbe, soprano, at Aeolian Hall. Mabel Garrison, soprano, gave a song recital on November 2 at Carnegie Hall; at Aeolian Hall Julia Claussen gave a song recital in the afternoon. On Sunday afternoon the Society of New York, with Walter Damrosch conductor, gave its second concert of the season at Aeolian Hall; in the evening the third special concert of the Societe des Concerts du Conservatoire de Paris at Carnegie Hall, with Alfred Cortol, pianist, as soloist.

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### The Death of Olympia De Luca

Friends of Guiseppe De Luca, the popular baritone of the Metropolitan Opera Company, have been grieved by the sad news that the Spanish influenza has claimed another victim, this time Mme. Olympia De Luca, the wife of the great baritone, who fell a victim of this plague. Those who knew her will remember that Mme. De Luca was one of the most congenial women to be met anywhere. The writer saw her last summer at Long Branch, happy, gay and enjoying the best of health. She was an ideal wife and a sweet companion, and in this hour of bereavement we tender sincere sympathy.

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### Raymond Wilson in Recital

It is still a misfortune to be an American artist, evidently. I have been overflowed with glorious announcements from the managers of the orchestral organizations, and in glancing over the names of soloists who are to appear with them I noted 99 per cent of the artists and musicians belonging to foreign countries—an exception was made in the presentation of one American artist. Our orchestral organizations are backed by American financiers and no stipulations are made that American artists should be presented as soloists, and yet we have a great number of them. We are tired and weary of listening continually to the Bauers and Gabrilowitchs. An American orchestral organization should present the best of American talent also; but how can this be expected when, with only one or two exceptions, they are directed by foreigners. In the violinistic world we have been flooded with a great number of Russians emanating mostly from the studio of Leopold Auer, whose presence in America is characterized by an outrageous overcharge of fees. In the pianistic world, if we have not had an exclusive list of German pianists, the majority of them have come with the technic taught to them in Berlin. What seems to be the trouble with our American musical agents that their efforts are spent only on the presentation of foreign artists? Where is the American booking agent who will go out and work steadily in behalf of a real American artist? The recitals at Aeolian Hall are not profitable to our native talents; therefore, it is the duty of our twenty-five orchestral organizations to admit first of all American artists, and next the highest and only the exceptional foreigners. France, which we adore not unjustly, gives priority first to its own sons, leaving only exceptions for extraordinary artists surging from foreign lands. These reflections came to my mind after listening to Raymond Wilson's piano recital at Aeolian Hall on October 31. For the second time in a brief period an American musician proved that he is equal to any of the importations. Such pianistic exhibitions as Mr. Wilson gave deserve recognition from our orchestral guarantors, and instead of presenting as soloist a Bauer, or a Gabrilowitch, artists such as Mr. Wilson should not be compelled to return to the pedagogical rooms, where he resumes teaching because his own compatriots will not bestow upon him the same tributes they usually bestow on European artists.

Only a few days previous to Mr. Wilson's recital I heard a woman (foreigner) who is being heralded as one of the greatest pianists of the present day, but those who were present to listen to Raymond Wilson's rendition of Sonata, Opus 27, No. 1, were just as pleased as if they had heard her in the same work. Mr. Wilson's technic is nearly perfect; his work is accurate and precise; his tone, while forceful and energetic, is at all times musical. He also has that liquid quality which makes one believe that the cadenzas are melting snows or falls of crystal water. No mannerism or affectations were exhibited in the Chopin group—Fantasie, F Minor; Mazurka, A Minor, and Waltz, A Flat Major. In none of the above was there an over-abundance of sentimentality—it was the subdued playing of a sane musician. He gave us also some novelties, and we welcomed them—Dohanyi's Intermezzo, F Minor, and Capriccio, B Minor. The balance of the program included "The Fountain" (Ravel), "Rigandon" (MacDowell), "May Night" (Palmgren) and Tchaikowsky-Pabst Paraphrase from Eugene Onegin. Mr. Wilson's return is most desirable. This was his second appearance in New York and the impressions left behind him entitled this American pianist to his proper channels.

♮ ♮ ♮

### Schumann-Heink, Aurore La Croix, Hypolito Lazaro and Arthur Middleton Sing for "Canned Music" Benefit

The above conspicuous artists appeared at Carnegie Hall on the evening of October 29 at a benefit for the Phonograph Record Recruiting Corps, which furnishes "canned music" to the men in service, under the patronage of the national committee of that organization. Others who contributed to the program were Francis Rogers, baritone; Margaret Farnham and Aurelio Giorni (in service now), pianist.

♮ ♮ ♮

### Samuel Gardner, Leading the Elshuco Trio, Appears in Recital at Aeolian Hall

I believe that young Samuel Gardner, a recent winner of the Pulitzer prize, is coming to his own. From the Chicago Symphony to violin recitalist in New York and lately devoted to compositions which brought him a prize, he has organized a trio with the purpose of offering the public chamber music, an art much neglected here. His associates are Wilem Willeke, cellist, and Richard Epstein, pianist. The largest audience assembled so far to listen to a concert came on October 31. The first number was Brahms' Trio in C minor, Opus 101, followed by Maurice Ravel's Trio in A minor. This composition is a beautiful, inspiring, melodious work. In theme it is oriental. The second movement is crispy and ultra modern. Samuel Gardner at his violin extracted tones intensely human. It was beautiful, clear and exact; his quality was large and practically dominated his colleagues, though they are also capable musicians. This trio should penetrate far into the musical corners of America. The reputation of Samuel Gardner is sufficient to make this organization a drawing card. The third number consisted of Schubert's Trio No. 1 in B flat major. This concert was one of the most interesting so far.

♮ ♮ ♮

### The Opening of the Season of the Symphony Society of New York

Music lovers welcomed the organization at its opening of the season on October 31 at the Carnegie Hall, with Leo Ornstein, pianist, as a substitute to Ossip Gabrilowitch, whose wife was ill and which prevented his arrival from Detroit. Walter Damrosch was again at the baton for his thirty-sixth season. There was a large gath-

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ering, which seemed to enjoy the return of orchestral entertainments.

♮ ♮ ♮

**Sue Harvard in Recital**

The song recital recently given by Sue Harvard at Aeolian Hall clearly proved, first, that she is the possessor of good personality and voice, and, second, that the latter is badly produced.

Her singing suggested the desirability of more vocal training (different from what she has had, preferably) and some of her interpretations were unintelligent—notably Grieg.

♮ ♮ ♮

**Debut of Thelma Given**

Thelma Given, a very beautiful as well as talented American violinist, made her debut this week at Carnegie Hall in the presence of one of the finest audiences assembled there. She was greeted with great enthusiasm. A detailed report will be printed in these columns next week.

♮ ♮ ♮

## THEATERS

**"An Ideal Husband" at the Comedy**

Masterpieces cannot be commented on in such limited space as a magazine of music permits, and with the era of economy imposed by the Government Oscar Wilde's comedy will suffer. Satire, sarcasm, truth, faults, defects, love, philosophy, corruption, stupidity, idiocy, all these factors prevailing in our society—more so applied to our privileged class—are depicted by a master technician, brilliant writer. Geniality in itself is Wilde's attribute. Wilde wrote his realistic comedy for his compatriots, the Englishmen, but all the races of the universe come in the indictment of the Englishman's pen. In the cast Beatrice Beckley must be mentioned as the first in the order of excellent acting. Cyril Harcourt and George Hayes, correct in their roles. Norman Trevor is far from being the Englishman, either in action or speech.

♮ ♮ ♮

**"Blanchette" at the French Theater**

Eugene Brecut, the famous author of the "Red Robe," deviated from his problem plays into a simple story of "Blanchette," whose parents sent her to school, only to see her come back with the same face but with the manners changed. Blanchette takes the degree of teacher, but in vain does she wait to follow up her profession by a position which never comes. She finds her parents' home monotonous and the surroundings unpleasant. The father despairs because of his girl's unemployment, and the daughter, refusing to obey him, is compelled to leave the home, only to return later chastened. Charles Dullin, as the father, gave a perfect artistic interpretation and succeeded in making the role a piece of artistic acting and the part a characteristic role. Louis Jouvet was splendid as the flagman friend of the father. The part was so admirably acted that the balance of the cast, though capable, except Suzanne Bing as Blanchette, who was too affected, was overlooked.

♮ ♮ ♮

**"Sleeping Partners" at the Bijou**

This is the second foreign comedy which is being played in New York. The original name of this farce is "Faisons un reve" (Let Us Dream), by the Parisian author-actor Sascha Guitry. I have not seen it in the original, but I suspect that the play has suffered in its translation, especially in the puzzling phrases. It is based on the school of French farces, a rendezvous of a married woman with an admirer who avoids disaster by clever French manipulations.

♮ ♮ ♮

**"Humpty-Dumpty," Lyceum**

We are back again to the English novel—a secret marriage between a lord and a poor girl but pretty; an inheritance which causes confusion as to the rightful heir; the adopted son, Humpty-Dumpty, who thinks he is the real successor to a coronet; his love to Crissie happens to be real, and therefore the inevitable marriage. When Albert Mott (Humpty-Dumpty) becomes the lord he tires of the false life of privileged English society and soon returns to his old occupation of a hairdresser at Swashcombe-on-the-Sea. The comedy, by Horace Annesley Vadell, contains some good satire and some interesting lines about the mockery which binds the lordship of England. Otis Skinner is admirable as Albert Mott; Beryl Mercer is brilliant as the mother; Elisabeth Risdon is fascinating as Crissie; Ruth Rose, excellent as Nancy Delamothe, and the rest of the cast is quite capable. It may be said that the cast is superior to the play, but as a whole it provides an interesting hour. Charles Frohman is the producer.

## RUDOLPH REUTER TO GIVE CHICAGO RECITAL FOR FRENCH CHARITY

Rudolph Reuter's forthcoming Chicago recital will be given for a French War Charity under the auspices of Eleanor Everest Freer. The receipts are to go to a French hospital.

———♯♯♯———

**Yung**—Mme. Marie Yung has been requested by the Committee of the Illinois Centennial Pageant Association to present five pupils at the Lincoln Club on Saturday evening, November 9, on the program with other numbers taken from the pageant recently given at the Auditorium Theater. Those dancers taking part are Beatrice Groll, Constance Penney, Hildegarde Brosnihan, Elinor Rice, Dorothy Gnaedinger and Helen Paden. The Illinois Star Dance will be repeated on this occasion.

———♯♯♯———

**Craven**—Carl Craven, tenor, is soloist today for the West End Woman's Club and on Monday for the Culture Club at La Salle Hotel. On Monday Mr. Craven was soloist for the Hyde Park Travel Club in the afternoon and in the evening led a community sing at Michigan City, Ind. Mr. Craven and Miss Marguerite L. Wickes, pianist and reader, gave two programs on Wednesday at Great Lakes.

———♯♯♯———

**Derdiger**—The Dooley sisters, pupils of Ella Jane Derdiger, will give a song recital at the latter's studio in the Kimball building on Sunday evening, November 17, at 3 p. m., with Mrs. Derdiger at the piano. Miss Abby Dooley is soprano and Miss Martha Dooley contralto, and the work of both is rapidly approaching the professional stage.

———♯♯♯———

**Haworth**—Helen Boyle Haworth, contralto, who is a resident of Prescott, Ariz., and who has had a fine career as church and concert singer in Arizona and California, has removed to Chicago and will, during the current season, be heard often in this city.

———♯♯♯———

**Clark**—Afra Kirsch, mezzo-soprano, pupil of Charles W. Clark, sang at the Bush Conservatory Recital last Saturday afternoon.


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# Hun Propaganda Spread in Music Is Huge Menace

GAYLORD YOST in Indianapolis Star

[Editor's Note.—A careful reading of the list of musical artists compiled by Mr. Yost in the following fine article shows it to be very incomplete. Without making any additions or corrections to it we can still say that we believe in proportion and average it would remain the same were the entire list of names of artists of the world to be added to it.]

In the past four years the people of the civilized world and particularly those of America have learned to what menacing proportions the German people had succeeded in spreading German "kultur" propaganda. Few there are who fully realize how extensive and far-reaching this has been. It has extended to almost every field of human endeavor. Not alone to the great industrial field, but to the fine arts as well. At last we have found that the Germans have been chiefly boasters who have appropriated the ideas of other nations and given them to the world labeled "Made in Germany."

The whole German system of education is inflexible, or, in other words, of "blood and iron." Their national attitude is one of superiority pertaining to all things relative to humanity. Their egotism and inflexibility superimposed by their educational system accounts for the present war.

There is one phase of the German propaganda which has had practically no publicity, and it is to this that I desire to call the attention of the American people.

Before the war started 90 per cent of the music students going to Europe went to Germany to study. The cities of the German empire were supposed to afford a better atmosphere for the development of their respective talents. I went to Germany with this idea in mind and spent some time in Berlin as well as other German cities. Therefore, I had the opportunity of closely studying their systems and conditions. In Berlin one could hear more mediocre concerts than in any other city in the world. Their operatic productions could not compare with those of the New York Metropolitan or Chicago Grand Opera companies. Their symphony orchestras are well trained, but I am sure that there are at least a half dozen in America superior to any in Germany. I found that many of the pedagogs and artists residing there were not Germans, but artists from other countries, who were there because the German propaganda had focused the eyes of the world upon Germany as the musical center of the universe. I went to Germany because of this propaganda, but am thankful that I fell into the hands of Issay Barmas, a Russian Jew, then a resident of Berlin, with whom I studied.

### Germans Music Lovers

It is true that the German people are music lovers and have maintained national schools for the development of the fine arts, all of which is excellent and highly commendable. However, what I am about to disclose will convince the unprejudiced mind that the German methods of teaching music do not produce great artists. In these methods we find the same inflexibility and egotism which marks their national life. The German mind is cold, pedantic, stolid, philosophic and rigid, lacking the imaginative and plastic qualities which are prerequisities of art. I readily admit that they are good drill masters. They know how to beat time and are exacting in accuracy. They are sticklers for tradition and mechanical perfection. They are faithful workers but are clumsy and seldom elegant.

From Germany has come some of the world's greatest composers, such as Bach, Beethoven, Brahms and Wagner. Kindly note that all of these are of past generations. Since Wagner we find no German composers of marked individuality or charm. The German may know how to write counterpoint and compose scholarly music; he may be a good drill master and an indefatigable worker; but he is not an executant because his national schooling and natural bent of mind are narrow and inelastic, therefore quite restricted in the broader sense.

And now I shall give a carefully prepared list of the world's greatest contemporary artists, showing the nationality of each, thus proving that Germany can claim but a very small per cent as her own and still she has boasted that there is only one school, only one musician with the true impulse—the German.

Pianists—Harold Bauer, English; Busoni, Italian; Godowsky, Russian Jew; Ganz, Swiss; D'Albert, Scotch; Paderewsky, Polish; Joseph Hoffmann, Russian; Gabrilowitsch, Russian Jew; Dohnanyi, Hungarian; DePachmann, Russian; Lhevinne, Russian Jew; Alexander Siloti, Russian; Moritz Rosenthal, Austrian Jew; Mark Hambourg, Russian Jew; X. Scharwenka, Polish; Frederic Lamond, Scotch; Kathrine Goodson, English.

Violinists—Ysaye, Belgian; Kreisler, Austrian Jew; Thibaud, French; Sauret, French; Marteau, French; Kubelik, Bohemian; Zimbalist, Russian Jew; Elman, Russian Jew; Heifetz, Russian Jew; Spalding, American; Maud Powell, American; Witek, Bohemian; Petchuikoff, Russian; Hubay, Hungarian; Cesar Thompson, Belgian; Musin, Belgian; Seveik, Bohemian; Auer, Hungarian Jew; Eddy Brown, American; Macmillen, American; Arthur Hartmann, Hungarian Jew; Kocian, Bohemian; Ernesco, Roumanian; Joan Manen, Spanish; John Dunn, English; Nachez, Spanish; Loeffler, French.

Cellists—Casals, Spanish; Jean Gerardy, Belgian; May Muckle, English.

Singers—Farrar, American; Tetrazzini, Italian; Mabel Garrison, American; Caruso, Italian; Galli-Curci, Italian; McCormack, Irish; Bonci, Italian; DeGorza, Spanish; Mary Garden, Scotch; Maggie Teyte, English; Stracciari, Italian; Charles W. Clark, American; Dalmores, French; Julia Culp, Dutch; Schumann-Heink, Bohemian; Julia Claussen, Swedish; Matzenauer, Hungarian; Sembrich, Polish; Melba, Australian; Rappold, American; Jean DeReszke, Polish; Emmy Destinn, Bohemian; Clara Butt, English; Alma Gluck, American; Christine Miller, American.

German artists:

Violinists—Willy Burmester and Willy Hess (both pupils of Joseph Joachim, Hungarian Jew).

Pianists — Arthur Schnabel, Wilhelm Backhaus, Risler (studied in France), Emil Sauer (studied in Russia; later with Liszt, Hungarian).

Singers—Frieda Hempel, Gadski, Karl Jorn.

The above list speaks for itself. In conclusion, several other salient points deserve our attention. Puccini, an Italian, stands out as probably the greatest operatic composer of this generation. Debussy, a Frenchman, is the most distinct creative genius of this age, having given to the world a new style of music. The great Paderewsky studied with Letchitisky, a Pole. Busoni was a pupil of Liszt, who was a Hungarian. Godowsky was practically self-taught, with the exception of a short period spent with Saint-Saens, the French composer and pianist. Joseph Joachim, who for so many years was at the head of the Hochschule in Berlin, was a Hungarian Jew and was succeeded, upon his death, by Henri Marteau, a Frenchman. Kreisler and Thibaud were schooled in France. Kubelik studied in his native land with Sevcik, a Bohemian. Practically all of the other distinguished artists named, except the German ones not otherwise indicated, studied, not in Germany, but in Russia, France, Italy, Belgium, Bohemia, Austria or America.

It is time for Americans to drop the fallacious idea of Germany's wonderful achievement and supremacy in musical art for, as I have shown, the facts point indisputably to a decided decadence in German pedagogic science and creative art. If the German mind and methods of musical instruction are so pre-eminent why have they not produced greater artists?

###

**Thomson**—Julia Morse, pupil of Mary Peck Thomson, has been engaged as soprano soloist at the Hyde Park Baptist Church.

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## BIENNIAL NATIONAL CONTEST FOR YOUNG PROFESSIONALS ARRANGED BY THE NATIONAL FEDERATION OF MUSIC CLUBS

The following announcement has been sent out:

In making this announcement of the third Biennial Contest for Young Professional Musicians to the members and friends of the National Federation of Music Clubs, we desire to call to your attention the success of the former contests and our belief in the value of the work, not only to the young musicians who are assisted in their work but to the federation as an organization, because the young musician who had advanced so far in proficiency as to merit a public appearance was presented to the public, and also the public had a most conclusive demonstration of the fact, not heretofore perfectly understood, that we have in AMERICA a high class of teachers and students, and that it is not necessary to go away from America to find the best of both.

To bring the work of these contests to its highest possible value it must be representative, not of a few large clubs but of every club and musical interest in the States.

The following conditions in the contests are presented by the Committee in Charge:

1. Contestants must be trained in America. A young artist coming to America under ten years of age, receiving all subsequent training here, would be eligible.

2. Contestants must be between 20 and 30 years of age.

3. Contestants must perform entirely without notes (words or music), before their state jury, and later before their district jury, at least three, or, if desired, more compositions.

4. Compositions must be chosen from the official lists compiled by the Committee, and printed in the circulars, and furnished by the State Chairman, or by the national chairman, Mrs. Yager.

5. The contestant, to be eligible, must join the Young Artists' Contest Department of the National Federation of Music Clubs by filling out application blank with full name and address, and inclosing the one dollar registration fee to the chairman, Mrs. L. E. Yager, 300 Forest avenue, Oak Park, Ill.

6. Contestants must arrange for their own expenses in the contests. To the winners in the final or national contest will be given a public appearance at the eleventh biennial festival, to be held in Peterboro, N. H., in June, 1919, at the home of our great American composer, Edward MacDowell.

7. Should there be, in large cities, a great number of contestants, a preliminary contest, similar to the state contest, will be arranged by a local committee, in the city. This contest is to precede the one under the direction of the state president. The three winners from this preliminary contest must enter the state contest.

8. Should there be only one contestant, the state chairman shall appoint three judges, who shall hear and properly grade the contestant for entrance into the district contest.

9. No contestant will be permitted to enter the district contest who has not previously been heard and judged by a jury in the state, report of which must be sent to the district chairman not later than January 1, 1919.

State contests must be held in each state between November 1, 1918, and January 1, 1919. Report of state chairman must be in the hands of national chairman before January 10, 1919.

District contests must be held in the ten districts between March 1 and May 1, 1919. Report of District chairman to be in the hands of the national chairman before May 10, 1919.

10. No winner in a former district contest may contest again unless prevented from an appearance in the festival by illness or death in the family.

State winners may enter the state contests again and proceed through the contests.

11. Contestants must enter their own state contests.

12. The committee reserves the right to reject any contestant, even though given the highest markings, if, in the opinion of the jury, the performance is not up to the required standard.

13. Contests may be open to the public.

14. A small admittance fee may be charged, and may be used to defray expenses of the contest.

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in the national contest, to be held in Peterboro, N. H., in June, 1919.

State contest to be held at the home of Mrs. A. J. Ochsner, 2106 Sedgwick street, Chicago, on December 9, 10 and 11.

———♯♯♯———

## LEGINSKA SAYS THERE ARE TWO ASPECTS OF MUSIC

"There seems to be two ways of looking at music and its interpretation, the intellectual or the emotional way," says Leginska, the remarkable little pianist, whose playing combines both of these qualities. "There are pianists who are philosophers, scientists, who view their art from the philosophic side, as though it were on a purely scientific basis, quite apart from feeling and emotion. They seem to take no interest in the emotional side; it does not enter into their art scheme. I take exactly the opposite view. To me, music is a language; each note, every phrase, carries a message, a meaning. To find and proclaim this meaning should, to my sense, be the aim of the interpreter. I try to find out what the piece means. Even as a little child I had this idea, that music meant something definite. The music made pictures for me; I could see them in my mind. Now I often write verses over the notes. They may not be much as poetry, but they express the picture or mood I find reflected in the music."

———♯♯♯———

**Porter**—Beulah Taylor Porter was accompanist for Louise Harrison Slade, Wednesday, October 23, at the Melodist Club.

———♯♯♯———

**Levitzki**—Mischa Levitzki will appear in the Conservatory Course at Oberlin, Ohio, shortly.


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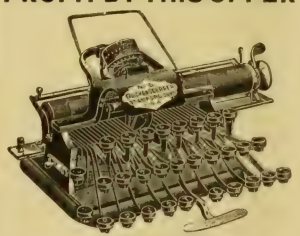

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## SPALDING COMPOSING

Albert Spalding, writing from a training camp on the Italian front, says, "What do you think I did last night? Actually did some more composing. A nice theme for orchestra. Not a large orchestra, in its present form, as the stress of military duties makes it impossible for me to devote as much time to this work as I would like to. It is not yet up to symphonic proportions — only strings, wood-winds and minimum brass. I might change it to a serenade in two or three movements and reserve the main theme for a full symphony, but with the limited amount of time at our disposal for recreation—and I must keep up my violin technic between times—it is difficult to put in black and white many of the fine themes that this war inspires."

Who knows but that out of this struggle might come the inspiration for a truly great symphonic poem or grand opera?

———♯♯♯———

**Wallace**—Alma Wallace, Chicago organist and accompanist, has gone to New York for an indefinite stay on recommendation of Richard Hageman, with whom she studied coaching during the Summer. During her stay in New York she may be addressed in care of the Music News Office, 1 W. Thirty-fourth street.

———♯♯♯———

**De Luca**—Mme. De Luca, wife of the noted operatic baritone, who was known throughout the country as the constant companion on tour with her husband, died of influenza in New York City last week.

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# Music News

Vol. 10 No. 46

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago. Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, NOVEMBER 15, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

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Music News

Vol. 10 Chicago, November 15, 1918 No. 46

# VICTORY!!

Out of the World War America comes triumphant as well as purified and rehabilitated.

Our President has shown that he has the necessary intelligence and skill to evolve a Great Ideal of World Democracy and, through patience, persistence and integrity, to impress this upon the whole World and, finally, to secure its acceptance.

Our Country at large—once the war was shown to be just and necessary—took hold of it with such ardor and such determination that nothing could withstand the onslaught, and the present unqualified Victory was a foregone conclusion from that memorable Good Friday of a year and a half ago, when war was definitely declared.

Everybody has been whole-hearted in service of every kind. The entire resources of the country and the people have been gladly offered for the cause.

And now America will have its abundant reward. Out of the War we have come rejuvenated, enthused and united as never before, and out of it, too, have come wonderful opportunities.

The musicians of the country have given very freely of service, time and money and also they have suffered more severely than almost any other factor which could be named in the temporary suspension of interest in and patronage of their work.

But now, they too will reap their just reward and the glory of the triumph and the upbuilding of all that is best will be celebrated in music advancement as in other noble and uplifting ways.

From Isaiah 40:31 we quote again:

"BUT THEY THAT WAIT UPON THE LORD SHALL RENEW THEIR STRENGTH; THEY SHALL MOUNT UP WITH WINGS AS EAGLES: THEY SHALL RUN AND NOT BE WEARY; AND THEY SHALL WALK AND NOT FAINT."

# Editorial

PASSING COMMENT

Music News is in constant receipt of letters in praise of its whole-hearted advocacy of all things American and its outspokenness along the other direction. The following is a sentence taken from a letter received last week:

"You have the honorable distinction of having been steadfastly and consistently 100 per cent American and pro-ally from the very beginning of the war until the present day. And all the more praise is due you for this because thereby you antagonized the pro-German element among the musicians of this country and, temporarily at least, injured your material interests. But I do not believe I am wrong in saying that this spirit on your part must have struck a deep chord of sympathy and appreciation on the part of every true, patriotic citizen and musician."

♮ ♮ ♮

The Herald and Examiner is printing, day by day, a series of letters from Annemay Powell Spoor which are interesting and illuminative.

For instance, in one of the latest she tells of the status in Berlin of various singers known to America, and the reversal of relative importance of the different ones is significant to say the least.

Mme. Emmy Destinn is reported to be virtually a prisoner in her Berlin home and very much under a cloud because of her known animosity to the Germans.

Julia Culp, considered in America as a fine interpretative artist, but not at all a good singer, is quoted as absolutely the most favored of all singers in Germany and particularly popular in Berlin.

"Frieda Hempel is disliked by press and public alike," writes Miss Spoor. "Germans cannot understand why she cared or dared to stay in America when their fatherland was at war with us. Newspapers print cartoons of her."

But the most astonishing statement in the whole letter is that which declares that Johanna Gadski is "scarcely known" in Germany, although her husband is known to every one.

If this statement be literally true, and there is no reason to doubt it, we have but another proof of the great ease with which the Germans in days gone by could fool the American public. This public has been ready to swear, through the press-agenting to which it has been subjected, that Gadski has been one of the really great German singers for lo, these many years; and now, behold!

We find out, suddenly, that she was only an American-made singer, one whose fame and vogue were of the "manufactured for America" variety only.

♮ ♮ ♮

Music News is in receipt of the following interesting matter relative to a form of musical activity which should be taken up unreservedly by all musicians. We indorse the movement without reserve:

**The Happy Revival of Christmas Caroling**

**Picturesque Custom of Old Begun Again—Miles and Miles of Song Go Through the City on Christmas Eve, Spreading Good Cheer**

"Four thousand joyous voices bore
The songs of praise from door to door;
Old songs of cheer and joy they sang
Until the very pavements rang."

In olden times, particularly in England, it was the custom of children and young people to sing carols, those joyous Christmas songs of praise and devotion, upon street corners, at the doorsteps of their friends, and in public halls in order to inspire within the hearts of their hearers the true meaning of the Christmas message.

*"Now I get me up to work;*
*I pray the Lord I may not shirk,*
*And if I die before tonight*
*I pray my work may be all right."*

—LIEUT. ROBERT M. LOVETT
(who died in France)

This beautiful custom is being revived and extended throughout the country, much to the satisfaction of all who believe in the ennobling qualities of the Yuletide spirit. The city of Detroit was the first to revive it in an organized and comprehensive way.

How often regret has been expressed at the gradual passing of the true Christmas spirit which showed evidence of slowly being swallowed up by materialism! Many have endeavored to devise ways of bringing back some of the former idealism into these strenuous days, but seldom have the ideas seemed practicable and in keeping with modern-day activity. All the greater, therefore, is our welcome to a movement which serves in a simple way to reawaken in us the original Christmas spirit and which is admirably suited to relieve the tension of our present "rapid-fire" existence.

**Original Christmas Spirit Rekindled**

Imagine sitting in your darkened living room on Christmas eve, with only the soft glow of candles placed in your window to beckon young sweet voices bringing to you joyous melodies to cheer your heart and to awaken in you fond memories of Yuletides of long ago. What happier Christmas eve spirit could be created? The carolers' good cheer creeps in to you through the windows. When they have finished and pass on to bear their message to your neighbor, a sense of calm pervades all, and there is awakened in you the true Christmas spirit, the desire to help the needy and to be of service to others less fortunate than you.

**Simple Plan of Organizing Groups of Carolers**

In Detroit last year there were 200 miles of song, or, if you take into consideration both sides of the streets, 400 miles of song, when the bands of children carried the Christmas message in their carols through the residential section. There is every reason why this beautiful custom should be duplicated everywhere in cities, towns and villages throughout the country. Because of its simplicity, its adoption is practicable in every community.

In November, 1916, a small committee in Detroit got together and mapped out a plan which comprised the formation of an organization with officers representing every denomination in the city, thus making it strictly non-sectarian. A campaign by mail was inaugurated to acquaint all ministers and Sunday school superintendents in the city with the aims and objects of the new organization and to solicit their active cooperation in the way of helping to provide carolers. Besides making people happier by singing for them, it was deemed most appropriate to raise funds on this occasion for charitable purposes, a feature which appealed strongly to the singing groups. So the carolers sang for the benefit of the helpless children of Detroit and took up a collection at each home before which they sang.

The two most concrete evidences of the rapid growth of the movement in Detroit are the facts that in 1916 two hundred and fifty carolers participated, as compared with four thousand in 1917, and that in 1916 the sum raised for charity amounted to $287 and in 1917 it totaled nearly $3,500.

A picturesque feature of these occasions is the placing of lighted candles in the windows of all homes as a sign that the occupants desire to have the carolers sing for them. Costumes of red cambric capes and caps, while not essential, add charm to the group.

**Immediate Start Important**

Although not many weeks remain before Christmas, there is ample time to make a good start on the movement this year, so that the plans will be in fine working order for an earlier start next year. If work is gotten under way immediately, fifteen to twenty-five groups of about ten carolers each, recruited from the churches, Sunday schools, Boy Scouts and Camp Fire Girls organizations, etc., can be trained and be ready to carry their cheery message in song on Christmas eve through the city. Two weeks of training the carolers need are of the greatest benefit to them. The learning of such beautiful and simple melodies inspires a love for them in the caroler equally as much as in their listeners. Music is so closely associated with Christmas and the Christmas spirit as to make this plan appeal to everyone.

The spark of love for music thus kindled

in the children will readily, under proper guidance, increase to a flame in years to come, and so, with little work, from this carol-singing training a musical child can be created from which to develop the adult with a lifelong love for music. Surely if so small an effort can bring about such far-reaching and significant results, it is eminently worth while.

**Beneficial Musical Atmosphere Created**

To the musical element of every community the organization of such a plan will make a ready appeal, for they can see ahead the ultimate benefits to be derived from it. So much wholesome enjoyment can be provided for the entire community that those who help organize the carol singing will feel amply rewarded for their preliminary work. It will be found that the newspapers will willingly give publicity to such a beneficial civic movement, a type of co-operation which aids greatly in popularizing the idea. With a modeset start made this year, the participation of largely increased numbers the following year can be confidently expected. Once organized, such a movement is bound to grow rapidly because of its own compelling impetus.

The National Bureau for the Advancement of Music, 105 West Fortieth street, New York, will be glad to give added information to all those who are interested in instituting carol singing in their communities.

♮ ♮ ♮

(Contributed)

The Salvation Army has a minstrel troupe at one of its huts in France. While the minstrels rehearse for their performances they make a very good chorus for religious services. In the Salvation Army huts every Sunday night there is enthusiastic general singing where the boys sing because they feel like singing and enjoy themselves. Some one writing home from the front tells of one Sunday night service in a dugout where the "Battle Hymn of the Republic" was rendered with zest while over the dugout "scores of hostile shells were at the moment whistling and around which shrapnel was falling, which would have made a case-hardened undertaker's assistant grin. Detonations of bursting shells may have made the tempo a little ragged and may have accounted for the fact that two different keys were struggling valiantly for recognition, but there was nothing doubtful or doleful about the spirit with which the song was sung."

**Orchestra Hall**—Wessels & Voegeli announce the following in Orchestra Hall during the season: November 17, Jascha Heifetz, violinist; November 24, Miss Mabel Garrison in song recital; December 1, Mischa Levitzki, pianist; January 5, Mme. Yolanda Mero, pianist; January 12, Josef Hofmann, pianist; January 26, Raoul Vidas, violinist; February 2, Josef Rosenblatt, in song recital; February 9, Efrem Zimbalist, violinist; February 16, Toscha Seidel, violinist; February 23, Mme. Alma Gluck, in song recital; March 2, Mme. Schumann-Heink, in song recital; March 30, Mischa Elman, violinist, and April 6, Miss Hulda Lashanska, in song recital.

———♯♯♯———

**Sunday Evening Club**—Albert Borroff and Rose Lutiger Gannon were the soloists of the program at Orchestra Hall last Sunday evening.

## MUSIC TO COME

**Friday, November 15**

Orchestra Hall, 2:30 p. m.—Chicago Symphony Orchestra.

Orchestra Hall, 8:15. p. m.—Concert, Men's Choral Union.

**Saturday, November 16**

Ziegfeld Theatre, 11 a. m.—Chicago Musical College Concert.

Kimball Hall, 3:00 p. m.—American Conservatory Concert.

Orchestra Hall, 8:15 p. m.—Chicago Symphony Orchestra.

**Sunday, November 17**

The Playhouse, 3:30 p. m.—Czerwonky in violin recital.

Orchestra Hall, 3:30 p. m.—Heifetz in violin recital.

Cohan's Grand Opera House—Casals in cello recital.

**Monday, November 18**

The Auditorium, 8:00 p. m.—"La Traviata."

**Tuesday, November 19**

Blackstone Hotel, 11:00 a. m.—Musicale, Novaes-Stanley.

The Auditorium, 8:00 p. m.—"Mme. Butterfly."

Lyceum Arts Conservatory, 8:15 p. m.—Recital.

**Wednesday, November 20**

The Auditorium, 8:00 p. m.—"Il Trovatore."

**Thursday, November 21**

Gymnasium, Evanston—Evanston Musical Club in "The Swan and the Skylark."

**Friday, November 22**

The Auditorium, 8:00 p. m.—"Samson and Delilah."

**Saturday, November 23**

The Auditorium, 2:30 p. m.—"Lucia."

The Auditorium, 8:00 p. m.—"Isabeau."

———♯♯♯———

## NORTHWESTERN UNIVERSITY

A faculty concert of exceptional value was given last Friday evening at the Northwestern University School of Music by the Northwestern Trio, the personnel including Ame Oldberg, Lewis Randolph Blackman and Day Williams, all artists of distinguished standing. The program was made up of the Cesar Franck Sonata for Violin and Piano and the Schubert Trio, Opus 99. The two numbers afforded a striking and pleasant contrast, the first abounding in modern and novel harmonies, wealth of tone color and nobility of conception; the second intensely Schubert, melodically conceived and welded together in almost child-like poetry.

The execution of the whole was fully consistent with the conceptions of both composers, revealing a versatility of insight on the part of the artists. The fineness of the ensemble showed not only the splendid caliber of these artists individually, but also the fact that they are thoroughly trained as ensemble players and well versed in the reading of chamber music.

MARY CARVER WILLIAMS.

———♯♯♯———

**Stout**—Alice Brown Stout is sending out a neat little announcement in which she is scheduled as both a singer and pianist, specializing in accompaniment. She has fine letters of recommendation, one in the latter line especially, which is from Oscar Saenger.

## DANIEL MAYER'S ATTRACTIONS

Walter Greene, the American baritone, will be presented by Daniel Mayer in his debut recital in Aeolian Hall on Thursday afternoon, November 21, at 3 o'clock.

Florence Macbeth was called upon to replace Marie Barrientos at the all-star concert course at Detroit on November 12.

Dora Gibson, dramatic soprano, is with the Chicago Opera Company.

Russian Symphony Orchestra started out on tour and played to crowded houses afternoon and evening at Northampton, Mass.

Mischa Levitzki made his initial appearance this season with the New York Symphony at Carnegie Hall Saturday evening, November 9.

Oliver Denton is on tour with the Russian Symphony Orchestra.

Elias Breeskin was soloist with the Russian Symphony Orchestra in Syracuse on November 10.

Eugene Berton, baritone, sang in Detroit at the All-Star Concert Course in the Arcadia on November 12.

Emma Roberts will give her first New York recital of the season at Aeolian Hall on Tuesday afternoon, January 7, at 3 p. m.

Oliver Denton will be heard in recital at Aeolian Hall Saturday afternoon, November 30, at 3 o'clock.

Sutro Sisters, ensemble pianists, will give a recital in Greensboro, North Carolina, December 13, 1918.

Lenora Sparkes opens her season at the Metropolitan Opera House in a matinee performance on Saturday, November 16.

———♯♯♯———

## GLADYS WELGE

Gladys Louise Welge, 16 year old violinist and teacher, will present her pupils in a recital Tuesday evening, November 19, at her home studio, 5819 West Erie street, Austin, at 8 o'clock. She will be assisted by several piano pupils of V. L. Welge.

The program follows:

Violin—Innocence ..... Vogt
Lucille Rouse

Violin—Remembrance ..... Vogt
Minnie Usvolk

Piano—Evening Serenade ..... Sartoria
Nancy Cochrane

Violin—Dream Waltz ..... Vogt
Theodore Gabriel

Violin—May Song ..... Vogt
Santa Claus Guards ..... Krogmann
Ruth Carter
Bernice Carter at the piano

Piano—Pure as Snow ..... Lange
Tene Graf

Violin—
Evening Song ..... Krogmann
Song of the Sea Shell ..... Krogmann
Pony Race ..... Krogmann
Lenora Wilke

Violin—
Simple Confession ..... Thome
La Paloma ..... Yradier
Virginia Hall

Piano—
Dance Characteristique ..... Paulsen
Avalanche ..... Heller
Rondo Burlesque ..... Cuhlan
Elmer Hruska

Violin—Silent Night, Holy Night .....
Rachel Schearer

Violin—Waltz of the Bumble Bee ..... Crammond
Dorothy Nelson

Piano—Caprice Bohemian ..... Lebierre
Jennie Myers

Violin—La Brunette ..... Severn
Merle Whitted

Piano—Fifth Nocturne ..... Leybach
Gertrude Linden

Violin—Reverie ..... Fancionier
Henrietta Hulseberg

Piano—Selected .....
Bernice Ferdinand

Violin—National Fantasie ..... Harris
Marjorie Grantvedt

Piano—Waltz in E flat ..... Durand
Joseph Hafner

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## CHICAGO SCHOOL OF EXPRESSION AND DRAMATIC ART

The Beta Iota Dramatic Club, under the direction of Bertha L. Iles of the Chicago School of Expression and Dramatic Art, 633 Fine Arts Building, Chicago, opened the season with a most interesting program Friday evening, November 1, in the Letitia V. Barnum Recital Hall.

The program:

One Act Play—Those in cast: Sylvia Christopher, Marion Shriber, Marie Carr, Margaret Johnsen.
Readings By—Mayer Siegel, Sylvia Christopher, Alice Weis, Margaret Johnsen.
Pantomime—"The Bachelor's Reverie."
Bachelor ..... Haig Shekerjian
First Sweetheart ..... Alice Weis
Sixteen-year-old Sweetheart ..... Sylvia Christopher
Skating Sweetheart ..... Margaret Johnsen
Artist Sweetheart ..... Jessie McKay
Spanish Sweetheart ..... Marie Carr
Bride ..... Marion Shriber

\#\#\#

**Bradley**—Ruth Bradley will play the Schumann "Kreisleriana" at the Bush Conservatory Concert on Saturday afternoon, November 16.


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# Music in Chicago

## ANNUAL BENEFIT FESTIVAL OF THE CIVIC MUSIC ASSOCIATION

By the above pretentious name was made known the concert at Orchestra Hall last Tuesday evening which had for its best item the singing of several hundred children under direction of Herbert E. Hyde; for its second the community singing of the entire audience under the merry baton of Thomas J. Kelly; for its third the playing of the Chicago Symphony Orchestra under Eric De Lamarter, and for its last and least important item the solo singing of Miss Maggie Teyte, who chose to present only French arias, all very much of a color and all sung with such monotony of tone and expression as to make her work tiresome to the last degree even though her voice is a really pretty one.

Her best work was in "Knowest Thou the Land," from "Mignon," which she sung really very well, and her worst was in "The Last Rose of Summer," which she used for encore and which she sang as badly as it has ever been done in Chicago, probably, although one hesitates as to whether the greater blame for this should fall on Miss Teyte or on the orchestra, which gave her a very poor accompaniment indeed.

The singing of the children was delightful. There were voices from Armour Square, Davis Square, Christopher House, Hamilton Park, Hamlin Park, Jenner School, Lake Shore Park, Lane Technical High School, Mark White Square, Palmer Park, Seward Park, Sherman Park, and Fullerton Hall, and the teachers represented were Grace M. Norbeck, Marie Rueff Hofer, Dr. William Carver Williams, Anna McPherson, William Lester, Gretchen Ernst, Julian Worthington, and Louise St. John Westervelt.

This fine body of children and youths sang with immense sparkle and style as well as astonishing finesse and reflected infinite credit on their teachers as well as on Mr. Hyde, who directed with accuracy and skill.

The playing of the orchestra was splendid and Mr. De Lamarter seemed absolutely in the spirit of the Wolf-Ferrari "Secret of Suzanne" overture and the "Peer Gynt Suite" of Grieg, which were the chosen numbers.

Mr. Kelly is a definite and a very remarkable success in community singing, and every one who essays this work should have seen just how he accomplished his fine effects on Tuesday.

Not only has he splendid musical intelligence and acumen, but also he is well aware of the value of touches of human nature and bits of fun which attract and hold attention, and he knows how to apply them.

"If you cannot sing 'Columbia, the Gem of the Ocean,'" he said, "at least when you get to 'Three cheers for the red, white and blue' you can yell." And most certainly the audience did as he asked.

"It is said," he declared further, "that 'The Star Spangled Banner' is unsingable. That is all bosh, for 'The Watch on the Rhine' is just as freaky in intonation; it jumps about just as much and it runs just as high, and, besides," with a rare twinkle in his Irish eye, "'The Watch on the Rhine' has stopped."

C. E. W.

\#\#\#

## LAZAR S. SAMOILOFF STUDIO RECITAL

At the Bel Canto studios of Lazar S. Samoiloff in Carnegie Hall, New York, the following program was very successfully given late in October:

Elegie ..... Massenet
Dorothy Griffin
(a) Hai Lulli ..... Coquard
(b) A Dream ..... Volpe
Juliette De Stuers
Irish Love Song ..... Lang
Rosita Guerra
Slave Song ..... Del Riego
Rosita Smith
Aria—Louise ..... Charpentier
Vivien Holt
Scenes de Balet ..... Andreef
Mr. A. Ivanoff
Song ..... Tschaikovski
Helen Benson
Duo—Aida ..... Verdi
H. Romanoff and J. De Stuers
From the Sky Blue Water ..... Cadman
Jeanette Harris
Russian Songs .....
(First time in America)
Helen Romanoff
Aria—Faust ..... Gounod
Viola Sherer
Aria—La Gioconda ..... Ponchielli
Adelaide De Loca
Aria—La Boheme ..... Puccini
Jeannette Arens
Sleep in the Deep .....
Walter Scott
Aria—Mignon ..... Thomas
Elsa Merril
Two Songs ..... Weiner
Vivien Holt
Trio—Carmen ..... Bizet
J. Arens, B. Sherer and A. De Loca
At the piano, Lazar S. Weiner


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## NEVIN'S PATRIOTIC ANTHEM

The eminent critic, Mr. Albert Cotsworth, has expressed his appreciation of George B. Nevin's war-time anthem, "O Lord God to Whom Vengeance Belongeth" as follows:

Chicago, Ill., November 7, 1918.

My Dear Mr. Nevin:

I thank you for the anthem for war time and I shall put it on at one of our patriotic services. You have done something that was needed so aboundingly well that we give you gratitude and applause. It has the freshness of a young man glorying in his warrior's strength and the seer's eye which reads prophecy's fruition and far-reaching influences. You have done us all a distinct service.

With sincerest good wishes.

Yours very truly,

ALBERT COTSWORTH.

This anthem, which is dedicated to Mr. Nevin's personal friend, General Peyton C. March, chief of staff, U. S. A., will be sung in Washington, D. C., on the 24th in the Church of the Covenant. The celebrated choir of 100 voices is in charge of Sydney Lloyd Wrightson, who came from St. Paul's Cathedral, London, where he served under Dr. Stainer and later under Sir George Martin.

This anthem, issued by the Oliver Ditson Company, is receiving the warmest praises of the critics.

———♯♯♯———

## MORGAN KINGSTON AT RAVINIA

The record of Morgan Kingston at Ravinia during the opera season of the past summer was a notable one. This was his fourth year there and it resulted in greater successes even than before.

He sang the leading roles in nine different operas within the period of ten weeks, making in all twenty-four appearances, the last four of which were on four consecutive nights, this constituting a very distinct record, as well as a pronounced triumph for him.

## KARL RECKZEH IN CHOPIN RECITAL

Karl Reckzeh of the faculty of the Chicago Musical College gave a recital of piano works of Chopin at Ziegfeld Theatre on last Saturday morning, thus affording proofs of his own fine musicianship and good pianistic ability as well as furnishing a program of distinct pedagogical value to the large audience present, which was composed very largely of students.

Mr. Reckzeh set himself a very difficult pianistic task in the choosing for his program of the G Minor Ballade, the D Flat Nocturne, the Sonata in B Minor and the entire set of Twelve Etudes, Opus 25.

This writer heard him only in the last group, but this was sufficient to prove his versatility as well as his definite knowledge of how the piano should be played.

These Twelve Etudes comprise in their progress every sort of technical difficulty as well as of musical charm, and to play them intelligently as well as effectively from the musical standpoint constitutes a fine test of ability.

Mr. Reckzeh showed himself the possessor of sufficient technic to hold mastery over every problem of scales, arpeggios, trills, octaves or whatever else Chopin chose to insert in these difficult numbers, and in the bringing out of the inner voices and the maintenance of the always present melody line he proved himself thoroughly a student of musical values.

The study in double thirds was done so well as to create a sensation and the D Flat Major and B Minor were also examples of skill, endurance and fine pianistic style.

The well known "Cello" Etude was played with a particularly glowing tone, and both the "Butterfly" and the "Revolutionary" found ample favor with the audience.

Mr. Reckzeh is noted for his ability as a conductor, having been in charge of the commencement concerts of the Chicago Musical College for a number of years, and his work as a teacher has also often been most favorably commented upon in these columns.

As a pianist he is not so well known, but with the ability to present so characteristic and so good a program as that of Saturday he should appear much more often.

C. E. W.

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## THE KNUPFER STUDIOS

The Knupfer Studios announce a Children's Recital for Saturday, November 23.

On account of the large number of participants the program will be divided into three sections, the members of the Primary Grades to appear at 2 p. m., of the Intermediate Grades at 3, and of the advanced children's classes at 4.

Miss Myrtle Peterson, a professional pupil of Mr. Knupfer, has been invited to play before the Woman's Club of Lake Bluff on November 25.

The second term of the regular school year will commence November 18.

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Ferrari—Leonora Ferrari, soprano, was recently soloist at the Great Lakes Naval Training Station in the first entertainment to take place since the influenza epidemic abated. She presented several groups of songs at two of the Y. M. C. A. huts and was received with great enthusiasm. She was ably accompanied by Miss Mabel Pullis.


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## AT THE WARRINGTON

The people of Oak Park, as indeed of all the surrounding towns, should be proud of the possession of the Pyre Popular Players, and, by the same token, they should fill the Warrington Theater for nine performances every week.

And, of a truth, there was not only a goodly attendance on Monday evening to see "Under Arizona Skies," a western comedy drama, but also there was much enjoyment of it and a corresponding heartiness in the applause bestowed upon the work of the clever players comprising the company.

The play of this week is not only very carefully set and dressed, but it also provides an unusually good opportunity for every member of the cast. The excellence of the characterizations and of the performances are therefore so very nearly equal throughout as to make it possible to commend every one.

While the story of "Under Arizona Skies" is very simple and so obvious that every listener can tell by the middle of the first act exactly what will happen in the last one, it is yet couched in such nice diction and is so flavored with the western spirit and colored with the brightness and the bigness of the outdoor life of the ranch that it is interesting throughout and strongly appealing at many moments of its course.

To take the characters in the order of their appearance:

Karl L. Way, a sturdy, carefully poised player, finds in Steve Morton a strong part, and he plays it sincerely and well.

Kingsley Gordon, under whose direction the play was so skillfully produced, himself presented the part of Freckles, a goodhearted if somewhat "vacant" cow-puncher, and his co-worker on the ranch was Parson, so called because he could "swear louder and longer than any man in Arizona," played with the right touch and color by Robert Valentine.

Sheriff Hawkins, a splendid, if conventional, type, was given the exactly proper touch by Harry Castle, one of the absolute dependables of the company.

Charles L. Jones played Mendoza, who was very properly killed in the second act, and Cora King played the part of the Spanish woman Pepita, who, though not killed in the play, deserved richly that fate.

Miss King has great adaptability as well as routine, and plays every part with style and finish, and the same may very truthfully he said also of Jean Cooper, who has played many parts extremely well at the Warrington and who made of the part of Mrs. Cannon in this play a real and thoroughly intelligent character study.

Allen York, who in the last production of the Pyre Players (The House of Lies) appeared as a good-looking, well-dressed American youth and scored a fine success, was cast this time for the diametrically opposite part of Waughmega, "good Indian," although not a "dead one."

Mr. York made a fine study of this characteristic part, dressing it with great skill, walking and posing with effect, speaking with remarkable clarity and in good Indian imitation and rising to an emotional climax in the last act with full authority.

Bess Bennett as Elsie Randolph had a nice, appealing part and she played it in like manner—nice and appealing. Miss Bennett has fine taste in dress and an intuition in character drawing which always leads her straight to success.

C. E. W.

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## CHICAGO CHAMBER MUSIC TRIO

The Chicago Chamber Music Trio completed, last Sunday afternoon, its first series of ensemble concerts and closed it with a creditable performance of a very good program. Although the rough edges are not all quite smoothed off, especially in the playing of the larger works, such as the Beethoven Trio, we will no doubt have much to look forward to in future concerts, for routine will certainly bring with it a high degree of finish. Closer attention to the delicate requirements of ensemble playing will be demanded, especially of the pianist, who is not at all times strictly attentive to the necessary welding together.

Another series of concerts has been promised us during January and February, to which we will all look forward with expectation and sincere wishes for success.

Trio in B flat.....Beethoven Op. 9
Allegro moderato.
Scherzo—Allegro.
Andante and variations.
Allegro moderato—Presto.
a Fugue in A minor.....Bach-Morley
b Paraphrase on a negro melody....Coleridge-Taylor
c Scherzo from Trio in D minor.....Schumann
These numbers are by request.
Trois Valses de Ballet.....Schuett

MARY CARVER WILLIAMS.

———♯♯♯———

**Wagner**—Oscar Wagner, pianist, in conjunction with T. J. Suchu, director of the music department of Eureka College, gave the first recital of the artists' series of five concerts at Eureka College, Eureka, Ill., Friday evening, November 8.

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## DEARBORN SCHOOL OF LYCEUM ARTS

The Dearborn School of Lyceum Arts gave a delightful recital to a large number of friends in their spacious studios last Sunday afternoon, Nov. 11, at 3 o'clock.

Mrs. Esther Gielow, soprano, and Miss Mildred Rodiger, contralto, sang the following numbers as duets: "The Passage Bird's Farewell" (Hildach), "Nearest and Dearest" a Tuscan folk song (Caracciolo), "Venetian Boat Song" (Blumenthal). They used as encore "Love's Old Sweet Song" in a duet arrangement with the contralto carrying the melody, while the soprano gave a lyric accompanying portion which proved very pleasing. The voices blended beautifully in the duets. The Tuscan folksong was given just the proper amount of coquetry and snap.

Mrs. Gielow is an artist pupil of Estelle Mandeville and shows unmistakably the thorough schooling which characterizes Mrs. Mandeville's teaching and the fine tone colors and shades which she gives to a voice as well as most artistic interpretation and clear enunciation of songs rendered. The soprano sang two groups of songs, the first containing "The Nightingale and the Rose" (De Koven), "Good Morning" (Lehmann), "Could My Songs with Birds Be Vying" (Hahn); "Ecstasy" (Rummel). All of these she sang with purity of tone and unmistakable charm. In the last number she gave a most perfect crescendo on the climax with an appeal in it.

Mrs. Gielow sang her second group in a most convincing manner. The dainty "My Mother Bids Me" (Haydn) and "One Fine Day" (Puccini).

She has just accepted an offer for chautauqua booking next summer.

Mildred Rodiger possesses the true contralto voice so rarely found and so frequently abused. She is one of the teachers of singing in the school and sang a very successful chautauqua season last summer.

The program was enriched by her group of songs which included "My Love Is a Muleteer" (Di Nogero), "Ishtar" (Spross), "Habanera" (Carmen). Each of these she gave to the audience with a directness, sincerity and rich flow of tones that won for her a hearty response. She has a commanding presence, and has made "Ishtar" an individual thing which makes a vivid impression upon the listeners.

The voices were ably supported by the piano, where Lillian Barr Johnson presided, giving most satisfying accompaniments during the entire program.

The young women were assisted by Virgil Huffman, a piano pupil of Mr. Albert Fox. He played exceedingly well his group, consisting of Humoresque (Dvorak), "Dancing Doll" (Poldini), "Black Butterflies" (Massenet), "Valse Caprice" (Newland).

The artistic surroundings added much to enjoyment of the affair, for Mrs. Mandeville knows the secret of soft coloring and warm hospitality and so success crowns her efforts.

L. V.

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**Pyk**—Tor Van Pyk, tenor, was soloist last Sunday at the Church of the Covenant in Evanston, singing a Recitative and Aria from "Elijah," and in the duet "Love Divine," from Stainer's "Daughter of Jairus."


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## SCHUMANN-HEINK 'STARTS THINGS' FOR UNITED WAR WORK CAMPAIGN

"Sure, I'll come," was Madame Schumann-Heink's instant reply to the urgent request of a committee from the United War Work Campaign that the "Mother of the American Army" come down to Washington and lend her glorious voice and inspiring presence for the opening of their drive. For three days Madame put herself at the disposal of this drive and her services were in constant demand. She sang at a big mass meeting at the Liberty Hut and at a similar one on the steps of the treasury building. Then, having started the ball a-rolling sufficiently, she hied herself to sing for "her dear boys" at Camp Humphreys, Va., and at Camp Meigs, and last but not least at Quantico, Va., where the Marine Corps training camp is located. Here the great diva sang for her favorite "soldiers of the seas," thousands and thousands of them. "They are some boys—those marines—gee, great," was Mother Schumann-Heink's expressive verdict.

### LUCIE LENOX STUDIOS

Frances Coates' programs so pleased the boys at Camp Custer, Battle Creek, this Fall that she has had two return engagements.

Last Sunday afternoon Miss Coates sang patriotic songs at the First Congregational Church, Oak Park. She also gave a program at the home of Mrs. Edwin Bolmer, Ossington avenue, Evanston, recently.

Margaret Neville and Frances Coates gave entertainments at Camp Dewey on Monday evening.

Mrs. Lenox will present Miss Coates in a costume recital at Recital Hall, 630 Fine Arts Building, November 30.

Geraldine Soares, who has just returned from a six months' entertaining tour in the camps of France, is again at the studio.

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**Hadley**—Grant Hadley has been appointed director of music at St. Paul's M. E. Church.

## MARIE KERN-MULLEN

Marie Kern-Mullen, a Metropolitan Opera contralto, is a newcomer to Chicago and one eminently fitted to play a large part both in the world of teaching and in that of concertizing in Chicago and the Middle West.

One of her first public appearances in this city occurred last Sunday evening at St. James' Episcopal Church, where she scored

MARIE KERN-MULLEN

a distinct success. Her studio is in the Auditorium Building, suite 63, and she is available for concerts, oratorios, recitals and private musicales.

This well known contralto has studied under eminent masters of Europe, has a rich voice of great volume, wide range and exquisite timbre and in the soulful interpretations of her art she is aided by a fine intelligence and an unerring musical and dramatic instinct, no less than a personality that is at once charming, persuasive and compelling. Her repertoire is very extensive, embracing both classic and modern song literature of France, Italy, Russia and Spain—special programs of American songs and folk songs of all nations. The versatility of her style makes her recital programs unique and of unusual interest.

Marie Kern-Mullen has appeared in "Orpheus" and "Martha" and her rendition of the "Dalila" Arias evoked great ovations in Europe.

Marie Kern-Mullen has toured with the former Boston Festival Quartet and last season with the New York Metropolitan Company on a transcontinental tour of one-hundred and sixty-two concerts in the United States and Canada.

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**Dickey**—Annabelle MacIntyre Dickey sang two groups of songs for Chapter A of P. E. O. at their opening meeting, held in the south parlor of the Auditorium Hotel, Mrs. Irene Belden Zaring accompanying.

\#\#\#

**Borncamp**—Ida May Borncamp has been engaged for accompanying work at the Hinshaw Conservatory. She is also accompanying a number of different singers in Evanston.


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## MME. ELISE COLBRAN-MELIUS IN SONG RECITAL

Mme. Elise Colbran-Melius gave a song recital in the studio of her teacher, Mr. Whitney Tew, on last Tuesday evening which drew a capacity audience and thus proved her great popularity with her colleagues in study.

This popularity is easily understandable, for Mme. Melius has a charming personality as well as a beautiful voice, and she has added to these two assets also the force of definite and intelligent interpretation of a wide reach of songs.

On Tuesday night she presented three old Italian arias (Handel, Caldara and Carissimi), contralto range and followed this with the broadly dramatic "Farewell, Ye Hills" from Tschaikowsky's "Joan d'Arc" in mezzo range, and two groups of English, French and American songs, including Composers Henschel, Gounod, Buck, Allitsen, Goring Thomas, MacDowell, Nevin and Liza Lehmann.

Mme. Melius has very beautiful quality as well as richness and depth of tone and her range is also definitely well developed.

As a general criticism this writer would offer only the suggestion that most of her songs needed a little more movement and that frequently she allowed herself to be lax in rhythmic force and necessary accent.

This fault grows, no doubt, out of a concentration on tonal production which has its result, as stated above, in beautiful and at times luscious tone, but which would be enhanced in the opinion of this writer by a little more of sprightliness.

The Tschaikowsky number is a big thing even as in content it is pitiful in its appealing grief, and this quality Mme. Melius has sensed very fully and is able to project with accuracy.

The third group was particularly rich in solidity of tonal quality no less than in its religious appeal, inasmuch as it contained "Morning Hymn" (Henschel), an aria from "Ruth" (Gounod), "My Redeemer" (Buck), and "The Lord Is My Light" (Allitsen), all conspicuous examples of songs with breadth, body and substance.

Goring Thomas' "Summer Night," than which no more effective song has ever been written, opened the last group, which was followed by MacDowell's "Thy Beaming Eyes," which is not only a fine song in itself but which also afforded Mme. Melius the opportunity on which she rose to the most definite eloquence of the evening.

Nevin's "O, That We Two Were Maying" was scarcely less fine either as to content or in delivery, and Lehmann's "Cuckoo" closed the list with brightness and good effect.

C. E. W.

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**Lindley**—Miss F. Caro Lindley, soprano, sang at the Howard Theatre last week.

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## GUIOMAR NOVAES WITH THE ORCHESTRA

The program of last week included, besides the popular playing of Guiomar Novaes, who chose the little used Fourth Concerto of Saint-Saens as her vehicle, a very charming Overture of Grieg, the C Major Symphony of Mozart, and the Scherzo Capriccioso of Dvorak under the baton of Eric De Lamarter and the "Rococco" Suite, Opus 27, by Louis Victor Saar, under his own direction.

This latter proved to be well written and exhilarating music.

Mr. De Lamarter, besides providing a splendid accompaniment (on Saturday night at least) for Miss Novaes, was particularly facile in the Dvorak number and very suave in his treatment of Mozart.

We have heard so much French and American music recently that a recurrence of Mozart on the Symphony programs came something as a novelty.

And, while it was true that its old time charm was still self-evident, it was equally and as emphatically true that it showed nothing of style or finish which we have not been getting from the work of writers other than of the old German school and its inclusion served, just as it should, to emphasize the fact that we are no longer dependent upon this school of music for the body of any program, but can omit it at pleasure, leaving the program still fresh and vital, or we can use it in moderation and thus prove not only its intrinsic worth but also the patent fact that it is no better than the works of less familiarity.

And it is this that the war has done for us in our relation to the music of Germany. It has completely emancipated us, and while we will continue always, probably, to rank the old German classics as fine music, we will never again consider them the essentials without which no program can be considered worth while.

Grieg, on this program, was distinctly fine and soothing; Saar was modern, forceful and interesting, and Dvorak was by far the best piece of style and color in the scheme of the evening, this leaving Mozart as the rather mild and childlike contrast—very sweet, very definite and satisfying in form, but by no meaens the corner stone of the program.

. . . . . .

Miss Novaes, whose solo appearance at the University of Chicago last season was a brilliant success and whose several announced Chicago appearances are awaited with keen interest, proved herself at the Symphony concert to be a pianist of rare gifts and attainments.

Her technic is so definitely good as to have become merely a routine asset and is never obtrusive, though always entirely ample to cover every demand.

Her tonal quality is very beautiful indeed. Few pianists can play so feathery and yet so clear a run as can she, and still fewer can bring out the full power of a grand piano without in the least giving the impression of forcing or harshness.

Her conception of the difficult Saint Saens work was definite and sane and her rendition scholarly and masterful.

C. E. W.

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**Lutton**—Charles E. Lutton, baritone, was soloist before the Bryn Mawr Woman's Club in October.

## AT THE WHITNEY TEW STUDIOS

No one could mistake the intent or the meaning of the monthly At Homes in the Whitney Tew Studios.

That they are for the purpose of presenting pupils in repertoire is sufficiently evident from the fact that at each such function there are heard many young artists and also many who are just trying their wings in public flight.

And that the events are also strictly informal and absolutely social in character is shown by the fact of the informality of seating, the visiting between numbers, the intense personal attention to each debutante and, over all, the fragrance of coffee and the cheerful click of silver and china as Mr. Tew's charming girls deftly and graciously offer refreshment toward the close of each such gathering.

On last Monday the occasion was particularly informal and, by the same token, it was distinctly fine in spirit.

There was a lot of music, and while the list of singers included several who had not before essayed any such trial as the appearance in the big Tew Studios before so many and such knowledgeous guests, each one did excellent work in his own style and degree and the totality of pleasure afforded was great.

Miss Harriet Cartwright, always a dependable accompanist, shared that field gracefully with Miss Levy, appearing also in solo group with full authority and fine effect, her numbers being the B flat Minor Scherzo (Chopin) and the crisply delicate "Nightingale" (arrangement by Liszt).

The debutantes (first appearance) were Ruth Carl and Pearl Wayne, each doing good work and winning liberal applause, the first in "Wood Pigeon" (Lehmann) and "The Crimson Petal" (Quilter) and the second in the bravely sounding "The Lord Is My Light" (Dudley Buck).

Mr. Tew has a most gracious and ingratiating way of introducing his pupils and in publicly commenting on their achievements, and in announcing the numbers to be sung by Miss Carl he told of the recent death of Liza Lehmann and made reference to her work and her personality in a very special way, which was made possible through the fact that he had been, in England, intimately associated with her professionally. He made the statement also that the four most characteristic and perhaps the best English composers of the present day are Elgar, Bantock, Quilter, and Cyril Scott.

Probably no one will dispute this classification. Mme. Colbran Melius, whose work in song recital on another evening is reviewed also in this issue of Music News, sang Dudley Buck's "My Redeemer and My Lord" with rich tone. John Alcott was authoritative in the big aria "She Alone Charmeth My Sadness" (Gounod) and repeated the fine impression made on another occasion in a Handel aria and the swinging "Marching Song" of Valerie White.

Miss McIntosh was tonally fine in Goring Thomas' "A Summer Night," although inclined to drag the movement, and Mrs. Jeanette Wright was heard to advantage in an aria from Mozart's "Magic Flute."

Miss Werra Schuette, the possessor of good style, showed that she has acquired the usual long range of the Tew pupils by singing "Bright Star of Night" (Spohr) in contralto key and the old stand-by coloratura aria "Lo, Here the Gentle Lark," and Mrs. Alcott performed a similar task with the contralto setting of the "Ave Maria" (Bach-Gounod) and the Micaela aria from "Carmen" (Bizet), a favorite with all lyric sopranos.

Mrs. Thorelius gave artistic interpretation to "Knowest Thou the Land" (Mignon), disclosing both voice and style in good proportion and effect, and Mlle. D'Oex, the possessor of unusual voice and always dependable in technic and reading, was heard in several of the finest of the show arias belonging to the coloratura repertoire.

C. E. W.

### AMERICAN CONSERVATORY OF MUSIC

Advanced piano pupils of Heniot Levy and voice pupils of E. Warren K. Howe will present an interesting program at Kimball Hall Saturday afternoon, November 16.

Morris Kottler, a talented young pianist pupil of Heniot Levy, has been engaged by Leopold Auer as accompanist for his students.

The dramatic recital of A. Louise Suess, which was postponed on account of the influenza, will be given Saturday afternoon, November 23, at Kimball Hall. Miss Suess will be assisted by Thomas Remington, baritone.

Lowe-Pierson—Lela Lowe-Pierson as first violinist and leader of the Schumann Quintet filled an engagement at Hartford, Mich., Nov. 12, and will be at Cass City, November 15; Flint, November 20; Lansing, November 21; Detroit, November 26, and Tecumseh, November 27.

Browne—"O Blest Creator of Light," a new hymn for Vespers (to text by Gregory the Great), by Dr. J. Lewis Browne, has just been published.


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# Churches

## RECITAL AT ST. JAMES

A short Sunday evening musicale was given under the most inspiring auspices of St. James' Church last Sunday evening. The soloists were Marie Kern-Mullen, contralto; Georgiana Macpherson, pianist, and Hugo Goodwin, organist and choirmaster of the church. The program, which is given below, was a short forty-five minutes in length, hardly more than a "curtain raiser," yet very perfect and complete, both in proportions and execution.

Second Legend ..... Bonnet
Mr. Goodwin
My Heart at Thy Sweet Voice ..... Saint-Saens
Mme. Kern-Mullen
Mignon's Song ..... Liszt
Miss Macpherson
Yesterday and Today ..... Spross
Lullaby ..... Scott
America, Arise ..... Just
Mme. Kern-Mullen
Marche Mignonne ..... Poldini
Humoresk ..... Tscherepnine
Polichinelli ..... Rachmaninoff
Miss Macpherson
Toccata in E ..... De Mereaux
Cortege ..... Debussy
Mr. Goodwin

Mr. Goodwin, with his customary reliability, gave a noteworthy reading of the Debussy Cortege in conclusion, one of the most impressive and colorful of modern organ compositions.

Mme. Kern-Mullen, recently with the Metropolitan Grand Opera Company, sang by special request the lovely Saint-Saens Aria from "Samson and Delilah," "My Heart at Thy Sweet Voice," and sang it with mature interpretation and full, deep tone. Her second group included two distinctive and interesting numbers, one a very odd and unusual Lullaby by that unusual and original composer, Cyril Scott, and the other, a modern patriotic song, "America, Arise," by the Chicago composer, Robert Just.

Miss Macpherson, a recent addition to Chicago's list of pianists, needed but a few minutes to distinguish herself as a thoroughly brilliant artist. Aided no doubt by the peculiarly wonderful acoustics of the church, her tone came out clear as a bell and her passage work precise and vigorous. The Tscherepnine "Humoresk" was especially piquant in style.

MARY CARVER WILLIAMS.

♯♯♯

## ST. JAMES' EPISCOPAL CHURCH

On Sunday, November 17, at St. James' Church, Cass and Huron streets, under the musical direction of Hugo Goodwin, organist and choirmaster, the following services will be given:

At 10:45 a. m. a victory service, at which the singing of patriotic hymns, accompanied by the organ and a Jackie band, will be under the direction of John W. Norton, the former organist and choirmaster of St. James'. "Consuls of the Allied Nations" will march in the processional, and their flags will be carried by respective officers. The choir will sing the Lutkin Te Deum in C, "Praise the Lord" (Dandegger) and "Ascription Gloria" (Foster).

At 4 p. m. a service under the auspices of the Illinois Chapter of the American Guild of Organists. The visiting organists will be Edwin Stanley Seder, F. A. G. O., assistant organist of the Fourth Presbyterian Church, and Lester W. Groom, organist of the Church of the Ascension. The choir will sing the Magnificat and Nunc Dimittis in B flat (Lutkin), and Arkadelt's "Remember Not, Lord, Our Offenses."

At 8:15 o'clock the second Sunday evening musical will be given. Hugo Goodwin will give a program of his own organ compositions and will be assisted by Master Roy Abramson, soprano. The program follows:

Carnival Passes By .....
Kismet .....
At the Cradle-Side .....
Mr. Goodwin
In India ..... Rimsky-Korsakow
Little Mother ..... Burleigh
Master Abramson
In the Garden .....
The Fountain Sparkling in the Sunlight .....
Told by the Camp Fire .....
Mr. Goodwin
Twilight ..... Glen
Come, Sweet Morning ..... Old French
Master Abramson
Longing for the Forest .....
Mr. Goodwin
The Last Rose of Summer .....
Master Abramson
In Olden Times .....
Symphonic Scherzo .....
Mr. Goodwin

♯♯♯

## AMERICAN CONSERVATORY

The following is the program given last Saturday afternoon by advanced vocal, violin and piano pupils of the American Conservatory. This writer was privileged to hear only the last number, Liszt's "Ricordanza," played by Miss Miriam Jones, an artist pupil of Allen Spencer. Miss Jones is possessed of splendid technic and plenty of musical fire, is well tempered by good taste and a background of excellent instruction:

Sonata, Op. 35 ..... Chopin
Grave; doppio movemento; scherzo; marche funebre; finale
Miss Carolyn Schuyler
Aria—Dost Thou Know? (Mignon) ..... Thomas
Miss Rosa M. Warren
Minuetto ..... Pugnani
Berceuse ..... Jernberg
Mazurka ..... Wieniawski
Master Samuel Frankel
Aria—Deh Vieni (Figaro) ..... Mozart
Miss Oledine Wood
Concerto, B minor (first movement) ..... Saint-Saens
Miss Nesta Smith
Theme and Variations, G minor ..... Chevelliard
Play of Waters ..... Ravel
Miss Helen Gobble
Concerto ..... Paganini
Master John Weicher
Aria—Suicidio (La Gioconda) ..... Ponchielli
Miss Leon Kruse
Ricordanza ..... Liszt
Miss Miriam Jones

MARY CARVER WILLIAMS.

♯♯♯

**Lindley**—F. Caro Lindley, soprano, is appearing at the Howard Theatre this week in duets with Edna Wilson, contralto, known as Lindson sisters.

## WILBUR BEATTY AT Y. M. C. A. HOTEL

The Y. M. C. A. Hotel, situated at 822 Wabash avenue, at our very doors, is doing a wonderful work in furnishing good, clean and wholesome entertainment for their guests, which is characteristic of the work done by this organization. The world should never cease to thank the Y. M. C. A. for the very efficient work done in keeping up the spirits and morale of the men in the service.

At the hotel concerts are given every evening and on Saturday evening special pains is taken to furnish a good program. However, it may be stated that none of them rank with the "cabaret performances" which are sometimes given at other hotels and restaurants.

On Saturday evening, November 9, a recital was given by Wilbur Beatty. Mr. Beatty has a splendid voice, fine technical equipment and good stage presence.

His program consisted of the following: "Prologue" from Pagliacci (Leoncavallo), "Songs My Mother Taught Me" (Dvorak), "Elegie" (Massenet), "Stonecracker John" (Coates), "Ah Love but a Day" (Protheroe), "Banjo Song" (Homer), "Macushla" (MacMurrough), "For You Alone" "A Dream" (Bartlett), "Myself When Young" from the "Persian Garden" (Lehmann), "Invictus" (Huhn), "The Bass Viol" (Bohannon), "Mandalay" (Speaks), "Mother o' Mine" (Tours), "Danny Deever" (Damrosch), and "The Old Flag Never Touched the Ground" (Johnson).

These were all sung with a sincere and musicianly style, with much thought of the interpretative side.

Mr. Beatty has sung a number of times here and is an especial favorite.

E. C. H.

♯♯♯

## CHICAGO MUSICAL COLLEGE NOTES

The following program will be presented by students of the piano, vocal and violin departments of the Chicago Musical College in Ziegfeld Theater tomorrow (Saturday) morning at 11 o'clock:

Piano—The Two Larks ..... Leschetizky
Mrs. Valeria Brown, Geneva, Ill.
(Student of C. Gordon Wedertz)
Vocal—
A Birthday Song ..... MacFadyen
Since You Went Away ..... Johnson
Love, I Have Won You ..... Ronald
Julia Keith, Chicago
Piano—Bouree Fantasque ..... Chabrier
Miriam Penansky, Chicago
(Student of Karl Reckzeh)
Violin—Scene de Ballet ..... De Beriot
Lorraine Earnest, Trenton, Mo.
Vocal—
I Love You ..... Grieg
Love, Like Dawn, Came Stealing ..... Cadman
Marie Gores, Wadena, Minn.
Piano—Sonatina ..... Ravel
Gertrude Lee, Chicago
(Student of Rudolph Reuter)
Violin—Concerto, D major (first movement) .. Brahms
Harold Ayres, Chicago
Vocal—Lo! Hear the Gentle Lark ..... Bishop
Solidad Rindorl, Yucatan, Merida, Mexico
Piano—
Melodie ..... Rachmaninoff
Waltz ..... Edward Collins
Bigarrue ..... Arensky
Kathryn Thomas Whitfield, Chicago
(Student of Alexander Raab)

♮ ♮ ♮

On Saturday morning, November 23, in Ziegfeld Theater, the student players of the Chicago Musical College will present three plays, as follows: "When the Club Meets," a one-act farcical skit by Belle Marshall Locke; "The Girls Over Her," a patriotic play in one act by Marie Doran, and "Gone Abroad," a farce comedy in one act by Evelyn Gray Whiting.

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## SEASON OF 1918-19
## OPENING WEEK

Monday Night, November 18, at 8:00
"La Traviata"
(In Italian)
Opera in four acts by Giuseppe Verdi, Mmes.

AMELITA GALLI-CURCI

Galli-Curci, Beryl Brown (Debut), Berat, MM. Ciccolini (Debut), Stracciari, Oliviero (Debut), Nicolay, Trevisan, Defrere.
Sylvia Tell (Debut) and Corps de Ballet.
Giorgio Polacco conducting (Debut).
Tuesday Night, November 19, at 8:00
"MADAM BUTTERFLY"
(In Italian)
A Japanese Tragedy in 5 acts by Giscomo Puccini,

TAMAKA MIURA

Mmes. Tamaka Miura, Pavolska, Peterson, MM. Lamont, Mario Valle (Debut), Trevisan, Daddi, Nicolay, Defrere.
Palacco conducting.
Wednesday Night, November 20, at 8:00
"IL TROVATORE"
(In Italian)
Opera in four acts by Giuseppe Verdi, Mmés. Raisa, Van Gordon, Emma Noe (Debut), MM. Alessandro Dolci (Debut), Rimini, Virgilio Lazzari (Debut).
Sturani conducting.
Friday Night, November 22, at 8:00
"SAMSON AND DELILAH"
(In French)
Opera in three acts by Camille Saint-Saens, Mme.

ROSA RAISA

Lazzari, MM. John O'Sullivan (Debut), Journet, Huberdeau, Nicolay, Oliviero, Dua, Defrere, Andreas Pavley, Serge Oukrainsky, Mlles. Ludmila, Kowak, Kharkova, Pfeil, Sacchetti and Corps de Ballet.
Louis Hasselmans conducting (Debut).
Saturday Matinee, November 23, at 2:00
"LUCIA DI LAMMERMOOR"
(In Italian)
Opera in three acts by Gaetano Donizetti, Mmes. Galli-Curci, Peterson, MM. Dolci, Stracciari, Arimondi, Dua.
Campanini conducting.
Saturday Night, November 23, at 8:00
"ISABEAU"
(In Italian)
A Dramatic Legend in four acts by Pietro Mascagni, Mmes. Fitziu, Sharlow, Pavloska, Lazzari, MM. Lamont, Baklanoff, Nicolay, Maguenat, Defrere, Trevisan.
Sturani conducting.

###

**Lutton**—Charles E. Lutton, baritone, will be one of the soloists in "The Swan and the Skylark" (Thomas), when it is sung by the Evanston Musical Club on November 21 at Northwestern University Gymnasium.

## AMERICAN CONSERVATORY

The following recital was given on November 2 by Earl Blair, pianist, and E. Warren K. Howe, basso, both of the American Conservatory faculty:

Menuet, E flat ..... Beethoven
Scherzo from Sonata, Op. 31, No. 3 ..... Beethoven
Rhapsodie, G minor ..... Brahms
Mr. Blair
Il lacerato spirito (Simon Boccanegra) ..... Verdi
Vulcan's Song (Philemon and Baucis) ..... Gounod
Mr. Howe
Nocturne, F sharp major ..... Chopin
Scherzo, B minor ..... Chopin
Mr. Blair
Shepherd, See Thy Horse's Foaming Mane ..... Korbay
Compensation (MS.) ..... Heniot Levy
When Childer Plays ..... Davies
The Eagle ..... Grant-Schaefer
Mr. Howe
Dance de Puck ..... Debussy
Pierrot (lento) ..... Cyril Scott
Lotus Land ..... Cyril Scott
Rhapsodie No. 11 ..... Liszt
Mr. Blair
(Mrs. Edward Beck at the piano)

Both artists distinguished themselves in some old favorites and some interesting modern numbers. Mr. Blair was especially good in the Chopin group and in the Debussy number. Tonal richness was lacking in the Scott pieces, though this was quite forgotten in the vigor and manly dash of the Liszt Rhapsodie.

Mr. Howe sang with his accustomed conviction and gallantry of style, including in his last group a manuscript song by Heniot Levy, "Compensation," somewhat outre in construction but sung with satisfying insight.

MARY CARVER WILLIAMS.

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## HERBERT HYDE

To the efforts of Herbert Hyde, superintendent of the Civic Music Association, is probably due in large part the success of the annual benefit festival concert reviewed in another column of this paper. As has there been stated, the singing of the 600 children brought together from various community centers where choruses have been established was by far the most interesting feature of the program, and Mr. Hyde was instrumental in more ways than one in producing this enjoyment. His directing of the chorus displayed a peculiarly keen understanding of children's needs and a wise adaptability to their impulses. This insight was also brought into play in his very imaginative and clever orchestrations of the folk songs which they sang, taken from those of all nations, and at all times infused with distinct national color and a simplicity of effect entirely pleasing to a child's ear.

Two of the most striking songs were the two closing numbers by Chicago composers, "The Cuckoo Clock," by Grant-Schaefer, in which Mr. Hyde used (in his own words) "all the gingerbread in the orchestra," and Carpenter's "Khaki Sammy," in which it was evident that the children had been waiting for a chance to "let loose."

MARY CARVER WILLIAMS.

###

**Centralizing School**—Miss Geraldine Soares, a pupil of William Owen of the Centralizing School, 20 East Jackson boulevard, is home from the front. She was the only entertainer of her class from Chicago. She will relate her experiences under the auspices of the Ex-Club at Centralizing Hall Thursday evening, November 21, at 8 o'clock.

### THE SONG OF THE HOUR

"The Americans Come," by Fay Foster, is a victory song and will, without a doubt, become a classic.

One has only to read the beautiful poem by Elizabeth A. Wilbur to understand the inspiration it gave to the composer. Imagine after four long, tiring years of struggle on the part of France with her chief ally, England, bearing the brunt of the terrific onslaught and cruelty, of Prussian forty years' preparedness, being overrun, driven back, never giving up hope, holding on with a determination that at times seemed fanatic, true to all their ideals, not a murmur of reproach to each other, all fighting, fighting, at times anxiously looking towards the west to her old ally across the Atlantic, America, with her homogeneous hundred millions feeling the silent appeal across thousands of miles of ocean, herself unprepared for war, arose from her peaceful pursuits, speedily launched and willingly gave her finest to the great cause, the Salvation of Humanity and the making of the world Safe for Democracy. The impossible (?) was accomplished. Distance was not considered. It happened.

**"The Americans Come!"**

It is not possible for anyone to hear the words of this beautiful poem and not feel the true spirit of humanity and democracy. It grips the soul and, as some "service" men have said, "It makes you want to holler." We all have had that feeling some time in our lives. The house of J. Fischer & Bro. indeed have every reason to congratulate themselves that the composer, Fay Foster, well known to every American singer and who was the first to be inspired by the poem, turned over to them the publishing rights for "The Americans Come," a song that will steadily increase its hold on the public as only a good song will. Already it is being heard in France almost as much as it is here.

A. J. E.

———♯♯♯———

**Williams**—On Wednesday afternoon last the following pupils of Anne Williams met at her studio in Austin to exhibit the result of their work in piano during the month of October: Fred Booty, Philip Nieman, Jeannette Bentz, Ethel Thomas, Helen Schulze, and Angel Bourke. The pleasure of the afternoon was increased through the readings of Agnes Donahue of St. Mary's High School.

———♯♯♯———

**MacBurney**—A series of Monday evening lectures is being arranged at the MacBurney Studios, due notice of which will be given in detail later on. The subjects will embrace many items which, though not exactly a part of the musical life, are closely related to it.

### JOSEF KONECNY

Josef Konecny, violinist, who left his concert work and his teaching in Chicago to serve in the war and is now stationed in

JOSEF KONECNY

Washington, has been promoted to the rank of sergeant.

He is shown in this picture standing in front of George Washington's historic mansion at Mount Vernon, Va.

———♯♯♯———

### BACH CHORAL SOCIETY

The Bach Choral Society resumed its rehearsals on Monday, November 11, at the rehearsal room at St. James' parish house.

This society offers singular advantages to its members, through its prestige and its ambitions.

The Bach Choral Society has now in rehearsal a number of part-songs, and Bach's Passion music, according to St. John.

The vocal requirements are fair reading ability and at least a fair voice.

Through the adverse conditions of the season the rehearsals were temporarily discontinued, but now that they are about to recommence it is an extremely opportune time to join the organization.

The founder of the society was Mr. John W. Norton, now in service in the navy. His successor is Mr. Hugo Goodwin, the organist and choir director at St. James' Church.

No examinations are necessary for admission to the club. A few words with the director or secretary are sufficient. It is suggested that those contemplating joining the organization come directly to a rehearsal, coming, if possible, a few minutes early.

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### F. WIGHT NEUMANN ANNOUNCEMENTS

Pablo Casals, the world's greatest cellist will be heard in his only recital this season in Chicago at Cohan's Grand Opera House next Sunday afternoon, November 17, at 3:30, under the direction of F. Wight Neumann.

———♯♯♯———

**Thompson**—Sam Thompson, boy soprano will appear in the musicale at the Lyceum Arts Conservatory on November 19.

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## LEMUEL KILBY SINGS WITH EDISON SYMPHONY ORCHESTRA

The feature of the Edison Symphony Orchestra Concert at Orchestra Hall on last Thursday evening was the singing of Lemuel Kilby, Chicago baritone, who made an altogether unprecedented success in his group of songs and was recalled again and again and even had to repeat a part of his encore number.

This chanced to be "Sammy," by Arthur Olaf Anderson, and, as usual, the audience found it very much alive and very much a proper song for the day as well as a work of distinct musical value.

Mr. Kilby's set numbers were "The Horn" (Flegier) and "The Floral Dance" (Moss), in both of which he disclosed voice of splendid quality and under fine control combined with a sense of interpretative values which made his readings glow with delightful color and contrast.

Mr. Kilby is a singer whose personality and whose musical ability always put him into prominence wherever he appears, but he has never done better work nor has he ever been better received than on last Thursday evening.

Accompanying is not the strongest point with the Edison Orchestra, but in this case the organization did fairly good work, showing considerable improvement over the last occasion.

The Edison Orchestra is a very large body of musicians, and while of especial eloquence when one remembers that it is largely made up of non-professionals, it yet should hardly be called Symphony Orchestra.

By a liberal use of drum and horn a curiously similar effect to brass band is produced and this resemblance is emphasized through the very free use of items which might just as well as not be used in a band.

Marches, quicksteps and brilliant arrangements of easily singable airs are played with great swing and effect, while conversely works of introspectivity and such as require finesse of musicianship are not played quite so well.

"Blue Jackets," a noisy march by Bennett, a serenade and a waltz movement by Drigo, and the waltz "Unrequieted Love" by Lincke (who, whatever else he may be, is surely a monotonous mimic of Strauss, the "Waltz King"), were the best played items, while the three dances from German's "Henry the Eighth" suite were also very well done and a Grieg overture was fair.

The real joy of the orchestral part of the program centered in "The Star Spangled Banner," "America," "Marching Through Georgia," "The Marseillaise," "Over There," "The Gang's All Here," and a-plenty of marches, musical comedy numbers and some other national airs which were unknown to the audience, strangely even that belonging to Canada seemingly being absolutely unfamiliar.

Morgan L. Eastman, the conductor, certainly showed himself a man of growing ability and one who will have to be reckoned with in any summing up of such forces in Chicago.

He is distinctly of the "prima donna" type of conductor and also he reminds one of the great John Philip Sousa in the eagerness with which he springs to the conductor's stand and adds an "extra" whenever he hears two people clapping their hands at one and the same time, but in spite of this he really has remarkable personality and much ability.

In conducting his orchestra, while, of course, no one would claim that he shows

LEMUEL KILBY

the possession of anything like the musicianship of Mr. De Lamarter, for instance, he certainly shows a lot more of originality and definiteness, while to compare him with either Mr. Dunham or Mr. Gunn, other young Chicago conductors, is futile inasmuch as he is greatly superior to either in interpretative ability and in style.

C. E. W.

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## THE TRIAL OF SANTA CLAUS

For those who want something entirely new in the way of a Christmas bill we can recommend without reserve "The Trial of Santa Claus," an operetta, with music by J. S. Fearis and libretto by Laurene Highfield.

The usual religious element is left out this time and the story is told in brilliant, almost farcical style, resembling very much the "books" of Gilbert of "Gilbert and Sullivan" fame.

The music is in the same merry, carefree vein, and like everything emanating from the Fearis pen it is good music, while at the same time exactly apropos to the subject.

———###———

**Columbia, S. C.**—Frank M. Church has been appointed organist of Trinity Church, Columbia, S. C., and is planning an elaborate series of special services throughout the Winter.


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## YEATMAN GRIFFITH

With this is shown a picture of Mr. and Mrs. Yeatman Griffith in their New York Studio, and also on our cover page today may be found a recent picture of Mr. Yeatman Griffith.

The studio of this talented couple in New York City has become one of the strongholds of music in that city as well as one of the most successful developments in pedagogy in the country.

Mr. Yeatman Griffith is known as a vocal teacher with no superiors anywhere and Mrs. Griffith is an accompanist and coach par excellence.

After a most successful career in this country Mr. Yeatman Griffith went abroad some years ago and very promptly stepped into success and eminence in London. His class in that city was made up of young artists from all parts of the world, including many from America.

At the beginning of the World War he removed to New York City and here there has followed him a clientele of artist singers which has not been surpassed in number or quality in any studio of Europe or America.

Among the Yeatman Griffith pupils there are established opera singers (as, for instance, Miss Florence Macbeth), and there are concert, church and oratorio singers without number and in a great many cases of national and even international reputations.

C. E. W.

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### NOTES FROM THE LEILA A. BREED STUDIOS

Miss Adelina Reinhart, soprano, pupil of Miss Leila A. Breed, will give a song recital at the Breed Studios, 523 Fine Arts Building, on Thursday afternoon, December 5, at 3 o'clock.

♮ ♮ ♮

Miss Jeanne, pupil of Miss Breed, has left for a two weeks' concert tour, and on her return expects to leave for France for overseas entertaining.

♮ ♮ ♮

Cooper Lawley, pupil of Miss Breed, played an important role in the Fall Revue of Hampton Roads Training Station.

♮ ♮ ♮

Herbert Gould of the Breed Studios gave an interesting talk to the Musicians' Club of Women last Monday. He spoke of the music at Great Lakes Naval Training Station, where he is song leader.

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### ART INSTITUTE

At the Art Institute on Sunday afternoon the usual popular concert of the Chicago Concert Ensemble was given. The program included the following numbers, played with the usual suavity and comprehension:

The Star Spangled Banner
Overture—Merry Wives of Windsor.....Nicolai
Adagio Cantabile, from Sonata "Pathetique"..... Beethoven
(Arr. by Mr. Dasch)
Ballet Egyptien (by request).....Luigini
Prelude ..... Rachmaninoff
Bacchanale, from opera Samson and Delilah..... Saint-Saens

MARY CARVER WILLIAMS.

♯♯♯

### SPALDING OFFERED EUROPEAN TOUR

Albert Spalding, the famous violinist, now a lieutenant with the American Aviation Forces in Italy, has been offered a contract for another European tour after the completion of the war by Sig. Alfredo Carlotti, impresario of Milan, Italy. Mr. Spalding's last tour of the continent was in 1913 and included engagements in England, France, Italy, Germany, Austria, Holland, Belgium, Norway, Sweden, Denmark, Russia and Africa. Since his enlistment, nearly a year and a half ago, he has canceled all professional engagements but has appeared a number of times at benefits for some worthy charity. Mr. Spalding has not decided yet if he will accept Signor Carlotti's offer or not before returning for his next American tour.

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**Zendt**—Marie Sidenius Zendt, soprano soloist at the Kenwood Evangelical Church, entertained a large group of S. A. T. C. boys from the University of Chicago at a banquet given at the church last Sunday evening. Mrs. Zendt possesses an especial genius for entertaining young people and inspiring them with the "all-join-in" spirit and her services were most enthusiastically appreciated. She was accompanied by Mary Carver Williams.

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**English-Tamminga**—Jane English and Ethel Tamminga, both sopranos, were special and very much appreciated entertainers at the Khaki Club on the Lake Front on last Sunday evening.

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**Ranous**—Arthur Ranous, baritone, gave a program for the North End Club at the Edgewater Beach Hotel Monday afternoon, November 11.

## FIRST KINSOLVING MUSICAL MORNING

Crystal ballroom, the Blackstone, Tuesday, November 19, at 11 o'clock. Mme. Helen Stanley, soprano; Miss Guiomar Novaes, pianist; Salvatore De Stefano, harpist. The program:

Melodie ..... Gluck-Sgambati
Les Airs de Ballet (from Alceste) .. Gluck, Saint-Saens
Miss Novaes
Beau Soir ..... Debussy
Promenade a Mule ..... F. Fourdrain
Odelette ..... Maurice Dambois
Mme. Stanley
Arabesque ..... Debussy
Bourree ..... Bach
Notturno ..... Longo
Perpetuum Mobile ..... Dizi
Mr. De Stefano
Nocturne ..... Paderewski
Cracovienne Fantasque ..... Paderewski
Miss Novaes
The Response ..... Mary Helen Brown
The Menagerie ..... Fay Foster
A Rondel of Spring ..... Frank Bibb
Mme. Stanley
La Soiree Dans Grenade ..... Debussy
Murmuring Woods ..... Liszt
Dance of the Gnomes ..... Liszt
Miss Novaes
Plaisir d'Amour ..... Martini
Chanson Triste ..... Henri Duparc
Mme. Stanley and Mr. De Stefano

———♯♯♯———

**Bracken**—Mrs. Bracken held her second class meeting of the year Wednesday night, Nov. 6. These class meetings (which anyone may attend who cares to) are extremely interesting to all and very profitable to those who take part. The next meeting will be the first Wednesday evening of December at the Cosmopolitan School of Music.

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## LEGINSKA QUITE RECOVERED FROM RECENT ILLNESS

It is good news to hear that Leginska, the brilliant little pianist, is quite recovered from her recent illness and will start her

ETHEL LEGINSKA

season at the Maine Festivals, which have been postponed on account of the epidemic from October to November 18 and 21, respectively, in Bangor and Portland. In December, Leginska will be heard in recital in Chicago, in New York with the Philharmonic Orchestra, and in Boston in joint recital with Max Rosen.

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## INTERNATIONAL CONCERT

During the excess of excitement incident to the premature peace news of Thursday, Cleofonte Campanini announced his intention of giving a popular concert program of an international aspect (confined to the nations of the entente allies as to soloists, of course) on Sunday afternoon, November 24, as a climax to the first week of the Chicago opera season at the Auditorium. Later developments have made him still more keen, and the Popular Concert International is continued in the schedule. The soloists will be Auguste Bouilliez, baritone, and Maria Claessens, mezzo-soprano, representing Belgium; Marcel Journet, basso, for France; Guido Ciccolini, tenor, and Virgilio Lazzari, basso, for Italy; Forrest Lamont, tenor, and Florence Macbeth, soprano, as American representatives; Dora Gibson, the English, and Vira Amazar, the Russian soprano. At the piano will be Marcel Charlier, the Belgian conductor, and Frank St. Leger, the assistant conductor of the Chicago opera staff, from Australia. The program, which is to begin at 3:30 in the afternoon, will be announced in detail next week.

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**Thatcher**—Burton Thatcher will be heard in a vocal recital next Tuesday at Lafayette, Ind. He has also been engaged for the performance of Verdi's "Requiem" at Milliken University, Decatur, Ill., next month.

# BATON CLUB

The November dinner and business meeting of the Baton Club was held last Monday evening at the Central Y. M. C. A. In the absence of George Schuler, president, E. O. Robinson occupied the chair. After reports of the standing committees, Mr. Fitzsimmons of Lyon & Healy's and Franklin E. Hathaway of the National Music Company were elected to membership.

Dr. Maclean, Mr. Gingrich and others briefly discussed the organization and maintenance of children's choirs.

A committee was appointed to express the sympathy of the club to President George Schuler on the death of his sister.

Harold B. Maryott, chairman of the program committee, announced that the next meeting of the club would be held at the Woodlawn Baptist Church Thursday evening, December 5. The choir of this church will sing the cantata "Harvest Tide," by Blair, under Mr. Maryott's direction, and Dr. Juan C. Maclean will conduct a group of choirs in a triple number. The entire program will be announced at a later date.

All directors and members of choirs are cordially invited to attend the club concerts. Directors contemplating membership should communicate with J. A. Gilbert, secretary, room 803, 417 South Dearborn street.

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## CHICAGO ARTISTS' ASSOCIATION

Tuesday Afternoon, November 19, 1918
Recital Hall, Fine Arts Building

Artists—Adela Laue, pianist; Mignonette Schruta, violinist; Eleanor Eastlake, soprano; Kathryn Kiernan, contralto; Rene S. Lund, baritone; Beulah Taylor Porter, accompanist; Helen Campbell, accompanist.

PROGRAM

Serenade—"Roi l'a Dit" ..... Delibes
L'Heure Exquise ..... Hahn
The Lass With the Delicate Air ..... Arne
Eleanor Eastlake and Kathryn Kiernan
Ave Maria ..... Schubert-Wilhelmj
Venetian Serenade ..... Adolf Weidig
Idylle ..... Mignonette Schruta
Mazurka ..... Volpe
Mignonette Schruta
Love and Springtime ..... Metcalf
A Vision ..... Protheroe
A Lake and a Fairy Boat ..... Homer
The Piper ..... Stoughton
Nature Awaits Thee ..... Warner
Rene S. Lund
Six Tone Poems ..... Grieg
Rhapsodie, F minor ..... Dohnanyi
Adela Laue
The Charm of Spring ..... Salter
The Duet of the Stars ..... Chaminade
The Gypsies ..... Brahms-Viardot
Eleanor Eastlake and Kathryn Kiernan

JUNIOR PROGRAM

American and French Composers
Piano—Miss Alma Alpers, Miss Sophine Lobel.
Violin—Miss Ruth Swanson.
Voice—Miss Hermine Frankel, Miss Pearl Hughes.
1—American and French National Airs.
Arranged and played by Miss Alpers
2—a—Sing, Smile, Slumber ..... Gounod
b—Elegie (Violin Obligato) ..... Massenet
Miss Frankel
3—a—Regrets ..... Vieuxtemps
b—The Village Dance ..... Cecil Burleigh
Miss Swanson
4—a—Nymphs and Fawns ..... Bemberg
b—The Americans Come ..... Fay Foster
Miss Hughes
5—a—Improvisation ..... MacDowell
b—Reslets dans l'eau ..... Debussy
Miss Lobel

———♯♯♯———

**Sturkow-Ryder**—Mme. Sturkow-Ryder will play in Bloomington, Ill., and Urbana (University of Illinois) this Friday and Saturday.

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## ANOTHER BIT OF CHAIN LIGHTNING WORK

Minnette Warren, who recently played a successful piano recital in New York city and has in her home town, St. Paul, the reputation of being one of the most versatile creatures alive, and whose various exploits have been told the readers of Music News from time to time, was asked when she was in Chicago recently for another "story" about herself.

"There is nothing brand new," she replied, "but I was just thinking today of a little episode which might be interesting to you," and then she proceeded to tell the following, which we have repeated, as nearly as possible in her own very positive but naive style.

"A year and a half ago," she said, "after a terrific auto accident in which I was badly hurt, the comedian, Varley, who was appearing in St. Paul, brought to our school a new and rather complicated 'act' that he wanted orchestrated and arranged immediately before he left town. Mother tried to turn the work over to a gentleman in the school who was accustomed to doing that sort of thing and knew what he was about, but he, like every other Twin City musician who had seen the plan for the affair (said Varley) turned it down. Mother said then that of course it was best for me to drop the matter, for if all the professionals had refused the work there must be some vital cause for it. But I was just recovering from my delicious few weeks in the hospital, nursing my fractured skull, and I thought that a few days at the lake, writing a vaudeville stunt, might be just the right sort of sport. Of course, I had never done any orchestrating before, so thought, too, that this might furnish ample opportunity for a good rehearsal, and as Varley was leaving soon anyway, I thought it safe perhaps and took my courage in my hands and told him that I would do it. Now, the reason every one shuddered so at the proposition is easily explained. Varley is a lightning-change artist and his new act consisted of a series of ridiculous impersonations. For instance, the orchestra started with 'The Irish Washerwoman,' and meantime Varley became a buxom, red-faced washerlady; then one verse of 'Oh where, oh where has my little dog gone?' and Varley bobbed up as the characteristic Deutscher, etc., etc. But the real joy started when at the close of the act the first violins played the 'Irish Washerwoman,' while the second fiddles struck up the German air. Those two kept going with their particular tunes, while the clarinet chimed in with another, and so on, and so on, till the entire orchestra played violently, but each instrument with an entirely different and conspicuous tune. 'And,' said good man Varley, 'they simply MUST harmonize. No discords, please.' So there was my little job.

"I had failed to obtain, the year before (though I had scoured the country o'er), the instrumentation book I desired, and had copied it completely, word for word, from a borrowed copy, so I had that to refer to. It was my only salvation, too, and I had my act all done in two days, and a month or so later, when Varley was in Portland, I was delighted to receive a flattering letter on the success of the new production, which, said the comedian, he had tried out before a large house, and it was exactly as he had planned."

# THELMA GIVEN
## *Violinist*

## Makes Successful Debut at Carnegie Hall, New York

FOLLOWING ARE THE PRESS COMMENTS:

"Her intonation is delightfully pure, her tone rich and varied, with an ingratiating feminine sweetness."—(New York Evening Post, November 4, 1918.)

"The signs of personality and depth are written in her playing."—(New York Evening Sun, November 4, 1918.)

"The most difficult problems of double-stopping seemed to have no difficulty for her whatever. Always was her tone sweet and expressive, always her intonation well-nigh impeccable. Miss Given plays with a great deal of assurance. The fingers of her hand are fleet and reliable messengers of her will. Her bow is light and elastic."—(New York American, Nov. 4, 1918.)

"The gods planted fire in her breast and every tone she draws from her fiddle is warm and vital. In the short pieces were delicacy, tenderness, finesse in detail and polish."—(New York Globe, November 4, 1918.)

"Thelma Given has precious gifts. She has a tone of size and resonance and is a player of high skill."—New York Sun, November 4, 1918.)

"Miss Given played with charming lightness and grace."—(New York Herald, November 4, 1918.)

"Thelma Given is a live wire. She has marked talent. She plays brilliantly. She has plenty of temperament and she has personality. She handles her instrument like a veteran. Her attack is electric, her bowing broad and free. Miss Given has been soundly grounded in mechanics. Her bow is resilient. She can draw a broad, sonorous tone. Her intonation was admirable. Miss Given captured her audience."—(New York Times, November 4, 1918.)

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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

## Civic Music Fete Affords Delight

By Karleton Hackett

The people who were at Orchestra hall last evening, and there was a gratifyingly large number present, now know what the Civic Music association has been doing. If in the minds of those people, and they present a very intelligent outward appearance, there is any relation between cause and effect it will be easy today for the association to raise what money it needs to carry on its work. There is nothing can take the place of a practical demonstration, and they gave it last evening in full measure.

There were hundreds of little girls on the stage, too many to count, though I made a manful attempt, and they represented that heterogeneous mass which used to stagger us a few years ago, when we accidentally thought about the matter, and which we now know is emerging from this awful world's labor into the new-born race of Americans. The folk songs they sang and the joyous spirit in which they sang them touched something deep within us all—the hope of youth.

But it was not mere youthfulness, for they already felt something of the meaning of music. You could not call it "art," for there is in the child's mind nothing of the sophistication that the word suggests, but there was the instinctive feeling for rhythm and the pleasure of tone. Of course all the men and women who have been laboring with these children in the parks and playgrounds all over the city had their necessary part in helping them to the utterances of their feelings, but the instinct was there. It is the work of the Civic Music Association to make it possible to warm this instinct for music into active life instead of letting it shrivel up and die for want of air and sunlight.

Some of the songs were delightful and stirred such a chord of sympathy in the hearts of the audience that they had to be repeated, at which the children almost laughed aloud in their gratification. They gave real quality to the tone in a tender little bit like the Algerian lullaby, and then you should have heard the vim with which they sent John Carpenter's "Khaki Sammy" along. "Sammy" may not be the term officially approved by our boys over there, but they will have to make an exception for this song. One hearing proved that Mr. Carpenter has hit it again and right in the center of the bull's-eye. Of course they had to repeat it, and they did it in style with a ritard and a hold on the high tones of the climax and all the other fixings just like the grown-ups do.

Everybody applauded and then said something complimentary to his next-door neighbor, as if he had not realized what kind of thing these children are capable of doing—and perhaps these people had not known. However, if so, it was their own fault, since they have been told times enough. Maybe they will remember this time, at least for long enough to write out a check for the association. They are doing something that must be properly supported, and if they don't get it after last night then the de'il's in it.—Chicago Evening Post.

## The French Band in Washington

One of the rarest of musical treats Washington was privileged to enjoy yesterday afternoon, when the Symphony Orchestra of the Conservatory of Paris, under the direction of Andre Messager, gave its first concert at Poli's Theatre, with the distinguished French pianist, Alfred Cortot, as soloist.

To greet these notable guests of the nation, who come to us under the auspices of the French government and the French high commission, a large and distinguished audience was gathered. It was made officially important by the prominence of the uniforms of the military diplomatic mission of our allies here and of our own army and navy officers.

High were one's hopes at hearing this foremost orchestra of Paris, and they were fully realized. M. Messager plays upon his orchestra as though he had the zephyrs at his command. There is no sense of instrumentation in the flow of this music. In tone of faultless purity, of amazing oneness, and pastel shades of color in its subtle graduations, this orchestra plays with a sinuous rhythm that charms through its every phase of musical utterance. And varied are the tone-pictures it evokes! But whether it is the absolute repose of exquisite pastorals or the mellow-toned vital life of the d'Indy scene, always is there felt a vibrant beauty of tone that answers to the will of the director.—Washington Post.

## Professor Smith in the Middle West and in New England

The Worcester Community School of Religion has been fortunate enough to secure Professor H. Augustine Smith of Boston University. Professor Smith has had a unique experience in choir and chorus work. For sixteen years he was minister of music in the largest Congregational church west of New York City. There he evolved a quintet of vested choirs that became famous throughout the country. Professor Smith's work in Chicago was so effective that Boston University persuaded him to come east and give his time to the development of choruses and choirs in connection with their community schools of religion. In addition he has charge of the singing at the University, where some 800 men in the student army training corps are getting drill at his hands. Professor Smith also had charge of the music and pageantry at a Boston Common Christmas celebration last year, and at Malden, Lowell, Braintree and Tremont Temple.

During the past summer Professor Smith covered some 7,000 miles of conventions, chautauquas and summer schools. During the next twelve months he will reach some 29 state and provincial gatherings all the way from New Hampshire to California. Just now he is at work on an Armenian Syrian Pageant which is to be circulated throughout the country to aid in the $30,000,000 war relief drive for these stricken people.

Professor Smith's work in Worcester will consist of a series of lectures intended for the instruction and inspiration of school people, dramatists, ministers, musicians and civic workers. The lectures are as follows:

1. The church, the nation and the new day in song.
2. A study of comparative religions in hymns.
3. The redemption of congregational singing through a virile, living, hymn book.
4. The power of music to tell its own story, illustrated from public school music.
5. A clinic in pageantry. Studies in symbolism, costuming, lighting, etc.
6. War's victories through community singing.
7. Adult and children's choirs in church and community life.
8. The ministry of art—modern art pictures and some interpretations.
9. Building a Worcester song book for home, community, union worship.

—Worcester Telegram, Oct. 11.

## Helen Boyle Haworth

Following is some newspaper comment on the work of Helen Boyle Haworth, contralto:

Helen Haworth's rendition of Sullivan's "He Is Risen," added another leaf to the laurels this young woman wears. Her tone, enunciation and expression were all that the most critical could ask for and the number was distinctly well sung.—Arizona Republican (Phoenix, Ariz.).

Helen Haworth, contralto, sang two groups of songs in the exquisite way that has so endeared her to the music loving people of Phoenix.—Arizona Gazette (Phoenix, Ariz.).

With truth it can be said that to the Saint-Saens cantabile from "Samson and Delilah" she gave the most important rendering. It was one of the most interesting bits of the afternoon, and was wonderfully well read.—Arizona Gazette (Phoenix Ariz.).

Assisting was Helen Haworth, a young woman who has attained things in the world of musical study, whose contralto voice is pleasant to the ear and whose phrasing and interesting interpretations are a source of great joy to her friends.—Arizona Gazette (Phoenix, Ariz.).

Helen Haworth of Phoenix, Ariz., who is now making a tour of the coast cities, sang before a crowded chamber of the young men's institute last Thursday evening. She is a typical Irish beauty and won the admiration of every one present. She possesses rare ability as a vocalist.—The Tidings (Los Angeles, Cal.).

Helen Haworth is the fortunate possessor of a very beautiful contralto voice of considerable range and particularly pleasing quality—rich and sympathetic.—The Republican (Phoenix, Ariz.).

## Texas Concert Calendar

DALLAS

Nov. 12—Reed Miller Quartette (E. G. Council).
Dec. 10—John McCormack (Mmes. MacDonald and Mason).
Dec. 27—Pablo Casals (A. L. Harper).
Feb. 6-8—La Scala Grand Opera Co., three nights, one matinee (A. L. Harper).
Feb. 26—Jascha Heifetz (Mozart Choral Club).
March 17—Alma Gluck (Mozart Choral Club).
Feb. 14—Oscar Seagle (E. G. Council).
April 1—Karl Kirksmith Trio (E. G. Council).
April ——Amelita Galli-Curci (Mmes. MacDonald and Mason).

DENTON

Dec. 5—"Faust" by Century English Opera Co. (C. I. A.).

FORT WORTH

Nov. 8-9—Chicago Grand Opera Co. in "La Tosca" and "Barber of Seville" (T. H. Wear, local manager).
Dec. 5—Mabel Garrison (Harmony Club).
Feb. 10.—French Army Band (Harmony Club).

HOUSTON

Nov. 6-7—Chicago Grand Opera Company (Mrs. Edna Saunders).
Nov. 13—Oratorio Quartette (Harry T. Warner).
Nov. 27—Margaret Matzenauer (Treble Clef Club).
Dec. 7—Mabel Garrison (Woman's Choral Club).
Dec. 30—Pablo Casals.
Jan. 16—Arthur Middleton (Harry T. Warner).
Feb. 6—Oscar Seagle (Harry T. Warner).
Feb. 21—Jascha Heifetz (Treble Clef Club).
March 24—Alma Gluck.
April 23—Amelita Galli-Curci (Treble Clef Club).

SAN ANTONIO

Nov. 2—Pavley-Aurainsky Ballet (Symphony Orchestra).

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Nov. 4—Bechtel and Merle Alcock (Miss M. A. Rowley).
Nov. 14—Mabel Garrison (Mozart Society).
Nov. 29—Margarete Matzenauer (Mozart Society).
Feb. ....—Alma Gluck (Arthur Claussen).
Mar. ....—Alma Gluck (Arthur Claussen).
—The Musicale (Dallas, Texas).

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### Florence Macbeth Writes a Letter

Among the prize letters written to the Herald and Examiner in response to the question, "What shall be done with the kaiser?" is the following from Miss Florence Macbeth of the opera:

"What shall be done with the kaiser?" He should be tried by a jury of his peers.

In these days of enlightenment and universal striving toward liberty of mankind, no criminal, even though he wears a crown, should escape trial and punishment.

The kaiser stands today as the world's arch criminal. He planned the destruction of millions of lives. For years he has carefully calculated every obstacle which would gain for him a world empire, and to attain which he staked the lives of his people. He has lost.

No punishment that can be imposed upon him will alleviate the sufferings of the thousands upon thousands of mothers, wives, brothers and sisters, or will stop the torrents of tears shed because of his crime. But when it is meted out it should be of such nature as to warn all future rulers of the fate that will befall them when liberty awakes and tyranny is doomed.

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### GEORGIA HALL QUICK, BURTON THATCHER, AND LETA MURDOCK AT BIRCHWOOD MORNING MUSICAL

On Monday evening, November 4, the Birchwood Morning Musical presented Georgia Hall Quick, pianist; Burton Thatcher, baritone, and Leta Murdock, violinist for their "Evening Guest Program," at the Rogers Park Woman's Club House.

For her first number Mrs. Quick played the beautiful "Eroica Sonata" (MacDowell). This music is so playable; there is charm and interest in all of the lines, and Mrs. Quick brought them to the fore in graceful decision and with much poise and elegance of delivery.

She has a splendid technical equipment, and artistic achievements are, and should be, hers in large measure.

Her second number was a Chopin group, consisting of Impromptu, F sharp; Etude, Opus 25, No. 1 (Aeolian Harp); two Preludes, No. 21 and 22, and Ballade, A flat. Her last group comprised the "Tambourine" (Raff), "On the Wings of Song" (Mendelssohn-Liszt), and "Militaire March" (Schubert-Tausig). These were all played with the same fine style and finish that she manifested in the Sonata.

Mrs. Quick received much applause and surely deserves a warm greeting when she visits Chicago again.

Mr. Thatcher sang "The Haunt of the Witches" (Cassard), "Lunge dal Caro Bene" (Secchi), "Have You Seen but a Whyte Lily Grow" (old English), and "Pensee d'Autouine" (Massenet). This was quite a widely varied group, all were admirably suited to his voice, and Mr. Thatcher sang them with much finesse and his usual fine style and splendid interpretation.

Miss Leta Murdock chose for her group "Sicilienne et Rigaudon" (Francoeur-Kreisler), Poem (Zedenko Fibich), "La Capricieuse" (Elgar), and "Spinning Song" (Popper). Miss Murdock has abundant technic, and she plays with a style that is both exhilarating and fascinating.

Miss Mora Murdock and Mrs. Malcolm Imbrie gave excellent support at the piano.

ELEANORE CAPPS-HOSTLER.

### CARLO LITEN RECEIVES OVATION WITH THE PHILADELPHIA ORCHESTRA

Carlo Liten, Belgian tragedian, received an ovation when he appeared with the Philadelphia Orchestra November 1. His success was so marked that he will return in March for a recital at the Little Theatre.

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**Bloomington**—Charles Lagourgue, clarinetist, and Mrs. Helen Abbot Byfield will give a joint recital in Bloomington in which Gavin Williamson will be the accompanist. Mr. Lagourgue will play a group of Debussy and will also introduce "Pastels," written by Mme. Sturkow-Ryder for clarinet and piano.

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**Sturkow-Ryder** — Mme. Sturkow-Ryder, artist pupil of Lillian Parks, is playing at the Hippodrome this week. Her program consists of the first movement of the Grieg concerto, the Liszt Rigoletto paraphrase, and a transcription of "Home, Sweet Home" by Mills.

♯♯♯

**Silver**—Hazel Silver and Mary Welch of the First Presbyterian Church of Lake Forest sang on Sunday evening, November 3, an offertory duet entitled "The Good Shepherd," written by their colleague, Lucia May Smith.

♯♯♯

**Kimbell**—Following are some of Grant Kimbell's engagements in the near future: Joint recital, Edgewater Beach Hotel. Soloist, Sinai Social Center orchestra concert, South Bend, Ind. Recital, Naperville, Illinois.


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# HOW TO SING

FRANCIS FISCHER POWERS

Given a well-balanced mind, a healthy body, and a voice, how can one learn to sing?

Sound is produced by a column of air directed against the vocal cords, causing them to vibrate. This vibration, resounding in all parts of the head resonators, is tone. Now, where doees the power come from that propels this column of air? Not from the throat, although there are the muscles which contract or relax the vocal cords; and certainly not from the muscles in the walls of the abdomen. Immediately below the lungs there is a muscle stretched across the body that compresses the lungs and drives the air against the vocal cords. That is the first principle of singing—that the diaphragm is the source of power. The ability to sustain a tone and shade it, and to do all this with ease, depends on a strong, well-controlled diaphragmatic action.

But to produce a tone with living colors in it, more than muscular action is involved; thinking and feeling are absolutely necessary. We study a song. Its words summon up conceptions in our mind. Its rhythm makes some similar impression on us. When we go to sing it there is a strong, clear thought in our minds—in other words, a vivid picture. Now, how can we convey to a listener our thought with all its meaning? How can we paint for him the picture which we see? The way is simple and yet subtle. Just this—be wholly possessed by the sentiment, and then, with every organ free and responsive, allow that sentiment to go out in the tones. The mind gives the impulse, the diaphragm furnishes the power, the throat is an open air passage; tongue, jaw and lips become active only as agents of articulation, and the tones emerge round, rich and full of life. To think clearly, feel intensely, and have every organ responsive—this is the second principle of singing.

When a singer has grasped the significance of these two principles—that is, when his diaphragm has begun to act in response to clear, imaginative thinking—then his task is to acquire a beautiful tone quality, to sing with ease, and, lastly, to develop power. The most important of these is the acquiring of a beautiful tone.

What is a beautiful tone? How is it made? What are its characteristics? Two things must be recognized as not beautiful; the one is the "white" tone, and the other is its opposite, the "throaty" tone. In both, the immediate trouble is with the focusing of the air column. In the case of the former it is not focused at all, and the breath escapes straight out of a wide-open mouth. Thus the cavities of the head are not called into play as resonators, and so the tone, lacking in resonance, is blatant. It is called a white tone because it is without tone-color. It is a yell rather than a musical sound. It is certainly not beautiful.

On the other hand, in the throaty tone the column of air is focused not far enough forward—and the result is that the tone resounds through the head, but never gets out. It sounds muffled. It lacks in brightness and in distinctness. Let these two kinds of tones be avoided consistently.

They strain the whole constitution; they are injurious to the voice, and they are not beautiful.

To make a beautiful tone the column of air must be focused well forward, the exact point depending on the quality of the vowel sound. In the singer's mind there must be a mental picture of each tone as he is about to make it, and the lips must articulate the distinctive feature of each tone. No teacher can tell you just how to produce a beautiful tone. He can set forth a few principles—give helpful suggestions at each lesson—but beauty will come only with practice and experience.

Singing is a temple of sound supported on two great pillars; the one is diaphragmatic breathing, the other is clear thinking. Into the structure enters a manifold of work, romance, sorrow, love, longing and hope. Some parts of this temple are shrouded in shadow; mourners enter in. But from the higher places there fall rays of brightness and echoes of gladness. And the pinnacle of this temple is a beautiful tone. Round, rich, resonant, sweet, clear and liquid—it carries in it the appeal of a sensitive and disciplined soul.

It seems now almost unnecessary to say that singing must be characterized by ease, for, of course, beauty denotes ease. Tones that have a background of knitted eyebrows, set jaws, and rigid body cannot possibly be beautiful; anything that suggests force or labor works against beautiful tone and artistic singing. The artist sings with perfect ease.

The public, however, likes to hear high notes and big voices. And because it means popularity and success that comes quickly—but, alas, goes quickly—the singer is tempted to hurry his work, slighting what is preparatory and aiming far ahead. In other words, he forces his high notes and tries to make big, loud tones. The final result of this is that he sings badly and his voice is spoiled.

To produce beautiful tones is important; to produce them easily is just as important; ease demands perfect control, or, rather, abandonment. The idea is not to hold any or several organs in a fixed way, but rather to give them freedom to express themselves. This freedom of expression is possible only where there is a great confidence, confidence in one's own power and confidence in the message of the music; and this confidence comes with much practice, which is directed by intelligence, and in which there is present always a feeling for the very finest qualities of tone. In the case of most music students it is by the well-worn way of practice that ease is acquired.

Further along the same way power can be developed, for it is only by practice that muscles are made strong. This muscular strength makes possible big tones. If they are to be made living and expressive, as well as loud, there must be strength in the singer's personality. To be master of big tones the singer must be master of himself. Power comes with maturity.

Singing is an art which, through the medium of tone and rhythm, tries to give expression to the variegated content of the human heart. To make it a beautiful and a powerful art, it must be built upon sound musicianship, and all must be enlivened by human sympathy. Progress must be slow and sure in order to obtain the most satisfactory results. Rome did not build in a day; neither can a voice.

\#\#\#

## FLORENCE EASTON WITH BOSTON SYMPHONY STIRS AUDIENCE

The honor of being the first soloist to appear with the Boston Symphony Orchestra this season was awarded to Florence Easton, whose appearances at Symphony Hall, Boston, last week called forth all sorts of admiring comment. The charming prima donna of the Metropolitan Opera Company sang Mozart and Debussy arias and caused Mr. H. T. Parker, the distinguished critic of the Boston Transcript, to liken her singing to that of Mme. Eames in her prime. He said in part: "There is like limpidity, like measured radiance of tone, but Mme. Easton's voice is at present the warmer, the more susceptible to play characterizing color." Other Boston critics agreed with Mr. Parker on the beauty of Mme. Easton's voice and her accomplished musicianship, and we feel sure that there will be like harmony of opinion amongst the critical brethren of Philadelphia, Washington and Baltimore, where Mme. Easton has also been engaged to appear as soloist with the Boston Symphony Orchestra.

\#\#\#

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# Music in New York

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### Thelma Given's Debut

From Columbus, Ohio, to Russia, and from the land of chaos to France, and thence to New York—this is a brief biographical, or rather geographical, sketch of Thelma Given, who made her debut on Sunday afternoon, November 3, at Carnegie Hall. No need to take much time to describe the physical traits of this beautiful American girl, but in a word we can say that Thelma Given gives us the illusion of an Oriental girl, and her playing has also the traits of Oriental manners and feeling. Of the woman violinists who have appeared in New York in the last two seasons none has given us a better exhibition on the violin than Thelma Given. Not that she has created a sensation. Real musicians don't believe in that. But what she showed with her bow is ample justification for placing her in the ranks of the really excellent violinists. Within a season or two Thelma Given will have climbed to the highest point of artistic playing, for she is bound to place herself among the greatest.

Opening her program with a classic but endowed with ample technic, the Chaconne by Vitali had no difficulties for her. She went through the execution with sufficient skill to place her in the ranks of its best interpreters. A Concerto by Corms displayed again her facility and agility of execution in complicated scales, cadenzas and octaves. In the shorter pieces, like one by a Russian (difficult to spell) and "The Last Rose of Summer" (Flotow-Auer), she convinced us of her pure tone and clear intonation. Another quality possessed by the young lady is the emotional powers for correct rendition of melodious pieces. Her tone is large and carries more than well. Her debut should lead to other appearances, and we prefer a more interesting program, for the writer has no doubt of her having a large repertoire. L. T. Grunberg was at the piano.

♮ ♮ ♮

### Jacques Thibaud's Recital at Carnegie Hall a Treat to Artists, a Delight to Admirers

We had to wait for that genuine and truly great school of France, the school of violinists which gave birth to such distinguished masters as Vieuxtemps, Wieniawski, Sarasate, Marteau, Kreisler, Cesar Thomson and Jacques Thibaud. They are all pupils of Allard, Marsik, Massar and Berthellier. Future generations will refer to this representative list, and no matter who is to compile the musical dictionaries, their names will be engraved in letters of immortality as great musicians and supreme artists.

Though the present musical season is only in its teens, we have had at Carnegie and Aeolian halls several violinists, but all will have to bow to that supreme player, the representative of the great French school, Jacques Thibaud. When Mr. Thibaud played some years ago in this country he was a sensation. Today he is a marvel. When we have reviewed other violinists we looked for their faults. When Thibaud plays we look into his qualities. Very few others would dare to offer such a colossal program.

JACQUES THIBAUD

Mr. Thibaud gave us Guillaume Liken's Sonate with piano, Mozart's Concerto in E flat and Chant d'Hiver, by Ysaye. All the terms in a musical dictionary, to be applied only to truly great violinists, can be expended in eulogizing the master violinist, Jacques Thibaud, who possesses all the virtues.

Begin with the fine stage presence and the unaffected nature of playing, and you have before you the violinist with the characteristic traits of the master, and therefore the octaves, staccatos and cadenzas which form the technical sides of a player are the perfection of the master violinist in his manipulations.

In Mozart he showed grace, finesse, clear intonation. In Liken he disclosed musicianship, artistry, technic of unlimited powers. In Ysaye, the poetical instinct. His tone is as soft as velvet; every tone is carried far into the distant parts of a great hall. Thibaud's emotionalism is an internal factor, a thing which associates his violin with the pulsations of an audience. He carries the message of the muse from the strings to your heart. Thibaud plays to the connoisseurs; to the expert audience; to musicians and artists. He plays for art's sake, in the name of art.

Other numbers executed with inimitable style were: Guiraud's Caprice, Largo (Fiorillo), Etude (Rode) and Polonaise (Wieniawski). Nicolai Schurer was an artistic associate at the piano, especially in the Sonate.

♮ ♮ ♮

### Florence Otis in Recital

In spite of election day, this recital was fairly well attended, at Aeolian Hall. It would be unjust to be too critical about her singing, for nervousness marred her work. We never can guess what will fail a singer in such circumstances. We cannot intrude in the realm of secrets connected with a singer's life. Therefore we reserve the privilege of analyzing her singing on a future occasion, when under normal circumstances she will be open to criticism.

There is no doubt about her voice being a very good one, and it may be said that it is a valuable one for all purposes—operas and concerts. Among the American songs, we heard her in Vanderpool's "Values," a dramatic song and nearly classical in mood. It is advisable for other recitalists. The same can be said about Gilberte's "Laughing Song." On the program: Stradella, Monteverde, Rontani, Donizetti, Handel, MacDowell, La Forge, Holmes, Dalcroze, Lenormand, Debussy, Manna Zucca, Kramer, Warford and Scott. About Mr. Gilbert's accompanying work I am speaking elsewhere.

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### Brief Notes of Recitals and Concerts

On Sunday, November 3, at the Hippodrome, for the benefit of the Navy Comfort, a musical program enlisted the services (gratis) of Enrico Caruso and Claudia Muzio. Over $35,000 was taken in.

On November 4 Winifred Byrd gave a piano recital at Aeolian Hall.

On November 5 Florence Otis gave a song recital at Aeolian Hall.

The Humanitarian Cult presented Sophie Braslau as its bi-monthly soloist at Carnegie Hall on November 5.

♮ ♮ ♮

### Harry M. Gilbert, Accompanist

The characteristic feature of the Florence Otis recital on November 5 was the excellent accompanying at the piano by Harry M. Gilbert. Very seldom is it that accompanists are so conspicuous in their work as Mr. Gilbert's assistance on this occasion. He was an admirable factor of the event, and indeed just as important as the recitalist, if not more so.

♮ ♮ ♮

### The Boston Symphony in New York

The regenerated Boston Symphony, under an Allied conductor, Pierre Monteux of the Metropolitan Opera Company, gave its first concert on the evening of November 7 at Carnegie Hall, and on the afternoon of November 9. A large gathering was present.

♮ ♮ ♮

### The Society of American Singers—"Pirates of Penzance"

Reverting from opera comique to comic opera, the revivals of the golden era comic operas by Gilbert and Sullivan are welcome and perhaps to the management it is more gratifying because the attendance has grown to the extent that a prolongation of the season is effected. In fact the week ending November 9 was a Gilbert-Sullivan affair, "Mikado" being also on the boards, with increasing audiences. In the performance of "Pirates of Penzance" we found many pleasurable moments afforded by the music and also by the interpreters. Only the male chorus requires more fresh voices and of better qualities. The female chorus was excellent throughout the performance. Of the principals, Craig Campbell, tenor, in the part of Frederic, disclosed a warm quality of voice. Also his singing was in good taste and the English enunciation was clear. Josephine Jacoby still possesses a pure contralto voice and as Ruth she gave much pleasure. Herbert Waterous, basso voice, contributed to make the performance interesting, in acting and singing. Save for a few poor attacks in the upper voice, Miss Blanche Duffield as Mabel helped to the general good of the performance. Bertram Peacock as the Major-General added no little contribution in making the performance commendable. John McGhie conducted in spirited manner.

♮ ♮ ♮

### Anna Case Appears at the Biltmore Musicales

The brilliant American soprano was welcomed by a fashionable and large gathering, assembled at the Biltmore Hotel, when the first musicale of the season was given on the afternoon of November 8. Her renditions consisted of old Swedish songs, Scotch airs, Lithuanian songs set to Chopin's music, and numbers by Sgambatti, Bemberg, Grieg, Horsman, Kjcrulf and Spross. Others on the program were Mischa Elman and Louis Graveure, English baritone.

♮ ♮ ♮

### "St. Erik" Society Presents Swedish Compositions— Edna Gunnar Peterson, Soloist

Though another concert took place at Carnegie Hall simultaneously with this concert, the event is given precedence because of its great value. I could not hear the whole program but listened to enough to be able to give an idea of what actually

EDNA GUNNAR PETERSON

took place. In chronological order: The Swedish Glee Club of New York rendered "Stand Strong, Thou Nightly Guard of Light" (Wennerberg), "The Singing Birds" (Lindblad), "Out of the Way, There" (Bellman), and "Fredman's Epistle," No. 38 (arranged by Soderman).

The chorus consists of some twenty-five voices and it needs more training. The pianissimo singing was agreeable but on the forte fragments the chorus left much to be desired. Samuël Ljunkvist, tenor, sang one song by Stenhausmar, two by Axel Wachtmeister and one by Peterson Berger. He is the possessor of a good tenor voice, but should avoid pinching the tone. In mezzo voce singing he was excellent. He was followed by the Chicago pianist, Edna Gunnar Peterson, who rendered two Tone Poems by Emil Sjogren and the same composer's "In the Wayside Inn." Miss Peterson has done more for this composer than would seem possible. She played brilliantly, exhibiting an excellent technic and a clear, beautiful, liquid tone. Another pianist would have perhaps done little justice to this Scandinavian composer, but the Chicago pianist extracted whatever there was in it and in so doing again proved herself a splendid artist. It would be pleasurable to hear her in her own recital when greater variety would be in evidence and a more detailed review would be afforded. Miss Greta Torpadie, soprano, gave two songs by Stenhammar and one by Peterson-Berger. Whether she was not in voice or a decline of her vocal powers, Miss Torpadie's singing on other occasions was more commendable. There were other numbers not heard, all Swedish music. The chorus was directed by Frederick Axman. The accompanist was Randolph Hanson and the house was packed. The St. Erik Society is the organization for the advancement of Swedish music.

♮ ♮ ♮

### Symphony Society of New York; Mischa Levitzki, Soloist

Carnegie Hall was packed to its capacity on the evening of November 9, due to the first appearance of Mischa Levitzki with Walter Damrosch's Symphony. Naturally the interest was centered on his playing of the Concerto for Piano and Orchestra by Saint-Saens. He gave a magnificent performance, one of those rare executions at the keyboard—rare for the beauty of interpretation and the superb playing. Saint-Saens has rarely been treated as musically as on this occasion. Though six recalls were effected no encore was given, but those who love to hear him play will again listen to him when he appears in recital at Aeolian Hall, some time in December. The orchestral numbers consisted of Borodine's Symphony No. 2, three pieces by Paul Vidal, for the first time in New York, and "Kowantchina," by Moussorgsky.

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### Raoul Vidas, French-Roumanian Violinist, Makes a Remarkable Debut at the Carnegie Hall

I reserve the privilege to review this recital for the next issue, for neither the time nor the space could give a correct description and a detailed criticism of Raoul Vidas' debut. The principal qualities of this product of the French school must be reviewed extensively and this will be done in our next issue of November 22. In brief, the applause was thunderous, the recalls were numerous, the ovation accorded to this 16 year old boy was epochal. Carnegie Hall on November 10 was jammed with the largest attendance recorded this season. Chicago will have a treat when he effects his appearance there.

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### LYCEUM ARTS CONSERVATORY

Another of the delightful faculty informals was given during the past week at the Lyceum Arts Conservatory. Mr. Klammsteiner was unable to make his appearance as scheduled, so that the program had to be rearranged and his place was taken by Miss Gibson, who gave some interesting interpretative dances. The other soloist was Mrs. Ora Padget Langer, contralto, in a number of well chosen songs. Mrs. Langer's voice is velvet in quality and deeply resonant. One of the most pleasing of her numbers was "At Morning," by Jeanne Boyd, a recent find among the young talented composers of our city. Mrs. Langer was accompanied by Mrs. Katherine Howard-Ward.

MARY CARVER WILLIAMS.

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**Hyde Park Hotel**—Sibyl Sammis MacDermid, soprano, and Mrs. Charles Orchard, pianist, gave the musical program for the I. J. Duncan-Clark lecture at the Hyde Park Hotel, Tuesday evening, November 12.

♯♯♯

**Witmark**—M. Witmark & Sons of New York have issued, in exceedingly attractive form, a splendid new patriotic song, "Freedom for All Forever," the lyric and music by B. C. Hilliam.

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# THE MUSIC SUPERVISOR'S DUTY TO THE AMERICAN COMPOSER

By O. E. ROBINSON
Director of Department of Public School Music, American Conservatory of Music, Chicago
(Reprinted from The Musician)

It was with a great deal of interest that I recently read an article by Mr. Harlow Gale on Musical Education. If the reader should have curiosity as to Mr. Gale's treatment of the subject, I refer to the Pedagogical Seminary, edited by Dr. G. Stanley Hall, Volume XXIV, No. 4.

Mr. Gale takes the view that musicians do not know music as the English teacher knows English literature. "This condition," he says, "is due to the teacher's having learned an instrument rather than the literature of music. . . . Singers and teachers of singing, of all musicians, get and give the least esthetic musical values. . . . What music has been introduced into our public school system is largely of the recreative and busy-work type."

I shall not attempt to dispute these assertions. There may be more truth in them than most musicians are willing to admit. Whether they be true or not, is not the question I wish to discuss in this paper. Indeed, my thoughts have been directed into a more specific channel.

It is evident from Mr. Gale's article, which covers twelve printed pages, that his entire line of thought is based on the premise that the music of the German composers constitutes practically the entire musical literature of the world. He mentions Chopin frequently, however, and Tchaikovsky and Saint-Saens, each once. He refers repeatedly to the masterpieces of Bach. Beethoven, Brahms, Schubert, Schumann, Mendelssohn, and Chopin to the exclusion practically of all other composers. The only American referred to is MacDowell, and he is mentioned only casually. This condition is not as it should be. It is merely one of many instances which show how the American composer is ignored.

A great deal is being said and written now relative to the rights of the American composer. Musical editors are urging the America first idea in music as well as in the engagement of artists. Orchestra directors are beginning to give the American composer a chance. An American opera is produced occasionally. Women's clubs are giving programs made up entirely of music by American composers. Are the supervisors of music thoughout the country doing their duty by the American composers?

The lack of knowledge on the part of the average high school pupil concerning the big musical events of this country is rather appalling, to say nothing of the pupils in the grammar grades. The majority of our high school pupils have never heard of MacDowell, John K. Paine, Horatio W. Parker, or George W. Chadwick. It is true that the patrons of the symphony concerts have an opportunity from time to time to hear works by American composers, but the vast majority of high school pupils do not attend these concerts. The supervisors of school music are in a better position to reach the masses of young people than persons engaged in almost any other field of musical activity.

Assuming that it is one of the many duties of the supervisors of music to make the names and compositions of American composers familiar to our boys and girls as far as possible, let us discuss the best means of putting this suggestion into effect. As a practical worker in the field of public school music, I am endeavoring to do something toward this desired result. Perhaps a statement as to my own personal efforts in this direction may be of interest to some of my co-laborers.

Formerly, in giving work in Musical Biography, we devoted most of our attention to the European composers. If we had any time left, the American composers came in for a few short paragraphs. In giving the work in the History of Music, we began with the ancient Egyptians, Hebrews, and so on, and finally came down to the modern period. Now, high school boys and girls are living very much in the present. They are an army of restless, pulsating individuals, filled with the spirit of the present, and not seriously interested in the Greeks, Egyptians, or Hebrews of three thousand years ago. In teaching history and biography to active youth, what, then, would be the intelligent course to pursue? Why, to begin with the present, the now, right where these young people are living, and begin with America. Impress upon these boys and girls the fact that there are American composers who have written good music and will write a great deal more. Make the names of these composers as well as their music familiar. This is what I have been doing during the past year and I find the interest of the pupils in music is greatly stimulated by the process.

To begin with, I read to the pupils an article on current musical evnts. Then I kept them informed as to musical happenings of the country, of the Chicago and Metropoli-

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tan Opera activities, of the big series of concerts given by our great symphony orchestras. I kept them abreast of the times by relating the musical events of each week. Next, I discussed the older American composers, then the younger group. If we still had time after the American field was covered, we discussed the music of the composers of the allied countries, or of our alien enemies. In other words, by putting America first in music, in the minds of the school boys and girls, I found they reacted with a much keener interest than in the old way.

Further to stimulate interest in American music I organized a musical club, to the membership of which any pupil in the school is eligible. The one vital requirement is that he must have a strong interest in music and a desire to learn more about it. The club gives a program once a month. These programs are made up of the compositions of American composers, and some phase of American music is usually discussed. The programs are sometimes given by members of the club and sometimes we have assistance from musicians of the city. In a large school of 2,500 pupils we limit the membership to the number of seats in the music room, which is 100. Dues of 50 cents a year are required. The money raised in this manner is used to pay for magazine subscriptions for the club, to place new musical works in our library, to buy new records, or to purchase pictures of musical subjects for the music room. The interest must depend upon the enthusiasm at the head of it. The supervisor must be a "live wire" to stimulate the required interest.

We have a waiting list. When a member is absent for two consecutive meetings without a reasonable excuse he automatically loses his membership and his place is filled from the waiting list. A club of this kind, if properly looked after, serves as a good stimulant for the dreaming youth. The same kind of a club could and should be maintained in the grammar schools as well as in the high school in every town. The co-operation of the music teachers of the town should be sought in the preparation of programs of American music. The piano and vocal teachers should be encouraged to give to their pupils compositions by Americans which can be used in the programs of the club. Thus an interest in and sale for American compositions would be awakened.

With this propaganda for American music should go the opportunity to become familiar with the compositions themselves. A limited number of records are available for both the player-piano and the victrola. Although the foreign composer predominates, still there are available records of a goodly number of American songs to be had in the Columbia and Victor records. A number of compositions may be had in the Universal Music Rolls for all Standard Players. Among these selections may be found compositions by MacDowell (notably three sonatas), Victor Herbert, L. M. Gottschalk, Nevin, Sousa, Hadley, Liebling, De Koven, and others.

Then there is a large list of choruses by American composers, from which selections should be made for the regular chorus work. Among the many choruses available for use with a good high school chorus may be mentioned:

"Gypsy Heart" (Baltzell), "O, When 'Tis Summer Weather" (Brewer), "My Lady Chlo" (Clough-Leighter), "My Lady's Lips Are Like the Honey" (Cook), "Cherry Ripe" (Damrosch), "Happy Day," from "Robin Hood" (De Koven), "Serenade," from "The Fencing Master" (De Koven), "Song of the Flag," from the "Knickerbockers" (De Koven), "The Merry Miller," from "Rob Roy" (De Koven), "The De'il's Awa'" (De Lamarter); "What the Chimney Sang" (Dunham), "Italian Salad" (Genee), "Hong Kong Romance" (Hadley), "Invictus" (Huhn), "Maid Marian's Song" (Johns), "Land of Mine" (MacDermid), "Our High School" (Miessner), "The Return of Spring" (Otis), "Lullaby," six parts (Saar), "Ye Singers All" (Spry), "The Wooing of the Rose" (Weidig), "Would God I Were the Tender Apple Blossom" (Weidig).

Lastly, I desire to emphasize the necessity of the continued and repeated use of American patriotic and folk songs. Such songs as "Old Folks at Home," "Star Spangled Banner," and "Dixie," and many others should become a part of every household vocabulary. Two of the good later songs are "Sammy," by A. O. Anderson, and "When the Flag Goes By," by Nevin.


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## THE MUSIC SCHOOLS OF THE MIDDLE WEST AND THE WAR

By MAX L. SWARTHOUT

War conditions in their direct bearing on the schools and colleges of the country have been more or less generally discussed during the past year through the newspapers, educational periodicals and at the many school men conferences, and in consequence are fairly well known and appreciated by the people as a whole. As a result of these unusual conditions many important program changes have become necessary, especially in the institutions of so-called "higher education"—changes affecting not only the courses of study offered the students, but including also readjustments of faculty and budget. In some cases the demands have been actually prohibitive to the school's continuance; in others, additional endowment funds have been raised, tuition rates increased, to offset the loss in revenue or to meet the greatly advanced expense account. And the end is not yet, nor can it be until we have fought the war to a successful finish.

But what of the music schools of the country? How have the newly imposed conditions affected them, and how have these demands been met in their case?

With a view of ascertaining, in some degree at least, how matters are at present with the music school men of the land and in what respects the year just closed has been different from that immediately preceding, the writer prepared a questionnaire —eleven questions in all—touching, in his opinion, some of the more salient points which have confronted the schools of music during the past year and making inquiry as to certain other possibilities of the near at hand future Realizing the magnitude of the task were one to attempt a thorough canvass, one embracing all of the music schools of the land, it was deemed advisable by him to choose a comparatively small area within which to confine his work, selecting then only such schools as would be truly representative of the situation as regards locality, kind of school and scholastic standing. Some thirty-six schools were decided upon, embracing departments of co-educational institutions (including state universities) and colleges for women, as well as music schools and conservatories of a private or corporate nature. A portion of the United States comprising several of the so-called Middle West states was selected for the "restricted area," which, while differing doubtless in some respects from other parts of the country as to local conditions, could, nevertheless, be considered as generally representative. An almost exact two-thirds of the questionnaires were returned with replies—possibly an exceptionally good showing, though the writer regrets his inability to procure the entire number sent out.

It is, perhaps, unnecessary to remind the reader that in drawing his conclusions, certain features peculiar either to a school of music or to the general institution of which it is a department, should be kept in mind. For instance, enrollment figures as given in this article represent to a very large degree young women students. (One good result, we believe, of the many which shall come out of the war will be a larger number of male students enrolling in our schools for the serious study of music.) Again, and perhaps the natural result of this long experienced attendance record in music schools in favor of young women students, the faculties of practically all such schools are made up of women rather than men teachers. Then, too, it can be easily seen that certain conditions, especially those pertaining to enrollment and the courses of study usually pursued, would be different in a department of music at a state university from corresponding conditions at some other co-educational college or university not supported by state funds or in one of the so-called private schools of music. And so one might go on mentioning other characteristics of the several kinds of schools and comparing them were this article to be other than general in its character.

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### Attendance Statistics

Attendance figures for the year 1917-18, considered generally, are more gratifying than some school authorities, even the more sanguine ones, would have prophesied a year ago. There have been losses in enrollment, it is true—in some schools as high as 20 per cent—but taken as a whole about 45 per cent of the institutions replying to the questionnaire reported normal or nearly normal attendance. State university music departments showed decreases from 3 to 20 per cent, while in other co-educational institutions maintaining departments of music a more favorable showing was noted, practically two-thirds of these reporting enrollments as good or slightly better than those recorded for the preceding year. (It might be added, however, that in several of these replies an increased showing in elementary students, offsetting a similar loss in adults, was noted.) The replies from women's colleges showed an almost equal division on the matter of increased or decreased attendance. Private or corporate schools of music, as could have been surmised, made the most favorable showing, some 60 per cent reporting normal attendance, 10 per cent an increase, while only 30 per cent noted a decrease in the number of students for the year.

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### Faculty Members in Military Service

That musicians can fight and will fight, if in a just cause, is proved by the fact that considerably more than half the number of schools reporting have contributed of their faculties in order to help push back the Hun across the Rhine. Reports of two or three members of the faculty in military service are frequent, while more than one of the larger schools of music mentions as many as ten or twelve of its faculty forsaking music for the time being in order to make the world a more harmonious place in which to live. And this is not all. With the extension of the limits of the draft, the contributions from the music faculties of the land will be even greater—a sacrifice anxiously but willingly anticipated by the music schools and departments in their forecast for the coming year.

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### Greater Seriousness of Purpose Noted

It is but natural that the feeling of unrest and uncertainty so in evidence generally during the year should manifest itself in the music schools. Faculty and students alike were affected by the unusual conditions. Faculty morale, if the expression be permitted, was affected, not only through the enlistment and drafting of a number of the faculty men, but also was noticeably unsteadied because of the indefiniteness of the future, especially as regards draft extension and the effect of such a measure on the plans of other faculty members. Instances are frequent of students, for the most part young women of serious purpose, having to curtail their plans for study, giving up their work in midyear because of financial considerations, though not a few enlisted in Red Cross or other war aid service. In the voice departments particularly a considerable falling off in the number of men students was noted, due in great measure to the acceptance of military service on the part of these young defenders of democracy. However, it is especially noteworthy to read in practically all of the replies sent in that at no time in the past was so great a seriousness manifest in the work of both faculty and student bodies. Each, as it were, put forth its best efforts to the end that the co-ordination might be as nearly perfect as possible, both realizing that the future days, possibly, would demand still greater sacrifices on the part of all, and that the art, whose priests they are, would come in for a large part in the softening of the discords of life, now so harsh and so evident.

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### Tuition Rates and Faculty Salaries

It is fortunate, no doubt, in view of the necessity, now greater than ever before, for universal education, artistic as well as "utilitarian," that tuition rates have not kept pace with the ever-mounting cost of living. Without question, were colleges and universities to demand correspondingly higher prices for their instruction thousands of students anxious to continue their education would be obliged to forego that privilege. Quite naturally, in schools backed up by large endowments, the necessity for this increase is not found and fortunate, perhaps, are those schools of music connected with such institutions, although it has long been a question in the writer's mind as to

the benign effects of endowments, generally speaking, on the faculties of the departments of music. He may be in error in his belief that such schools of music, aside from taking care of their own needs, are often called upon to befriend other less remunerative college departments when the general financial report for the year is made up. But private or corporate music schools, as a rule, have no endowments and, as a consequence, naturally find themselves confronted these days with both sides of the economic question. The result, as noted in almost all the replies from departmental as well as private schools, might be termed "philanthropic" so far as the schools (and faculties) are concerned, namely, tuition rates for the coming year will remain practically the same as those for 1917-18. As a direct consequence, the faculty salaries will not be increased, although in several schools slight concessions in favor of such teachers as are on a purely commission basis are announced.

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### Concerning German Music

A positive, direct and practically universal discrimination against German music, particularly that of contemporary German composers, constitutes another of the interesting findings from a perusal of the questionnaire replies. The older classic composers, accepted everywhere as belonging to the world at large rather than to the German people, are in the same good repute and favor as heretofore, and their names have appeared frequently on the programs of the past year, but German titles as well as German texts to songs have been quite completely disbarred, even visiting artists being required to fall in line with this decision. Music of allied nations, especially that of America, has been used to a much greater extent than formerly, and all schools, apparently, are enthusiastically encouraging our own composers to still greater endeavors in the hope that a truly American school of composition is a near future possibility.

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### Community Music

At no time in the past has the music of the masses received such general consideration and help as were given to it by the musicians of the country this past year. Musicians everywhere, with no thought than that of service, offered their best talent to the nation, and it is no overstatement of facts, in the writer's opinion, to attribute a large part of the undreamed-of popularity and success of the community sing movement to the enthusiastic and inspirational leadership furnished by the music schools of the land. Who among us can measure the results already obtained or can forecast the good to come to the American people because of this universal awakening to musical expression, brought about largely through this one of the many efforts put forth to promote community interests? What will be its reflex action on the music and the music schools of the future? Perhaps, because of the baptism of fire now over us there shall come to the musician a refining, a democratizing as it were, of his musical ideals through which all music, in the true sense of the word, shall have new values and all musicians a deeper insight into the soul needs of the people.

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### Suggestions

But the task remains to be completed; the call to service still comes ringing clear. How can the musicians and the music schools best help in the work that lies ahead and to which every institution, as well as every individual, must contribute its best efforts? "By staying on their job, doing the best work they possibly can, and instead of lowering standards, raising them," writes Charles H. Mills, director of the School of Music, University of Wisconsin, a suggestion contributed by a number of the replies received; by doing more "to assist in making the music in the schools efficient; by organization among those musicians not connected with schools in order that their work may count for more," are two of the several splendid suggestions from J. Lawrence Erb, University of Illinois; "by making themselves as useful as possible in the community and by responding in a financial way to the just requests of the government as liberally as possible," suggests Director Albert A. Stanley, University School of Music, Ann Arbor, Mich.; "by furthering community singing and by cooperating with the public schools by offering their facilities to bring good music to the children," says Dean Lutkin, Northwestern University School of Music, Evanston, Illinois, which latter suggestion expresses the opinion of Director Edgar M. Cawley of the Indianapolis Conservatory of Music, a school which next year will furnish the services of its entire public school music class to the schools of the city without charge. "Use compositions of American composers in all lines; insist on greater respect for the flag; employ American teachers," are timely suggestions from the Detroit Conservatory of Music, Francis York, director. "Emphasize the thought, 'music as usual,'" contributes Kenneth M. Bradley, Bush Conservatory, Chicago, and continues, "As the art of a nation represents the soul of the nation, and music is the art of the modern world, we should not forget that our nation has a soul," while Dean R. G. McCutchan of DePauw University, Greencastle, Indiana, an authority on community appreciation, tersely suggests that musicians "be of all possible service in whatsoever capacity they are called upon to serve," stating that "we never needed music so much as now," an opinion backed up by a comprehensive experience this past summer in conducting community singing from chautauqua platforms.

Will the musicians of the country measure up to the nation's need of them in the times that lie just ahead? Their record during the past year is the best answer to the question. And the music school, so long in gaining for itself the recognition and appreciation to which it is entitled as a most vital factor in the education of the youth, will unquestionably fulfill all that is expected of it in the speedy bringing about of that day of gladness, when the American people shall lay aside the weapons of war to enjoy the fruits of a righteous and victorious peace.

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**Evanston Musical Club**—The Evanston Musical Club will present Goring Thomas' "The Swan and the Skylark" at the Northwestern University Gymnasium on Thursday evening, November 21, under direction of Peter C. Lutkin. The soloists will be Mary Ann Kaufman, Edna Jakes, Albert Lindquist and Charles E. Lutton.

## MUSICIANS' CLUB OF WOMEN

On Monday, November 4, occurred the president's reception of the Musicians' Club of Women.

Following the reception a short musical program was given. The first number was a trio made up of Mrs. Calvin A. Whyland and Mrs. A. F. Callahan, sopranos, and Mrs. Rose Lutiger Gannon, contralto. Their numbers consisted of "Beauteous Morn" (Matthews), "Persian Serenade" (German) and "Song of a Shepherd" (Fox). It was an excellent ensemble, the voices blending most beautifully, while the interpretation was all that could be desired.

The soloist of the afternoon was Orpha Kendall Holstman, who chose for her group "From a Prison" (Panizza), "A Negro Spiritual" (Guion), and "The Americans Come" (Fay Foster). Mrs. Holstman was in excellent voice. These were all done with much finish vocally, and with a true regard for the dramatic content. The patriotic number brought forth much applause.

The last number on the program consisted of the Tschaikowsky Trio, Opus 50, played by Amy Emerson Neill, violinist; Vera Poppe, cellist, and Carol Robinson, pianist, and once more displayed the fine musicianship of these young artists.

Miss Neill's tone is so round and firm, while her technic is so clean that it is a delight to hear. Miss Robinson at the piano was very positive, very musical and very effective, although not to the extent that she predominated. Miss Poppe has a splendid, virile tone and her work with the trio was entirely satisfactory. Priscilla Carver and Anna Gray were the accompanists of the afternoon.

The president, Mrs. Harriet Smulski, in her remarks said that "Music is not a mere amusement, but a 'Psychological necessity,' as has been proven in this war"; that "We are the second line of defense, and that our work has been self-sacrificing and patriotic."

In introducing Herbert Gould, the speaker of the afternoon, she paid him great tribute. Mr. Gould, preferring not to be called a speaker, talked on "Mass Singing With the Men." He said that it was a vital necessity. He also stated that this was the "Day of Opportunities for Musicians," and not alone the musicians, but the music trade. He cited the quotation from Walt Whitman, "I See America Go Singing to Her Destiny," saying that "Silent America had suddenly become a Singing America," the "Great Heart of America had become stirred." He also made a plea for more musical instruments for sailors and soldiers.

ELEANORE CAPPS-HOSTLER.

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## "ON TO VICTORY"

An interesting feature of the program given at the Lake View High School last Wednesday night was the singing of John C. Zouboulakis' new and stirring patriotic song "On to Victory" by Miss Eugenia Vessella, mezzo-soprano, with violin obligato by George Kampas and the composer at the piano. Mr. Zouboulakis has an ideal combination in his words and music and was wise in the choice of artists in presenting his song.

Miss Vessella's voice is of fine range and quality and with excellent support from the violin and piano the song made an impressive number.

No doubt this song will become widely known.

## ALBERT SPALDING SCORES GERMAN WAR MUSIC

In a recent interview in Rome, Albert Spalding, the American violinist, took exception to certain forms of German music. He is quoted as saying, "I saw in the London Times the other day that they were giving 'Walkyrie' in London. Imagine it! A Wagner opera. True it was in English, but still it remains Wagner. Now I am no Germanaphobe when it comes to music, as I think that the great German musicians, such as Bach, Mozart, Beethoven, Schumann, Brahms, etc., are the contradiction of modern Germany today. But somehow Wagner, with his 'Wotans' and 'Frickas' and blatant brasses, is too potently a modern German and a precursor of Hun conceit and Hun frightfulness. I am not in a humor to hear tall Amazons shriek out a Teutonic Ho-yo-to-yo while Hun guns are pouring their hellish destruction into the heart of France and Italy. Somehow I wouldn't mind 'Tristan' or 'Meistersinger' so much, but blood and thunder 'Siegfrieds' and 'Brunnhildes' get my goat. . . .

"The trouble with most artists (and the best of them) is that they are not sufficiently sure of what they really want to say. You have heard many people talking of having this same defect and the result becomes an incoherent, unconvincing exposition of a chaotic mind. It's just as important to 'think straight' in music as in anything else. The art of suggestion is too little understood. You can always accomplish so much more by suggesting mountains than by running up hills. In other words the old Aristotelian theory of drama, a 'probable impossibility rather than an improbable possibility.' It is this art of suggesting great things, rather than doing astonishing things, that distinguishes one artist from another . . . and in this way so many fiddlers, carried away by the momentary exultation of producing a big tone, will do so at the cost of losing the chance of producing a big phrase."

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## A FEW ARTHUR MIDDLETON FACTS

It is not often that a press agent descends to facts. It is not often that one can, because in the majority of cases facts are not startling. In the case of Arthur Middleton, our great American baritone, however, one does not have to garnish, embroider or otherwise treat facts to make them interesting. For instance, Mr. Middleton enjoys the distinction of being the only soloist engaged for twelve consecutive performances with the Apollo Club of Chicago. He was soloist on two tours with the New York Symphony Orchestra, three tours with the Minneapolis Symphony and appeared as well with the Chicago Symphony, the New York Philharmonic, St. Paul Symphony, etc. Arthur Middleton is purely an American product, never having been abroad and yet without any previous operatic experience he was engaged for the Metropolitan Opera Company and during his first season there had thirty-five appearances. As an oratorio artist his popularity is shown by the fact that he has appeared over 200 times in "The Messiah" and 150 times in "Elijah."

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**Yung**—A number of artist pupils of Mme. Marie Yung who have appeared throughout the country during the Chautauqua season have returned to Chicago for further study with their teacher at her Fine Arts Building Studios of Dancing.


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## M. T. N. A.

The Music Teachers' National Association will hold its fortieth annual meeting at the Hotel Statler, St. Louis, on Dec. 30 and 31 and on Jan. 1 next. A long list of speakers is announced, and the three days' session is filled with educational and social attractions. Special conferences will be devoted to American music, organ and choral music, community music, history of music and libraries, public school music, standardization, and affiliation of music teachers' organizations. There will be abundant opportunity for discussion, especially in the conferences on voice and piano teaching. The Associated Musicians of St. Louis are making elaborate preparations for the entertainment of visitors. Membership in the M. T. N. A. is open, upon payment of a small fee, to all interested persons, and full particulars may be obtained from any of the following officers: President Charles N. Boyd, 4259 Fifth avenue, Pittsburgh; Vice President Leon R. Maxwell, Newcomb College, New Orleans, La.; Secretary William Benbow, 825 Elmwood avenue, Buffalo, N. Y.; Treasurer Waldo S. Pratt, 86 Gillett street, Hartford, Conn.; Editor Karl W. Gehrkens, Oberlin Conservatory, Oberlin, Ohio; J. Lawrence Erb, University of Illinois, Urbana, Ill.; Calvin B. Cady, 714 Davis stret, Portland, Ore.; D. A. Clippinger, Kimball Hall, Chicago, Ill.; R. G. McCutcheon, DePauw, University, Greencastle, Ind.; Charles L. Seeger, Patterson, Putnam County, N. Y.; Miss Kate S. Chittenden, 212 West Fifty-ninth street, New York City; Charles H. Farnsworth, Teachers' College, Columbia University, New York City; George C. Gow, Vassar College, Poughkeepsie, N. Y.; Arthur L. Manchester, Georgetown, Tex, Southwestern University, and Ernest R. Kroeger, Musical Art Building, St. Louis, Mo.

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## MUSICAL PROFESSION SCORES ONE ON THEATRICAL

Reed Miller, the tenor, and Nevada Van der Veer, his contralto wife, tell an amusing incident that happened during the recent Liberty Loan drive, when they were booked to appear on the same program with Donald Brian—he of the dancing feet and musical comedy fame. The three were riding over to the meeting in the same taxi when Brian began to tell them a "brand new" story. In fact this story was so new that he (Brian), who had just heard it from an actor friend, gave his solemn promise not to use it in public because his friend wanted to "spring" it the following night in his show. Throughout the telling Mr. and Mrs. Miller tried hard to look as if they were being present at a debut, and when the end came they courteously laughed, but evidently Mr. Brian's trained ear got the perfunctory note in their laughter, for he looked at them sharply and said, "You've heard it before, haven't you?" "To be brutally frank," said Mr. Miller, "my wife has been telling that story for over a year, but don't feel badly—we've often had them put over on us that way."

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**Johnston-Briscoe**—Lillian Thomas-Johnston, soprano, and Addison Briscoe, pianist, both of the Metropolitan Conservatory of Music, will appear on a program given by the Baron Hirsch Woman's Club at the New Morrison Hotel Wednesday afternoon, November 13.

## FOREIGN VIOLINISTS TAKE NOTICE

By GAYLORD YOST

It has been three years since Clayton F. Summy published the Concerto in E Minor for violin, by Cecil Burleigh. This splendid work has not been publicly performed by any of the well known violinists. Why? Are these artists too lazy to learn a new work or are they indifferent to American creative art? Perhaps both. But for the life of me I cannot comprehend why such a great work should be so heartily slighted and quietly ignored. Surely not on the ground that it is not worthy. Any musician examining this concerto could not fail to be favorably impressed with its greatness and breadth, for it has, first of all, substance, and further, is spontaneous and inspired and written by one who understands how to score effectively for the violin.

Year after year we hear the Mendelssohn, Bruch, Beethoven and Brahms Concertos played by Elman, Zimbalist, Thibaud, Kreisler and others. Countless small transcriptions of tunes from the antiquated composers are perpetrated upon an innocent and unsuspecting public—unsuspecting because the public little realizes that these transcriptions are played by the transcribers to further their own pecuniary interests. A short time ago I heard two American violinists who appeared on programs that were supposed to be made up entirely of American compositions—one played a group, some of which were his own arrangements of Italian tunes; the other used a transcription of a tune by Cramer. And these American compositions?

Of the foreign violinists who have played American works I might mention Ysaye, who played the Huss Sonata; Elman in Carpenter's Sonate; Zimbalist, who introduced John Powell's fine Concerto; Kreisler in Schelling's Concerto. Excepting in the case of Zimbalist, the works were given only one hearing. These artists evidently considered their duty discharged after one performance.

The fashion among violinists these last ten years has been to see who could find the oldest and most impoverished music with which to surprise and bore a patient and indulgent public. Surely the Spohr Concertos are tedious enough to listen to, but imagine two seasons ago one famous Russian violinist played Spohr's Ninth and Bach's Fourth on the same program. The Haendel Sonates in E and A have been played threadbare. Aside from this monomania to resurrect the skeletons of the past the programs of the contemporary fiddlers have been hackneyed in the extreme. If these distinguished artists would utilize the time in looking for new works instead of searching the dusty archives of antiquity, I am sure that America would not suffer from lack of representation.

America is now sheltering practically all of the great foreign violinists. Most of these have made their money in this country. Some of them got out of military service, while Spalding, Macmillen and many splendid American artists are "over there" fighting in their stead. The least that these foreigners could do would be to investigate the work of America's composers and be fair and courteous enough to program the result of their investigations. American music certainly could not bore the public more than many of the "war horses" it has patiently tolerated so long.

For general information it would be well to add that the Concerto by Cecil Burleigh is not the only worthy work from the pen of this gifted composer. There are perhaps three score published works by Burleigh, many of which are gems of the first water. Spalding's Suite and smaller pieces should find a place on programs. Carpenter's great Sonate in G should be heard frequently. Likewise some of the works of Mrs. Beach, Arthur Foote and many lesser known but equally worthy composers. Doubtless many fine works in manuscript could be found if a willingness were indicated by violinists to examine and perform new things.

I should suggest that all clubs and societies engaging artists or musical organizations should adopt the slogan "Something American on Every Program." This would react in a beneficial way for American creative art and it might compel the self-centered foreigner to a courteous condescension.

### NEVADA VAN DER VEER TO BE FIRST SOLOIST AT MENDELSSOHN GLEE CLUB

That charming artist and popular contralto, Nevada Van der Veer, has been engaged as soloist for the first concert of the Mendelssohn Glee Club at the Hotel Astor, New York, on December 10.

**Kuppin**—Louis Kuppin gave a song recital at the Grand Hotel at Fifty-first street and Grand boulevard on last Tuesday evening.

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## BENEFIT FOR FRENCH KIDDIES

Four benefit performances — three evenings and a matinee — will be given under the auspices of the Library Association of Chicago in Centralizing Recital Hall, November 14, 15 and 16, for the purpose of supplying books for a contingent of kindergarten teachers who are to be sent to France by the Red Cross.

Miss Lida Pendry, librarian of the Englewood High School and a former student of the Centralizing School of Music, is responsible for this splendid plan. She felt that this would be an effective way to facilitate the work of the unit in teaching the refugee children, by replacing in their minds the scenes of terror through which they have passed with healthy, wholesome, cheerful pictures.

William Owen, director of the School of Acting, who is always ready to do his utmost in patriotic work, suggested the production of four one-act plays: "The Maker of Dreams," "Overtones," "Suppressed Desires" and "The Twelve Pound Look." These are all fresh, up-to-date, vital and interesting and have gained popularity wherever they have been produced. The cast is made up of Mr. Owen and associate players and the four performances will be given under Mr. Owen's personal direction. Irene A. Skinner, who is in charge of the Expression Department, will appear in "Suppressed Desires," and Mr. Owen in "The Maker of Dreams" and "The Twelve Pound Look." The cast has been carefully selected and the artists chosen with regard to their particular fitness for the parts. Special scenery has been designed for these plays by R. Weisenborn, who is an artist of the new school. He has contributed many pictures to the Art Institute, and those who are interested in the evolution of art will look forward with keen anticipation to the scenic effects in these plays.

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## OLIVE NEVIN IN RECITAL

Olive Nevin, soprano, of New York will give a song recital at Ziegfeld Theatre, November 27, at 11:00 a. m. Miss Nevin has arranged a program of Norwegian, Russian and American songs. Edoardo Sacerdote will be the accompanist. This recital is under the management of Carl D. Kinsey.

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**Edgewater Beach Hotel**—Annabelle McIntyre Dickey, contralto, and Grant Kimbell, tenor, with Mrs. Charles Orchard at the piano, will give a recital at Edgewater Beach Hotel, Sunday afternoon, Nov. 17.

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## RUDOLPH REUTER IN PIANO RECITAL

Rudolph Reuter, the popular pianist, will play a recital at the Playhouse on Sunday afternoon, November 24, under the auspices of the War Relief Club, of which Mrs. Archibald Freer is chairman.

He will be assisted by Mrs. William Mack Baxter, soprano.

The program will be of miscellaneous compositions, including novelties by Griffes, Ravel and Saar. Full details will be printed next week.

The War Relief Club maintains a French military hospital, which will need help for many months to come in spite of the end of the war.

It also gives money to the French Red Cross.

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**Craven**—Carl E. Craven, tenor, is probably the only Chicago singer who had any engagements on last Monday (The Great Revel Day), or at least the only one who fulfilled his engagements—for as a matter of fact he had two. The first was in the afternoon in recital at the La Salle Hotel before the Culture Club, and the second was in the evening in "The Prodigal Son" at a north side church. Mr. Craven is appearing all of next week in the bill at the Hippodrome.

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**Neill**—Amy Neill appeared in concert at the Illinois Theater on Sunday afternoon for the benefit of the "Off the Street" Club. Edgar Nelson was accompanist.

## WANT ADVERTISEMENTS

(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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# Music News

Vol. 10 No. 47

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, NOVEMBER 22, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

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Music News

Vol. 10 Chicago, November 22, 1918 No. 47

# New Era for Music in the United States

Under the caption "On the Job Again," James J. Montague contributed one day last week a very interesting poem to the editorial page of the Chicago Herald-Examiner, one verse of which is here reproduced:

"The tumult and shouting, made famous by Kipling,
Have died as they did in his widely known poem,
A headache is all that is left of the tippling,
The whistles are still and the bands have gone home.
We still are brimful of delight and elation,
Our hearts are serene, though our temples may throb,
But life isn't ever one long celebration,
So let us go back on the job."

In the issue of Musical America just preceding the signing of the armistice, in Mephisto's column occurred this sentence:

What with the war, Liberty Loan drives, the consequent disturbance to business, all emphasized by the terrible epidemic which has swept the country, the musicians are having a pretty hard time of it, especially as in many cities the auditoriums have been closed for the time being. But the darkest hour is before the dawn, and the time is coming, coming soon, when the natural energies of the peoples here and abroad, repressed for so long in the effort to win the war, must find expression, and then, however great the temporary disturbance during the period of reconstruction, music will find her own again, so that all those who labor in the musical field, whether great or small, world renowned or only locally known, will enjoy a period of prosperity such as they have never known before.

In a splendid editorial in the Chicago Tribune one day recently the following sentences were used:

One of the first orders to the armies on the French front after the moment of armistice was in effect this: "Do not relax your vigilance; be ever alert; do not fraternize with the late enemy; keep the lines complete."

If that order is essential in the very heart of the present tense situation is just as essential with us in America. The interests that have been inimical to the United States may have decreased in number but not in ardor. Armistice may have removed the means of some injury but not the spirit that actuates propagandists.

These three utterances, very divergent in thought on the surface, all point to one fact, i. e., that America must, on emerging from the war, take up the questions of rehabilitation and reorganization of all her essential occupations in a serious way, and with a "vision" which extends far into the future.

♮ ♮ ♮

Music, which has played so big a part in the emotional aspects of the war and so remarkable a one in the keeping up of morale, both of those in actual service and those in "the second lines" at home, had reached, just before the close of the fighting came so suddenly, a place where not much greater discouragement (in a business sense) could have been possible.

A keen critic of events said to this writer a month or two ago: "If the war continues another twelvemonth there will be no musical profession left. There will be some people making their living by teaching, some in church music and other established routines, but no professional class devoted to public work."

This, of course, was the opinion of a pessimist and was an exaggeration. But it was so perilously near the truth that all musicians must welcome the coming of Peace very enthusiastically, not alone because of the world meanings involved, but also because it brings the chance for music to reassert itself and to resume the satisfactory growth which was in progress before the war began.

But, just as in other lines of occupation, those who make music their business must, from this time forward, adopt more careful business rules and must rid themselves of much folly and many mistakes.

To have given freely and gloriously of their art for the boys in camp and in aid of the various war charities was a privilege as well as an obligation, and this was met nobly.

It will have to be met for a little while yet, perhaps.

But once the war work is done and the world is settling down to rebuild itself and to rejuvenate all professions and arts, music should adopt the real business policies contained in recent articles in Music News on the subject of the free giving of services and should become, at once and emphatically, business-like in all its interprofessional dealings and in its contacts with the public.

There should be no more giving of musical services for nothing—there should be no more juggling with prices.

Each professional musician should set for himself a status and a price, which he will refuse to abrogate under any circumstances.

The public must be taught that there is a difference between the work of the amateur and the professional, and must be made to expect always to pay a fair price for the latter.

Musicians must uphold each other. American musicians must insist that their work in every respect is as good as that of foreigners, and in practical ways emphasize their own belief in this dictum.

Music News proposes again this slogan and hopes that more and more will the professional musicians adopt it—NOTHING FOR NOTHING.

# Something About Raoul Vidas and His New York Debut

By JOSEPH DE VALDOR

At the moment when these lines are written the echoes of the ringing ovation, of the thunderous cheers, of the spontaneous calling of the "bravos" and "bis" are still fresh in my mind, but away from the tumultuous audience I can for a moment forget the outward impressions of the memorable Sunday afternoon—November 10—and devote myself to memories of the beautiful music heard then.

For once, let me commend the management on the absence of exaggerated publicity previous to the appearance of the artist, for every one who purchased a seat came to Carnegie Hall free from prejudice and only to listen to another newcomer. It was for the public to apply the label of "an ordinary violinist" or "a great genius." None in the audience suspected that this new arrival could transform the listeners into a company of admirers, and that from a quiet crowd the metamorphosis into a tumultuous one could be effected.

Some months ago I made a prediction which was an exception to my rule—that the 16 year old boy would create more than a merely passing interest. I hoped then not to be disappointed. None in the profession knew of Raoul Vidas' progress as did the writer—none among writers was in such close relations—for I had followed his career from Paris—when as a boy of 9 I heard him play (as a prodigy), later in 1913 in concert in the Salle des Agriculteurs and Salle Gaveau in Paris, and lately at his Now York home. Still with all confidence in him I never allowed enthusiasm to run away with me and never wished to stamp him a great violinist until after his public appearance on November 10.

Without bombastic publicity the boy succeeded in interesting three thousand New Yorkers, for Carnegie Hall was packed. It is necessary to give a brief note of Raoul Vidas' teachers. The man who first discovered the violinistic gifts of this boy was his own father—he himself a violinist of repute, formerly director of an orchestra at Buckarest, Roumania, and teacher of violin at the National Roumanian Conservatory. The father undertook to train his son for a career, as in the case of Jacques Thibaud's father. The progress achieved necessitated the departure of young Raoul from Roumania to the City of Lights—Paris. Believing (although not conceited) that he had talent he aimed to get a hearing from the great French master Berthelier, who was a pupil of Massar and Marsik—the teachers of Thibaud, Kreisler, Ysaye and others. Berthelier was delighted, for, as with all great masters, he never wanted to waste time on a boy with a limited talent, but Vidas impressed him to such an extent that he took him under his protective wing until the day of his death—some fourteen months ago—and the result of Berthelier's teaching was emphasized at the debut of the talented pupil. The greatest violinists come from France and Belgium and these two schools are justly ranked as the greatest, and from

RAOUL VIDAS AS HE IS TODAY

them have come such results at Vieuxtemps, Wieniawski, Sarasate, Ysaye, Kreisler, Thibaud, Musin, Marteau and Cesar Thomson. The above have made violinists whose work are epochal and have established a great modern school equaled only by the great Venetian School of Paganini.

We will not speak of Raoul Vidas' European career, what interests us just now is his American debut. In appearance he is just a boy; in playing he is twice as much, for his art has outgrown his years. Physically speaking, he has more personality than anyone who has appeared here in a decade save for one or two exceptions, as, for instance, Thibaud and Ysaye in their early years.

Throughout his recital he was calm, tranquil, unmoved, perfectly poised and devoid of any mannerism or affectations. He stood his ground firm, unshaken and disciplined, as only a soldier is accustomed to do. It is also remarkable that even smiles were absent, save after the concluding number. He takes his art seriously, even though only a boy of 16.

His technic was emphatically good in the rendition of Lalo's "Rhapsodie Russe," a composition not as great as the same composer's "Symphonie Espagnole"; the second movement, the "Chant Russe," was played with a divine tone, bringing out that Slavic note of sadness so characteristic of the Russians. The last movement was characterized

RAOUL VIDAS AT THE AGE OF 10

by its difficult passages—octaves, cadenzas and complicated technic; here Raoul Vidas gave a performance which placed him instantly in the rank of the great violinists of the day. The opening number, "Folies d'Espagne," by Corelli, disclosed his clear and perfect intonation, his large tone, his emotional powers and his agility of handling the bow. In the "Saltarelle," by Wieniawski-Thibaud, which was encored, his muted playing was admirable and ravishing in beauty. After this piece the applause was thunderous. The violinist directed his bow toward the box where the great Jacques Thibaud was sitting, who was certainly delighted at the enthusiasm which his transcription evoked. Marvelous was the execution of the Pugnani-Kreisler Prelude Allegro. The second composer in attendance at the recital was Raoul Lappara, whose "Piece Intermezzo" was given a magnificent rendition, and again the boy pointed his bow to the French composer facing the violinist from a box.

Andante by Tartini and Jota Navarra by Sarasate were also on the program, and the violinist, who received many recalls, was compelled to give several encores. Not until the lights were out did the audience leave the hall. Outside a great throng awaited Raoul Vidas and hundreds of spectators rushed to shake hands, and the boy still showed poise and composure.

A great future awaits him, and when the readers of the Windy City see the announcement of his appearance with the Chicago Symphony on November 29 and 30 let them not fail to go and hear him. Raoul Vidas is another of the glorious pupils of the great sister republic—France—who has given the world many a great man.

———♯♯♯———

### THE MAGIC OF YOUR EYES

Programs without number have come into Music News office in which have been included "The Magic of Your Eyes" by Alfred A. Penn, and numerous hearings of the graceful song has solidified the impression created at the first hearing, i. e., that it is not only original and beautiful, but also that it has basic merit and intrinsic values which will make it, for long, a constantly used piece.

Some inquiry among Chicago singers has elicited the following facts about the use of this song:

Mable Corlew Smith sang the number for a whole week at the Hippodrome and thinks it one of the most successful songs she has ever used. "The audience warmed to it at once," she says.

Charles W. Clark has used the duet arrangement in his studio recitals (pupils), and Frank Parker and Karl Buren Stein, well-known teachers of voice, have both used it extensively and both have written commendatory letters of the piece to the New York publishers, Witmark & Sons.

Clara Edmunds-Hemingway, the Gary composer-singer, has scheduled "The Magic of Your Eyes" on her program lists for a year, and Grant Hadley has used it repeatedly both in concert and studio.

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**Church of the Holy Spirit**—A quartette composed of Anna Burmeister, Alice Emmons McBride, Arthur Kraft and Arthur Ranous sang a beautiful music program at the Church of the Holy Spirit last Sunday morning.

## WHAT A SINGER SHOULD KNOW

BY DONATO A. PARADISO

The voice is formed by the action of the diaphragm, lungs and larynx, and is modified by the action of the pharynx, palate, tongue, nasal cavities, teeth and lips. By opening the glottis (which is the superior aperture of the larynx) more or less deep or high tones are produced.

Respiration is one of the greatest factors in the art of singing—in fact, the foundation of the voice. Therefore it is of absolute necessity that strict attention be paid to this function. Also the practice of deep breathing purifies the blood and keeps the body in good physical condition. The venous blood is full of poison, which it has acquired in its circulation through the body,

DONATO A. PARADISO

and this poison can only be removed by bringing it into contact with the atmospheric air, which takes place in the lungs by the process of breathing. When taking a breath no sound should be heard. Loud breathing is not only improper, but very unpleasant to hear.

Flexibility is needed by the voice for the varied coloring of song. Without it singing is cold and without feeling, and no expression can be given by promiscuously increasing and diminishing the power of the voice in musical phrases. Singing is subject to the same rules as speaking. Joy or splendor is not expressed with the same quality of tone as prayer or love. In the case of the former the voice is brilliant and vibrating with joyous feeling, while in the latter case the voice must be veiled and soft to express sanctity or adoration.

It is not sufficient to have only a good voice to become a great artist. One must also have musical intelligence and dramatic feeling. That there are so few great singers is not due to the scarcity of good voices with the above requirements but the lack of strict discipline in vocal training.

I cannot agree with the idea of some teachers who think they can produce good singers by fine theories. Voices are like faces—there are no two alike. Each is marked by a trait peculiar to itself.

Faults usually found in singers are singing out of tune, singing through the nose, singing throaty, tremolo, and incorrect breathing. All of the foregoing must be corrected by the teacher before going any further. After this has been accomplished perfect intonation is needed, which can be acquired only by proper instruction and conscientious study.

Too much attention cannot be paid to the developing of good head tones. These tones must be sung with ease, without the least restraint. Beautiful head tones give brilliancy and carrying power to and preserve the voice, thereby prolonging the singer's career. While studying with one of my teachers, Amelio Belari, I became acquainted with Lillian Nordica. Nordica, who possessed a beautiful head voice, often spoke of what a wonderful asset it was to the artist.

The singer must submit to a life that is systematic and prudent in every respect, abstaining from self-indulgence and excess, which inevitably ruin the voice. Too vigorous exercise, such as dancing, skating, etc., impair the process of breathing and are therefore injurious. The habit of loud talking is another bad feature, as it makes the voice harsh and unmusical. Exercise in the open air, walking, swimming, horseback riding—these (in moderation, of course) are beneficial to the singer.

It is absolutely useless for anyone to aspire to a concert or grand opera career, even though he possess the necessary requirements, unless he is in a position to devote a part of every day to serious study.

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### APOLLO CLUB

On Thursday night, November 14, the Apollo Musical Club held its first semi-annual banquet and social evening at the Stevens restaurant, where the entire east end of the eighth floor had been converted into a reception room and banquet hall.

Mrs. Byrge Kitson Schwarz, hostess for the evening, welcomed the members and their friends and, after singing "America," a splendid seven course dinner was served, the table decorations being flags of the allied nations and chrysanthemums.

Dr. F. W. Booth was the genial toastmaster of the evening and many delightful responses were given. Henry Selinger, a first violinist from the Chicago Symphony, accompanied by A. L. Shynman, formerly court pianist at Petrograd, played a number of selections, and Miss Bertha Beeman, contralto, sang a group of songs, all of which was thoroughly appreciated by the club.

Under the management of Miss Mabel Jones and Miss Bertha Guthman a clever parody on grand opera was given as a surprise following the dinner.

Those participating were Miss Marie Haerron, Miss Madeline Reed, Florence DeHart Westerman, W. J. Molitor and Armour Armstrong. The last entertainer of the evening was Raymond Raymouth, an impersonator, who sings equally in male or female voice, and who proved himself a most interesting artist.

The committee in charge is to be congratulated on the success of the affair. May we meet again under the same happy conditions where Mr. Whipple, who carries out plans so successfully, is at the helm.

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## F. WIGHT NEUMANN ANNOUNCEMENTS

Recitals scheduled for the month of December under the management of F. Wight Neumann are as follows:

Max Rosen, the Russian violinist, recital, Sunday afternoon, December 1, at 3:30, at Kimball Hall.

Carolyn Willard, pianiste, recital, Tuesday evening, December 3, at 8:15, at Kimball Hall.

Ethel Leginska, pianiste, recital, Sunday afternoon, December 8, at 3:30, at Kimball Hall.

Flora Guenzburg-Zygman, pianiste, recital, Sunday afternoon, December 15, at 3:30, at Kimball Hall.

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**John Rankel**—John Rankel, bass-baritone, was soloist for the Catholic Woman's League at the Fine Arts Building on Saturday, November 16. His engagement with the Austin Woman's Club was canceled on account of the recent influenza ban.


**Arthur B. English**

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# Music in Chicago

## MME. FLORA ZYGMAN PRESENTS PUPILS IN RECITAL

At her Kimball Hall studio on last Wednesday evening Mme. Flora Zygman presented several pupils (piano) and some young artistic friends (vocal and dramatic) in the following well balanced and beautifully given program:

Tambourin ..... Rameau
Mazourka ..... Gliere
Paula Salamson
Rhapsodie, No. 2 ..... Liszt
Gertrude Movitt
Pastoral ..... Varracini
Elegie ..... Massenet
Sarah Lessick (vocal)
Concerto, II and III ..... Mozart
Dorothy Friedlander
Polonaise (Mignon) .....
Valse, E Minor ..... Chopin
Irene Davidson
Concerto for Violin ..... Wieniawski
Marion Barry
The Lark ..... Balakirew
Elias Moll
Bob's Croix de Guerre ..... Barry
Evelyn Hattie Fox

Of those numbers heard, Marion Barry showed fine intonation and good musical qualities, as well as a well developed musicianship in the Wieniawski Violin Concerto, and Evelyn Hattie Fox was distinctly clear-cut and impressive in her reading, which, being about the war, was apropos and full of interest to the audience.

Paula Salamson and Gertrude Movitt, heard on other occasions, again proved their careful study, as well as good talent, while Dorothy Friedlander in the Mozart Concerto disclosed the fact that she has rapidly grown toward the artist rank and that much may be expected of her.

Elias Moll, a youth who cannot have seen more than sixteen summers, is yet very artistic in his playing and so accurate and definite as to prove himself a conscientious student.

He also proved, as did each of the other students, that Mme. Zygman is a careful and successful teacher.

C. E. W.

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## AMERICAN CONSERVATORY OF MUSIC

A. Louise Suess, reader, and Thomas Remington, baritone, will appear in joint recital Saturday afternoon, November 23, at Kimball Hall. Both are members of the American Conservatory faculty.

Edna Cockingham, a member of the American Conservatory faculty, left for France to engage in war recreation work.

The recital of Allen Spencer, given at the Playhouse Tuesday afternoon, November 12, netted a handsome sum for the benefit of needy French musicians.

Clarence Loomis of the American Conservatory piano faculty, who joined the colors some time ago, has arrived in France.

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## ILLINOIS COUNCIL OF NATIONAL ASSOCIATION OF ORGANISTS

The first meeting of the season was held at state headquarters last Sunday afternoon. An address was given by Dr. Francis Hemington on the subject, "Some New and Notable Compositions for the Organ and Church Choir."

## THE CLARKES IN RECITAL

The Clarkes (Edward, baritone, and Rachel Steinman, violinist) gave a delightful recital at the Lyceum Arts Conservatory last Tuesday evening. The attendance was large and the program varied and interesting. Mrs. Clarke plays with much vivacity, clean technic and a broad sympathetic tone. She gave for her opening number Wieniawski's Scherzo-Tarentelle, playing it with much color, contrast and spirit. For an encore to this number she gave a charming reading of the "Little Shepherd" (Debussy). Later in the evening a broad and masterful interpretation was given to the movements of Mendelssohn's Concerto for violin and piano. Mr. Clarke appeared to decided advantage in four numbers. The first was a group of old negro slave songs arranged by Burleigh. Then followed a group consisting of "Fairy Pipers" (Brewer), "After" (Elgar) and "Smuggler's Song" (Kernochan). Mr. Clarke then sang with much spirit and fine sense of dramatic values the Vulcan Air from the opera "Philemon and Baucis." The final number of the program, given with violin obligatos, was Cadman's beautiful cycle, "Sayanara"—a cycle full of oriental color and charming pictures, giving fine opportunity for tone contrast and shading, in which this singer excels. Miss Jeanne Boyd played a most satisfactory accompaniment. She senses the mood of the artists and helps to carry out their effects in a most pleasing way.

D. F. D.

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**Northwestern University**—At the Fourth Students' Recital, at Music Hall on last Thursday night, Miss Emma Cumine Brady, pianist, and Miss Cecilia Brady, soprano, appeared in an interesting recital.


JOHN

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## STURKOW-RYDER AND LILLIAN PARKS

By the simple omission of the apostrophe and an s, our printer last week made us schedule Miss Lillian Parks incorrectly.

Miss Parks is an artist pupil of Mme. Sturkow-Ryder, and from that splendid teacher has learned reliable and brilliant technic and has imbibed also musical feeling in a remarkable degree.

This writer heard Miss Parks play at a studio recital of Mme. Sturkow-Ryder's pupils last Summer and at once determined that she was a young artist of marked ability and very definite attainments, who would certainly make a fine impression on any public before which she might appear.

Her big success at the Hippodrome, where she appeared all of last week in piano numbers, is full confirmation of last Summer's prediction.

Mme. Sturkow-Ryder has many other professional pupils on her list, and, in fact, any talented pupil who remains with her long enough is bound to reap substantial success, for her knowledge of technical requirements is so complete and her interpretative acumen so delicate that no one could fail to advance under her tutelage.

Mme. Sturkow-Ryder has been fulfilling many engagements throughout the country recently and has a very big season of recital concert playing booked. But she never has so many engagements but that she finds time to keep up her Chicago class, for she is devoted also to teaching.

C. E. W.

———###———

Slocum—Blanche Slocum appeared in recital this week at Fort Sheridan.


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## FALL FESTIVAL CONCERT

The Fall Festival concert of the Men's Choral Union was given at Orchestra Hall last Friday evening, under the direction of Edward Clissold, in the presence of a large and very much enthused audience.

One hundred and fifty picked singers from the Sunday schools of the county have been drilled by Mr. Clissold until they have reached a splendid degree of proficiency, and his acumen and good taste in the selection and arrangement of the program, combined with several attractive soloists, served to insure an excellent concert and fine results.

The personnel of the chorus is fine. It seems, on hearing the ensemble, that every voice must be of absolutely first class quality and equally patent is it that the mass of musicianship is great.

Mr. Clissold has grown to be a very definite as well as a thoroughly genial conductor, and the work of the singers throughout reflected the authority, poise and finish of his baton.

After a rousing reading of "The Star Spangled Banner" the chorus lent itself enthusiastically to H. W. Fairbanks' stirring "Loyal and True," which was much liked, and thereafter their groups included the "Berlin Medley," as sung in the cantonments, ending with "Pack Up Your Troubles," sung with extreme effect, the audience gladly accepting the invitation to "swell the chorus"; "God Eternal, Mighty King," a solidly melodic and very religious number written for the club by Ernest O. Sellers; "The Spacious Firmament," which was a grateful arrangement of "The Heavens Are Telling" (Haydn); "The Crusaders" (Protheroe), "Our Flag" (Verdi), "I Long for Thee" (Haertel), "The Heavens With Praise" (Beethoven) and the universally popular as well as wholly beautiful "Land of Mine," by James MacDermid of Chicago.

Edgar Nelson was the solo organist and played with immense verve and brilliant color a Concert Overture (Mansfield), and smaller numbers of Stoughton, Gordon Balch Nevin and Fletcher, creating a splendid impression throughout and scoring a genuine sensation with the Overture, which is, in truth, a remarkable piece of virtuosity in composition and which requires for its proper playing transcendent technic as well as great intelligence, both of which qualities were brought to it by Mr. Nelson.

Some harp solos were played by Clara Louise Thurston, and besides singing a grateful obligato in one of the choral numbers William Griswold Smith was heard in a group of tenor solos which pleased the audience extremely.

Mr. Smith has fine presence and abundant musical feeling, coupled with an intelligence which covers all points of interpretation and which is especially notable in the definiteness of enunciation.

This item proved to be invaluable in the great song, "The Americans Come" (Fay Foster) and was one of the factors which resulted in this being a definite feature of the program.

Besides this number, which was sung with intensity and dramatic appeal, Mr. Smith showed much suavity and good musical style in "Caro mio ben," by Giordini.

C. E. W.


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# A SPLENDID OPENING NIGHT AT THE OPERA

Reviewed by CHARLES E. WATT

Something over twenty-five years ago the Auditorium, which was then an amazing development in architecture and style and which remains today one of the finest temples of operatic art in the world, was opened with a great blare of trumpets.

The president of the United States was there, as also was Adelina Patti, Clarence Eddy and a lot more of the world's greatest, and also there was much music written "especially for the occasion."

There was magnificent enthusiasm in evidence.

Eight years ago the Chicago Opera Company gave its opening performance and thus Chicago, after years of dependence on the Metropolitan "road equipment" for its Grand Opera, was at last given its own company and was started along that road which now has culminated in this city being classed second to none in operatic adventure and achievement.

Again there was unlimited appreciation and enthusiasm.

But on Monday evening of this week there occurred a scene in the Auditorium (at the opening of the eighth Chicago season) which so far surpassed either of the other historical dates as to place it in memory as something sui generis—something which will never be seen again by any living person.

The demonstration involved so many factors that one despairs of writing adequately about them all, but the chief factor—the one big thing—was the burst of patriotic enthusiasm which occurred after the second act of the opera "Traviata."

The scene which took place at that time was so far superior in sentiment and expression to anything witnessed on the memorable Armistice Monday as to place that day completely in the background of the memory of every one so fortunate as to be present at the Auditorium on Monday night.

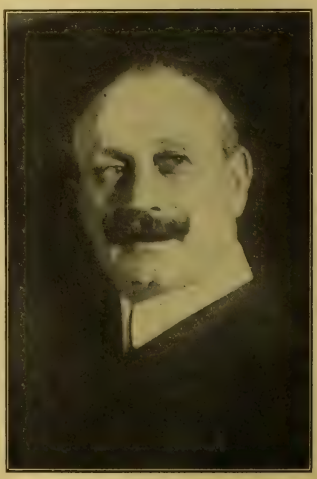
All honor to those who promoted this event! All praise to the artists and the audience alike for the keen enthusiasm with which the plan was carried through.

With Campanini in the lead, four other conductors followed him into the orchestra pit amidst a salvo of applause which, of course, was chiefly meant for him, but which included in approbation also the new conductor, Polacco, and those better known—Charlier, Hasselmans and Sturani.

Each of these had his turn in the scene which followed.

The parting curtain disclosed a very deep and wide setting with ascending steps at the back.

The entire chorus and ballet was assembled on this stage and served as background and assistants to each Standard Bearer as he or she came down the steps in turn—each appropriately garbed and each proudly displaying the Standard of the Country he had been assigned to represent.



CLEOFONTE CAMPANINI
General Director

First—Auguste Bouilliez came firmly grasping the flag of Belgium, and in a voice of power and beauty (a voice new to Chicago) intoned the beautiful "Brabaconne."

There was great applause and cheering and this was intensified somewhat when Riccardo Stracciari came and in exultant style and glorious voice presented "Garabaldi's Hymn" in honor of Italy.

Then came the popular hero of the opera as well as the stalwart representative of beloved France, Lucien Muratore, and so great was the preliminary applause that he could scarcely begin "La Marseillaise," and when he had finished it the tumult was something stupendous. Cries of "Vive la France" filled the air and hundreds wept for joy in memory of the heroic deeds of our brave ally.

Then there came down the steps a vision of delight—Miura in Japanese full regalia and gently waving the flag of her country. She intoned sweetly and beautifully the sad, monotonous patriotic air of Japan and retired amid vociferous acclaim.

Followed then the statuesque Cyrena Van Gordon, who, garbed exactly as Britannia

SYLVIA TELL
American Premiere Danseuse

—Photo by Daguerre

RICCARDO STRACCIARI
Italian Baritone

should be and with the exact voice and style for the splendid song, gave us "God Save the King" in full beauty and power, and again was the audience roused to a frenzy of delight.

But when Mr. Campanini called out "The United States Forever" and Galli-Curci came lovingly waving The Flag, and in her inimitable way sang "The Star Spangled Banner"—then indeed did pandemonium break loose and for uncounted minutes the cheering and handclapping were at fever height and intensity.

♮ ♮ ♮

Then appeared Mr. Floyd Gibbons and gave us a wonderful word picture of some things that have been done "over there, and, paraphrasing the command of a vital American officer, he ended his speech with "and now come on, damn you—give to the boys; do you want to hold on to what you have forever?"

And after that the young ladies went about the capacity audience and collected boxesful of money for the service drive.

. . . . . .

And if all this took away a little from the possible enthusiasm for the opera itself it did not in one iota detract from the beauty of it or the keen, discriminative enjoyment of one of the finest audiences ever housed in the Auditorium.

The opera was "Traviata," very beautiful as to music, very lovely in setting and dress and splendidly cast.

Georgio Polacco (in debut at Chicago's baton) proved himself a wonder. We shall have much more to say of him.

His reading of the Orchestral Prelude to the third act was one of the finest bits ever heard at the opera.

Galli-Curci was in glorious voice and sang as well as she has ever done in Chicago, and that, of course, is saying everything. Her histrionism, always lovely, is growing in variety and power.

Stracciari, at his best in the elder Germont, was in fine form and again scored heavily.

Guido Ciccolini, in Chicago (operatic) debut, sang the part of Alfred very beautifully after he had once mastered the first act nervousness. His solo work in the second act was very fine indeed and his duets with Galli-Curci were at a point of perfection rarely attained.

In appearance he is very much like John McCormack was the first year of our opera—in voice he is thrilling and appealing. We shall expect many treats from Ciccolini.

Beryl Brown, a Chicago soprano, in the small part of Flora was very nice to look upon and disclosed a voice of such purity and beauty as to put her in line for other and bigger parts easily.

Louise Berat, Giuseppe Minerva and Octave Dua did minor parts in accustomed style, while Desire Defrere, always picturesque and very much in the story, added his quota as usual.

Vittorio Trevisan, a thoroughly dependable actor as well as a good singer, has grown invaluable in our company and has taught us to expect, from his every impersonation, something very near perfection. On Monday he played the part of the Marquis in full dignity and good voice, while Constantin Nicolay, another indispensable, found in the part of the doctor one which suits his histrionism very well and provided him also some grateful vocal moments.

The orchestra, under the skilled hand of Georgio Palacco, sounded better than ever before and the chorus gave promise of much good work, once discipline has been thoroughly established and ensemble has become perfectly balanced.

In the ball room scene of the third act there was introduced a short but very attractive ballet divertissement, and in this the central figure was the newly engaged premiere, Sylvia Tell.

It chanced that her premiere appearance occurred on her sixteenth birthday.

She is a very attractive girl and unquestionably she has brains. No solo dancer since Rosina Galli has been so altogether pleasing.

(Continued on page 10)

AUGUSTE BOUILLIEZ
Belgian Baritone

AMELITA GALLI-CURCI
As Violetta

## ALLEN SPENCER IN PIANO RECITAL

The program given by Allen Spencer at the Playhouse on last Tuesday afternoon for the benefit of the American Friends of Musicians in France was scheduled as being composed entirely of works by French and American composers, though this writer is puzzled in trying to make the name of Percy Grainger fit in with either nationality.

The full list included Emile Bernard, Debussy, Alkan, Edward Royce, Cesar Franck, Percy Grainger, Noble Cain and Leo Sowerby, the last three all being in actual military service, Mr. Cain being a former pupil of Mr. Spencer and both he and Mr. Sowerby being members of the faculty of the American Conservatory, which sponsored the performance.

There was present a very large audience, and enjoyment of the wonderfully novel and equally fine program was keen. Mr. Spencer was at his very best (and that is saying much) and played with great authority in every sense of the word.

Not all of the program was heard by this writer, but in the earlier groups Mr. Spencer did such admirable work and produced such excellent results that there is no question but that, by the time he reached the famous "Washerwoman" paraphrase, he had his audience completely subjugated to the spell of his personality and his art, and entirely convinced that he is an artist in a very broad as well as a minutely satisfying way.

C. E. W.

## CHARLES COURBOIN

On Tuesday evening, November 5, Charles M. Courboin, the famous organist, gave the opening recital in the concert series at Oberlin College Conservatory, Oberlin, Ohio, a series which includes Levitzki, the pianist, the Philadelphia Symphony Orchestra, and other fine attractions. Mr. Courboin was greeted by an audience of some nineteen hundred people and was received with great enthusiasm. His virtuosity, wonderful technic and absolute command of the varied resources of his instrument called forth the most complimentary references from the people and press of Oberlin.

Mr. Courboin's recital booked for November 6 in Cincinnati had to be canceled at the last moment on account of the ban on public gatherings due to the influenza epidemic. This has been set over to December 12.

On November 19 Mr. Courboin will play in Rochester before the Western New York Chapter of the American Guild of Organists in the Central Presbyterian Church. This will be his fourth recital in Rochester in the past three years.

The week of December 9 will be taken up by a western tour. On Tuesday evening, December 10, Mr. Courboin will play in Carleton College Conservatory, Northfield, Minn. Thursday evening, December 12, he plays in the Church of the Covenant, Cincinnati, under the auspices of the Southern Ohio Chapter of the American Guild, and Friday afternoon, December 13, he plays in Grand Rapids before the St. Cecilia Society, a return engagement from last season.

## CLEVELAND BOHNET PRESENTS PUPILS

In the neat little recital hall connected with the American Conservatory, in which institution he has recently begun to teach piano, Cleveland Bohnet on last Friday evening presented three pupils in a very attractive program.

So well done were the numbers and so distinctly good grade was the work presented as to at once mark Mr. Bohnet a fine teacher and to indicate that his work in Chicago will be crowned with the same success that has been his portion in other places.

Master William Castenholz, a boy of about ten, opened the program, playing "A Little Waltz," by Jessie Gaynor, with such accuracy in technical matter and such free flow of musical feeling as to prove both that he has a nice degree of talent and that it is being surely guided along progressive and intelligent lines.

Helen Pollenz, a few years older and very attractive in appearance and manner, was heard in the Beethoven "Pathetique" Sonata and acquitted herself with credit both to herself and her teacher.

She has in mind a very definite as well as distinctive reading of the famous sonata and has worked it out carefully and musically.

Esther Arneson, the most mature of the players, proved her mettle and her routine in the Rondo in A minor (Mozart) and two movements of the Grieg Sonata in E minor.

In the first she showed conclusively that not only has she facility of technic sufficient to cope with the Mozart difficulties (as plentifully besprinkled in the number under consideration) but also that she has a very clear idea of the strictly classical style.

In Grieg she showed a virility as well as a definiteness that promised abundant results in her further years of study.

C. E. W.

## BOOKINGS OF MRS. EDWARD MAC DOWELL

Although the untoward conditions now happily behind us have affected Mrs. Edward MacDowell's early bookings, still those dates which she was to fill have only meant postponement in most cases, and the appended list explains the rest.

Zanesville, Ohio, November 25.
Port Huron, Mich., December 3.
Akron, Ohio, December 11.
Wilmette, Ill., December 18.
Chicago, Ill., December 20.
Chicago, Ill., January 4.
Englewood, Ill., January 6.
Chicago, Ill., January 7.
Bay City, Mich., January 10.
Toledo, Ohio, January 14.

Fraser—Arthur Randolph Fraser, organist of Grace Church, Oak Park, gave a preludial organ recital of patriotic music on Wednesday evening at St. Luke's Church, Evanston, in connection with that church's big victory service. Mr. Fraser included in his program the Hallelujah Chorus from "The Messiah" (Handel), theme and variations on "The Star Spangled Banner" (Dudley Buck), "Land of Hope and Glory" (Elgar) and Grand Fantasia on the Allied Airs (Rogers).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## WHAT DANIEL MAYER'S ARTISTS ARE DOING

Wassily Besekirsky, who has been soloist with the Philadelphia and other orchestras, has been appointed concert master of the Russian Symphony Orchestra.

Florence Macbeth, coloratura soprano of the Chicago Opera Company, scored a big success in Detroit.

Mischa Levitzki, phenomenal pianist, has postponed his recital to Sunday afternoon, December 22, at Aeolian Hall.

Russian Symphony Orchestra has played to capacity houses en route.

Oliver Denton, pianist, and Elias Breeskin, violinist, are on tour with the Russian Symphony Orchestra.

Daniel Mayer was in Detroit with his two artists, Florence Macbeth and Eugene Berton, Tuesday, November 12.

Walter Greene, American baritone, made his New York debut in recital at Aeolian Hall Thursday afternoon, November 21, at 3 o'clock. Francis Moore was at the piano, under the management of Daniel Mayer.

Mischa Levitzki, phenomenal pianist, whose recital was scheduled for December 5, has been postponed to December 22, at 3 p. m., at Aeolian Hall.

Oliver Denton, the American pianist, will give his first recital of the season in Aeolian Hall Saturday afternoon, November 30, at 3 o'clock. Mr. Denton will feature American composers. Particularly interesting will be a new work by Mrs. H. H. A. Beach, also pieces by Mana Zucca, Harold Morris, the Keltic Sonata by MacDowell, and other pieces by Liszt.

Emma Roberts, contralto, will give her first New York recital on Tuesday afternoon, January 7, at 3 o'clock, in Aeolian Hall. Miss Roberts will have several novelties on her program. Kurt Schindler will be at the piano.

———♯♯♯———

**Hostetter**—Hildred Hanson Hostetter, who has been in New York for several months singing in concert, as well as studying and preparing new programs, has returned to Chicago and to professional work in this city. She is living at 2837 Burling street.

———♯♯♯———

**Dickey**—Annabelle MacIntyre Dickey, contralto, sang for the pupils of the Oak Park High School on last Friday morning.

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## CHICAGO SYMPHONY ORCHESTRA

The orchestra program of last week consisted of one-half German compositions and the other half of the other nations.

There were works of Weber, Mozart and Beethoven, representing Germany, and one each of Massenet, Daniel Gregory Mason and Smetana, representing, respectively, France, America and Bohemia.

To take up America first: Mr. Mason was represented in a group of songs called "Russians" and sub-titled "A Drunkard," "A Concertina Player," "A Revolutionary," "A Boy" and "A Prophet." These items, while rather lugubrious in tone and monochromatic as to color, gave one the impression of distinct nationalistic feeling and much skill in writing. They were sung by the young American baritone, Reinald Werrenrath, who was the soloist of the concerts.

And America is again acknowledged this week, when Vera Kaplan Aronson, a resident of Chicago though born in Russia, will be the soloist, choosing as her medium of expression at the piano one of the concertos of Saint-Saens, who is, of course, French.

Smetana was represented in his Symphonic Poem "The Moldau," a fine piece of work, vital of content and thoroughly interesting in development.

Weber was once more given attention in his Overture to "Oberon," which has long been a "stock piece" with the orchestra but which unquestionably should now be relegated to the "pop" nights if used at all.

Were this piece (charming as it is in a light way) by an American, or even a Frenchman, its "popular" trend would long ago have caused it to be dropped from the regular repertoire of the orchestra, at least for the regular concerts.

Mozart was represented by an aria from "The Marriage of Figaro," sung by Mr. Werrenrath, which is totally unfit for concert use, being specifically of the opera.

Beethoven, in his Symphony No. 8, F major, proved to be beautiful music—a little tame, perhaps, and distinctly passe in comparison with the glow of Smetana, for instance—but still attractive music.

Massenet was drawn upon for the "Vision Fugitive," from his "Herodiade," which is the best male aria in the opera and likewise gave Mr. Werrenrath his best opportunity in the concert, although this writer has long since come to the conclusion that no operatic arias whatever are suitable for presentation at symphony concerts.

The orchestra was in fine form and played almost every item of this program at its full possibility of effect, and Mr. De Lamarter, who is evidently gaining in confidence in himself week by week, gave an impression of authority, at least in the Beethoven, which was several degrees in advance of anything he has shown herctofore.

The program for the current week is as follows:

Overture—Froissart ..... Elgar
Symphony No. 2, E minor ..... Rabaud
Allegro moderato; andante; scherzo; finale
Concerto for Pianoforte No. 2, G minor, Op. 22 ..... Saint-Saens
Andante sostenuto; allegretto scherzando; presto
Scherzo—L'Apprenti Sorcier ..... Dukas
C. E. W.

———♯♯♯———

**Remington**—Thomas Remington, baritone, of the faculty of the American Conservatory, will appear in the concert at Kimball Hall on Saturday afternoon, November 23, singing works of MacDowell, Homer, Gounod, Grieg and Clough-Leighter.

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## OPENING NIGHT AT THE OPERA

(Continued from page 7)

Miss Tell is a Chicago girl. She studied piano up to September with Miss Kathryn Day at the Chicago Piano College, and she has been, for a long time, an indefatigable student of dancing with Mme. Marie Yung, the former ballet mistress of the Chicago Grand Opera.

Chicago is to be congratulated that another of her young artists has been so signally honored—Mme. Yung has again proven her great ability, Campanini has proven his uncanny acumen, and finally the opera company as a whole is to be felicitated on the acquisition of Miss Tell.

♮ ♮ ♮

### Other Operas

"Butterfly" was given on Tuesday and "Trovatore" on Wednesday. Reviews will appear next week.

Tonight "Thais" will be given, including the debut of Mme. Gall. On Saturday afternoon Galli-Curci will sing in "Lucia" and in the evening there will be a fine performance of "Isabeau" with a cast which seems to indicate that Saturday evenings are to be of better grade this year than heretofore.

♮ ♮ ♮

### The International Concert

On Sunday afternoon an international concert will be given at 3 o'clock with the following attractive program:

Aria from Le Roi de Lahore ..... Massenet
Desire Defrere (Belgian)

Two Russian Songs .....
Vira Amazar (Russian)

Serenade from Damnation de Faust ..... Berlioz
Gustave Huberdeau (French)

Chansons de la Woevre ..... Henri Fevrier
Mimi Pinson met sa Cocarde
Les Canaris de Verdun
Louise Berat (French)

Group of Greek Songs .....
Constantin Nicolay (Greek)

Aria from Manon ..... Massenet
Marguerite Namara (American)

Aria from L'Elisir d'Amore ..... Donizetti
Guido Ciccolini (Italian)

Aria from Les Pecheurs des Perles ..... Bizet
Evelyn Parnell (American)

Aria from Don Giovanni ..... Mozart
Warren Proctor (American)

Aria from La Forza del Destino ..... Verdi
Emma Noe (American)

Aria from Salvator Rosa ..... Gomez
Virgilio Lazzari (Italian)

Aria from Mignon ..... Thomas
Irene Pavloska (Polish)

Group of Neapolitan Songs .....
Francesco Daddi (Italian)

Aria from Herodiade ..... Massenet
Dora Gibson (English)

Quartette from Rigoletto ..... Verdi
Misses Parnell, Pavloska
Messrs. Ciccolini, Defrere

At the Piano:
Marcel Charlier (Belgian)
Frank St. Leger (English)
Arnaldo Conti (Italian)

♯♯♯

**Fischel**—Esther Luce, student of Max Fischel, is on tour with a concert company playing in towns in the United States and Canada.

LUCIEN MURATORE
French Tenor

CYRENA VAN GORDON
American Contralto

VITTORIO TREVISAN
In the Opening Night Cast

## CONCERTS TO COME

**Friday, November 22**

Orchestra Hall, 2:30—Chicago Symphony Orchestra.

Auditorium, 8:00—"Thais."

Gymnasium, Northwestern U, Evanston, 8:00—Concert by University School of Music Symphony Orchestra.

♮ ♮ ♮

**Saturday, November 23**

Ziegfeld Theater, 11:00—Chicago Musical College concert.

Kimball Hall, 3:30—American Conservatory concert.

Knupfer Studios, 2:00 to 5:00—Pupils' recitals.

Auditorium, 2:30—"Lucia.

Auditorium, 8:15—"Isabeau."

Orchestra Hall, 8:15—Chicago Symphony Orchestra.

♮ ♮ ♮

**Sunday, November 24**

Auditorium, 3:00—International concert.

The Playhouse, 3:30—Rudolph Reuter, piano recital.

Orchestra Hall, 3:30—Mabel Garrison, song recital.

Turner Hall, 3:00—Orchestra concert (Ballmann).

Trinity Church, 4:30—Cantata "Triumph of David."

St. Paul's Church, 4:30—Violin and organ recital; Amy Emerson Neill and Mason Slade.

St. James' Church, 8:15—Musicale; voice and piano.

Edgewater Beach Hotel, 4:00—Musicale; voice and violin.

♮ ♮ ♮

**Monday, November 25**

Auditorium, 8:00—"Aida."

♮ ♮ ♮

**Tuesday, November 26**

Auditorium, 8:00—"Carmen."

Orchestra Hall, 8:15—Toscha Seidel, violin recital.

♮ ♮ ♮

**Wednesday, November 27**

Ziegfeld Theater, 11:00 a. m.—Olive Nevin, song recital.

Auditorium, 8:00—"William Tell."

♮ ♮ ♮

**Thursday, November 28**

Orchestra Hall, 8:15—Popular concert.

Medinah Temple, 8:15—Braslau-Zimbalist, joint recital.

Auditorium, 8:00—"Linda di Chamounix."

♮ ♮ ♮

**Friday, November 29**

Orchestra Hall, 2:30—Chicago Symphony Orchestra; Raoul Vidas, soloist.

Auditorium, 8:00—"Tosca."

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## RALPH MICHAELIS VIOLIN RECITAL

Mr. Michaelis will play at the Preiser School of Music, 530 North Pine avenue, on Tuesday evening, November 26, in the following program:

Sonata Le Tombeau.....Leclair (1697-1764)
Grave, Allegro ma non, troppo, Gavotte, Allegro
Concerto, G Minor, Opus 26..... Bruch
Vorspiel, Adagio, Finale
Serenite ..... Viextemps
Menuet ..... Hochstein
Orientale ..... Amani-Elman
Polish Dance ..... Szulc
Albumleaf ..... Wagner
Allegretto ..... Boccherini-Kreisler
Melodie ..... Gluck-Kreisler
Mazurka ..... Zarzycki

Fannie Barnett Preiser, Accompanist.

## AT THE WHITNEY TEW STUDIOS

One of the outstanding features of last Sunday's at home given by the charming hostesses at the Whitney Tew Studios was the dramatic interpretation of Loewe's famous ballad "Edward" by Mr. John A. Alcott. In this forceful portrayal of the fiercest of human passions Mr. Alcott rose to the occasion and delivered the whole with admirable artistic restraint.

Though, as Mr. Tew stated, Mr. Alcott's voice under the modern mania for dividing the voice into innumerable classifications would be called the basso-cantante, yet the top G had all the rich depth of the bass.

It was still left to this young singer to perform a feat astounding to modern ears. His study of the voce di mista (a term, by the way, constantly used by the older Italian writers and Fetis, the recognized authority) has covered only about seven months. The art became lost, and the term voce de mista obsolete in consequence.

At the close of the big bass aria from Hayden's "Creation" the basso rose to the D, in altissimo in the cadenza, carrying the same quality to the high note. With the first attempt a slight unsteadiness of the breath pressure caused the scale to be somewhat uneven, but Mr. Alcott, with laudable persistence, repeated the whole aria, later achieving the unprecedented feat of securing a perfectly equable tone throughout.

Mlle. d'Oex and Miss Werra Schutte seem both to have advanced in repose. The coloratura delivery demands a rather lighter attack than these young singers have as yet acquired, though as a whole their work is commendable, sometimes very remarkable, and steadily progressing. The coloratura work of each followed contralto songs.

Miss Jean Sutherland accompanied her own charming singing of two Swedish folksongs, "Necken" and "Spin Spin."

Miss Janet Bergstrom, Ruth Carl and Yseult Thorelius, all younger exponents of the principle of co-ordination advocated by Mr. Tew, showed painstaking application of the rules and did some very neat work.

Miss Elna Fredeen gave evidence of careful training in the requirements of rhythm in the "Creation" aria, her time and accentuation doing credit to the careful musicianship exacted in this studio. She should allow her rich quality of voice more freedom.

Mrs. Alcott sang the big coloratura "Rossini" scene with skillful nuance. This followed a very low contralto song delivered with the full qualities expected of this voice.

Miss Mabelle Clemenson, a debutante, presented the Cavatina from Meyerbeer's "Robert le Diable" and Mme. Melius sang "Ah, mio cor" from Handel's "Alcina" and "The Cuckoo" (Lehmann), both keeping up to the fine standard of the evening.

Mr. Tew stated that through the operation of the scientific principle of co-ordination any basso-cantante should sing altissimo notes, as Mr. Alcott had illustrated, and which he further demonstrated by singing the well known tenor song, "Maiden Mine" by Sterndale Bennett.

Mr. Tew has shown so conclusively that all female voices under the voce di mista process are easily equal to the demands of any modern contralto-soprano compass that he drew especial attention to the work of the bass.

D. A. M.

———♯♯♯———

## NORTH SIDE TURNER HALL CONCERTS

The second concert of the regular Sunday afternoon concerts given at the North Side Turner Hall by Ballmann's Orchestra (Martin Ballmann, conductor) will take place Sunday afternoon, November 24. The program is of strictly popular character. Soloists will be Miss Freya Maria Mack, soprano; Professor A. V. Cerny, violoncello; William E. Van Doren, cornet, and Mme. Emme Weast-Bichl, harp. The concerts begin promptly at 3 o'clock.

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**Ranous**—Arthur Ranous, baritone, gave a program for the Evanston Woman's Club on Tuesday afternoon, November 19, at the Club House. Mr. Ranous was also soloist for Oriental Consistory, November 18, 20 and 21.

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PITTSBURGH GAZETTE TIMES.

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# The Elderly Person

There were 125 women in the one big room on the far West Side. There were 5,000 comforters to be repaired for cantonments. There was every gradation of social standing among the women, but the comforters to be mended for the soldier boys were the levelers. Comradeship and cordiality reigned.

It was nearly noon. Every woman had a "box lunch" for that period. The pile of comforters stared at them as a task lasting indefinitely. They worked patiently, cheerfully, but with the war's end seemingly as far away as the botton of the pile of work.

The lady in charge answered the telephone's ring. "What?" she gasped. Then she turned and almost screamed out: "The war is over!" An awesome silence followed. Then a choking sob sounded. It broke the spell. But the women couldn't talk. They dropped their work and began to cry, even though they smiled. Every sentence they sought to utter fluttered off into broken words. Then the little Italian women, who came bareheaded to do their portion, began to embrace and kiss one another emotionally.

"But what are you crying about?" said the chairwoman. "The war is over. Don't you understand? There's nothing to cry about. You ought to shout." But the tears were running down her own cheeks unrestrainedly.

There is a little poem extant of a man who went about whistling cheerfully. But an underlying current in the whistling indicated that "he whistled that he might not weep." There are not many who care to be caught breaking down "under observation." For such reason, it may be, the public at large demonstrated their joy over victory and unleashed their emotions in so many other different ways that no chronicle could note a tithe of the absurdities indulged in. They didn't want to cry in public, so they did various other things which attracted more attention than their tears could—strange inconsistency! But no one has any quarrel with them. Every man has his own definition of happiness, and when he gets it it is a luxury.

On that unforgettable Thursday the Elderly Person confesses that he belonged to the quiet fraternity. It seemed so momentous a day—a time so fraught with a serious present, a tragic past and an anxious future. There was plenty to divert too tense thought, however. To absorb and preserve the impressions of such an event was pretty nearly the obligation of every individual. There will probably never be such days again as that Thursday and Monday. Every Chicagoan should have a storehouse of reminiscence to draw from for coming generations. Those in the canyon of La Salle street rather had the advantage in some respects. In his memory cells the Elderly Person treasures the dull gray of the Thursday afternoon and the gathering rainstorm. Through the haze there floated continually the impromptu confetti which poured endlessly from the windows of the skyscrapers. There was little consecutive work done, but a semblance of organization was preserved for the most part. The repressed excitement found vent for the employes of offices in tearing all available paper into tiny strips and fragments. When a waste basket was thus filled and emptied from a high window there was no telling where the fluttering pieces would alight. They flew about aimlessly, picturesque. The ticket tapes and adding machine rolls were used for streamers which wandered like clouds amid the tiny bits. The pavement became littered deep, but the supply lasted until night, and the rain fell.

Monday morning early a heavy whistle on the Southwest Side began its monotonous clarion of joy. It kept to its roar continuously for twenty-four hours. It was maddening. There was no avoiding its penetrating insistence. When it finally quieted, a sense of desertion ensued. We can grow so accustomed to unpleasant conditions that we find the unendurable can be endured!

The Elderly Person had figured it out that Thursday would use up all the enthusiasm and that Monday would afford a "sane celebration." He had lain awake in concert with the whistles blowing and felt that species of collapse which follows as reaction from long strain. He wanted, more than anything else, to be quiet and thankful without demonstration, and supposed everyone else felt the same way. But when he stepped from the train plump into a man and woman with strings of sleighbells about their necks and dragging a loaf of bread, fastened to a string, behind them—and who looked as if they had been out all night—he knew he had misjudged. What he saw then and what followed seemed to belong to lawless Halloween and dark nights. To perform eccentricities in broad daylight appeared uncanny. But people indulged all day long and offered no apologies. The human impulse to "do something" was irresistible and had full sway. The fireman in the office building didn't show up at all. He is usually the embodiment of all that is staid. He has three sons in France. He became gloriously drunk. The elevator men had to work all day, smoldering resentment energizing every pull of the cable. Next morning they were missing—they filled up during the night. Yet they have been heretofore the most regular of men. They were the opposite of the man who recklessly paralyzed his wife by bringing home a huge bunch of chrysanthemums as his idea of the proper celebration!

Outstanding, however, was the attitude of the liberated sex. Woman asserted her right to equality with man in most pronounced manner. If, in a number of cases, the liberty verged far into what might be mildly called indiscretion, the comment must be free from censure. What happened in Russia and may happen in Germany comes because of a too long period of injustice and a certain oppression. You cannot liberate people who have been held in check a long time and not expect excess as the reaction.

At the same time it is pretty hard for a discerning observer to look with equanimity upon women lining up at a saloon bar and drinking indiscriminately with men; or to see a girl astride an automobile front with disheveled hair and flushed face; or to see the future mothers of men wantonly bestow their embraces and kisses in public; or to see young girls of the age when innocence makes them of enduring attractiveness surrender the beautiful bloom in pell-mell encounters, actions and general "roughhouse" behavior. As long as a double standard of moral conduct obtains, such sights are saddening, because the world as a whole does not condone them. In perfect justice, men should receive the same condemnation for infraction of what are called rules of decency as is meted to the other sex. It may be, in the future working out of equal rights, that condemnation will not follow either offender. Just now, however, it follows only one. It did not require much thinking to know that many tears would flow as a result of Monday's relaxation, and they would not be the same sort of tears as were shed by the comforter-mending women.

It is always dangerous for elderly per-

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sons to question the trend of the times in which they find themselves, and for that reason this Elderly Person tries to feel that in some way what he heard a lady call the "freedom" of her sex is not going to make it lose what has usually excited the unqualified reverence of men. There are inherent qualities which make woman lovable and which belong alone to her. If her entrance into a wide sphere robs her of her "inalienable rights" there will be a distinct loss to the world. The lady who contemplated some excesses and said "Where are those girls' mothers?" probably put her finger on the remedy.

The courage of those fine women who have come out of their sheltered homes to help in the various "drives" have made it plain that they can do unusual and unexpected tasks and not let down from those standards which tradition and experience hold as best.

But, in survey and reflection, would it not be self-evident that the comforter-mending women, who cried for joy, came nearer measuring what it all meant, in peace and freedom and restoration, than those who declined to "let down" and voiced their sentiments less conventionally? Honest, now!

There is just one other observation verging on the fault-finding line. Is it not singular that there was no law, civic or military, which could be invoked to keep temptation from the innocent, the undisciplined, the weak? With no dignified formal celebration prepared, with every business closed and people turned loose for a holiday, and 20,000 jackies added for good measure of bubbling youth and enthusiasm, the saloons ran wide open and there was no authority to close them, even though everyone knew they were the one unquestioned menace. The forces of evil reaped so large a harvest that they can now endure a long dry spell and not suffer.

THE ELDERLY PERSON.

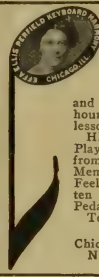
———♯♯♯———

**Clark**—Dorothy Neill and Dorothy Bolinger sang at the Bush Conservatory concert last Saturday afternoon. Both are sopranos and both pupils of Charles W. Clark. Miss Neill sang "I Send My Heart Up to Thee" (Branscombe) and "A Lovely Night" (Ronald), and Miss Bolinger's numbers were "Day Is Gone" (Margaret Lang) and "Spring Rapture" (Harry Gilbert).

## LESTER GROOM'S SECOND ORGAN RECITAL

The old Johnston organ at the Church of the Ascension may be a difficult thing to manage from the technical standpoint, and doubtless sheer labor is required in the mastery of its heavy tracker action, but equally sure it is that Lester Groom is complete master of the situation when he occupies the organ bench there, and he finds his reward, even as the audience draws immense pleasure also, in the wonderful beauty and quality of the tone he is able to elicit.

Few of the new organs which have been displayed recently have anything like the solidity and richness of tone which flows out in abundance from this rather limited (as to variety of stops) old organ.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The Church of the Ascension is a wonderful place in which to hear an organ recital, for it is so extremely austere in appearance, so ascetic in the attitude of those who attend, and so altogether "high church" in every aspect that it seems, when one is safely inside its portals, that Chicago is many miles away and that one is in a new (old) world of spirituality and dreams.

Mr. Groom, quiet, sedate and resourceful, disclosed sufficient technic to cope with every difficulty of his elaborate program and had plenty of reserve force left with which to care for the interpretative values involved.

In my opinion, his playing of the Boellman Toccata was not only the best thing on the program but it was also a display of transcendent technic as well as of fine musical qualities, while the Tschaikowsky "Marche Funebre" was done so extremely well as to prove Mr. Groom a musician of splendid feeling as well as of good technic.

His Bach playing was authoritative, and Widor, Handel and Horatio Parker all received fine treatment at his hands, while the fine little work of Goodwin, "In Olden Times," proved to be, in his reading, one of the gems of the program.

Mr. Groom was assisted by Miss Ella Tillen, a young contralto who, though her voice is still only in the formative stage, shows fine musical qualities. She gave a good reading of "But the Lord Is Mindful" (Mendelssohn) and "The Virgin's Lullaby," from Dudley Buck's "Coming of the King," finding in the latter a particularly good vehicle for the display of her powers.

C. E. W.

———♯♯♯———

**Bingham**—The Red Cross Shop of Los Angeles at Eighth street and South Alvarado has been having afternoon teas for several weeks, where various people who "do things" have been giving their talents to make things pleasant. Among those who were present and who contributed something of interest at the last tea, were Gloria Ray of the Municipal Playhouse, Hollywood; Robert Haines of the Orpheum Circuit, who talked briefly and strongly on Liberty Bonds; Helena Bingham, who sang several of her songs and gave as an encore, "Hail, Starry Flag," which always arouses enthusiasm. Lillian Walker, a film artist, made a pretty little bow and said she was glad to be there. This was in response to a request from Carl Bronson for a speech. Miss Walker declared she was no orator, but proved she was quite picture. Owing to the prevalence of influenza in the city further teas will be discontinued in accordance with an order by the board of health closing all public amusements, etc.

———♯♯♯———

**Owens**—Last Monday evening a number of the vocal pupils of H. W. Owens gave a program before the Haydn Choral Society. Among those taking part were Mae Betts, mezzo-soprano; Mildred Wessman, contralto; Catherine Owens, soprano; Thelma Fisher, soprano; Mrs. Ivy Stewart, mezzo; Mrs. Cora Gale, soprano, and Mrs. Edith Baughman, mezzo.


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# Churches

### IN OAK PARK

Lake street in Oak Park (I had almost written Fifth avenue), in the two blocks nearest Kenilworth avenue, is the nesting place of no fewer than five big churches—i. e., the First Congregational, the First Presbyterian, the First Methodist, Grace Episcopal, and Unity Church.

And while Oak Parkers take but a languid interest in anything outside their own boundaries, they certainly are alert in cognizance of anything which is "of Oak Park."

On last Sunday morning, when "Liberty Services" and "Peace Celebrations" were held all over Chicago, the famous two blocks in Oak Park were fairly alive with people going to and coming from the various big services planned—and there were, by actual count, something over a hundred automobiles standing at the curb in this vicinity during the service hour.

At the First Congregational Church the extreme effort toward special celebration in the Morning Service lay in Gounod's "Praise Ye the Father," which, while stirring, is also distinctly hackneyed.

It was sung at full valuation by the quartet, but the really fine work, and work really of a quality which can be duplicated by very few quartets in the country, was done in the little Response after Prayer (not programmed).

The personnel of this quartet is Else Harthan Arendt, Permelia Gale, Grant Kimbell, and Frank Johnson—splendid artists each and every one, and, taken together, an ensemble of the most exquisite blend and superb quality as well as impeccable musicianship.

The Offertory solo was done by Grant Kimbell, and his beautiful voice found in "The Earth Is the Lord's" (Lynes) a fine and sufficient medium for the display of all its effectiveness, while in his handling of the content of the piece he proved himself again, and very emphatically, intelligent and distinctly musical.

There was a substitute organist for the day, and so the fine new organ was not heard to any particular advantage, but there was present a magnificent audience, and the entire service was carried forward in that satisfying way which has long made this church one of the finest in the vicinity.

♮ ♮ ♮

At Grace Church, next door, there was a much more exciting time.

To begin with, the Second Regiment Band, with J. W. Farr conducting, came down Fifth avenue (Lake street, I mean), playing "When the Boys Come Home" with full equipment of tone and style and entered the church just in time for the Processional, which followed a splendid quarter of an hour of organ music by the popular organist and director, Arthur Randolph Fraser.

For his numbers Mr. Fraser chose the Military March (Gounod), "In Memoriam" (Nevin), the Arcadian Suite (Lemare), and a Fantasie on Allied Airs (Rogers), which included "God Save the King" (England), "La Brabaconne" (Belgium), "Kimi ga yo" (Japan), "Garibaldi's War Hymn" (Italy), "National Anthem" (Russia), "La Marseillaise" (France), and "The Star Spangled Banner" (America).

All this was played with spirit and good style. The Processional Hymn was "Onward, Christian Soldiers" and the Recessional was "God of Our Fathers" (Warren), and anybody witnessing and hearing the first would willingly wait longer than the (almost) two necessary hours to see and hear the latter, for, beyond a question, the spectacle and the sound were both thrilling.

In all the history of Processional pageantry ever seen by this writer nothing has ever surpassed last Sunday morning at Grace Church, and the only thing that has equaled it was at St. James' last July in celebration of Bastille Day.

There was a wonderful Service Flag, a most beautiful silk "Old Glory," the Flags of All Our Allies, and appropriate bearers for all these as well as of the usual concomitants of the church processions—then there was a company of one hundred fine singers (including the regular Church Choir and the other Parish Choirs), followed by the Clergy and the entire Oak Park Reserve Militia, the whole procession forming a brave and loyal picture and the accompanying singing being full, free and moving in intensity.

The singers were heard (gloriously) also in the "Hallelujah" from "The Messiah" (Handel) and in the beautiful B minor Te Deum of Dudley Buck as well as in "The Star Spangled Banner," in which there was wonderful assistance by the band, the bugler especially doing notably fine and impressible work.

The cornet formerly used by Knowlton Fisk, a communicant and choirman of Grace Church, the first to give his life in the great war, was used for the bugle calls.

All of the service music of the morning was chosen with skill and delivered with constant beauty, but interest was especially keen in the Kyrie, Gloria, Gratias Tibi, Sursum Corda, Sanctus, Benedictus, and Agnus Dei, comprising the Communion Service in F (manuscript), written by Mr. Fraser and dedicated to the Rev. F. R. Godolphin, who was at his home post after many months of service as army chaplain.

This service was written for the Godolphin anniversary (as well also as the Fraser anniversary, which occurred on the same day), which happened about a month ago, but could not be given at that time because of the closing of all Oak Park churches on account of the influenza epidemic.

The imposed wait, however, did not dull the interest in the work, and the immense audience listened with great attention and found the music and the rendition very good.

Mr. Fraser writes fluently and gracefully, and he understands the values of light and shade as well as of contrasts, and he has used all these and many other factors generously.

The appealing soprano solo in the Agnus Dei was well done by Master Lyman Eldredge, and the baritone bit in the Benedictus by Richard Anson.

The fine tenor solo in the Dudley Buck work was done by Harry Slater.

All the hymns were rousingly done, there was a fine sermon, and, throughout, Mr. Fraser conducted and played in the manner of a very fine artist, which indeed is his proper classification.

And after it was all over in the church the band went proudly marching down Fifth avenue playing a march with full equipment of accent and stress as well as with a volume of sound which told all Oak Park that Victory was being celebrated even on the Lord's Day and in the usually


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### CONCERT AT ST. JAMES'

The second of the Sunday evening series of concerts at St. James' introduced Hugo Goodwin, organist of the church, in a program of his own compositions, the assisting singer being Roy Abramson, scheduled as "Premier Soprano" of the choir, who presented several well chosen songs, being most successful in "The Last Rose of Summer."

"Carnival Passes By" (published by Gamble-Hinge Music Co.), "Kismet" (Gamble) and "At the Cradle Side" (Ditson, Boston), had been played before my arrival.

"In the Garden" (J. Fischer & Bro., New York), proved to be a hearty romance, but full of good harmony and interesting in detail. "The Fountain Sparkling in the Sunlight" (Gamble), which made a big success when played in one of the famous "series" of recitals given by Mr. Goodwin, again showed its definite and attractive character.

"Told by the Campfire" (Summy Music Co., Chicago) is written to a turgid and (perhaps) too extensive a "story" to be well contained on a single instrument. The theme is really one for Symphonic Poem treatment, but nevertheless it has much beauty hidden among its brave moments.

"Longing for the Forest" (Ms.) is a study in abrupt contrasts and good effects, "In Olden Times" (Summy) is, in my opinion, the very best of the Goodwin compositions, being crisp and characteristic, while the Symphonic Scherzo (Ms.) is a piece of brilliant concert aspect built along the lines of a Toccata at full swing.

Mr. Goodwin is a splendid organist—expert in technic and in the manipulation of stops and all other devices, and besides he is a fine theoretician and has excellent musical feeling—all these combined to make his recital thoroughly pleasurable.

On next Sunday evening the program will be given by Helen Hovey Daniels, soprano, and Harold Triggs, pianist.

C. E. W.

### SPECIAL FESTIVAL SERVICE AT THE NEW FIRST CONGREGATIONAL CHURCH

Rallying from the enforced idleness, due to submission to the mandates of the health authorities during the influenza epidemic, the three adult choirs of the New First Congregational Church, Ashland and Washington boulevards, may be heard next Sunday evening, November 24, in Hiller's "Song of Victory." Mrs. G. L. Tenney will be the soprano soloist, and Miss Alice R. Deal will preside at the organ, the service being under the direction of George L. Tenney.

To the music-lover and student there is a splendid opportunity to be found here in the cordial invitation given by these choirs. No better place could be found to study at first hand choir work and derive the benefit of training in oratorio and cantata work than here with these five choirs. The choirs are well organized, including the carols, little girls from 6 to 14 years; the boy choir, from 6 to 16; the Cecilians, girls of high school age; the Trebles, young women above high school age, and the Choral Union, composed of the adult men and women. Each choir has its distinctive vestment and rest rooms and time for rehearsal. If any reader wishes to avail himself of the opportunity of study of this character, write or call George L. Tenney, Lewis Institute, corner Madison and Robey streets, and he will take care of the necessary preliminaries. The hearts of these choir folk are large and warm and the fellowship with them is delightful.

### SOUTH CONGREGATIONAL CHURCH

An Old Folks' Concert will be given at South Congregational Church on Tuesday evening, November 26. The regular quartet, Helen Buckley Lee, Byrde Kitson Schwarz, Edwin F. Rea, and W. J. Oliver (substituting for James Wasson), a chorus of forty voices, Mrs. F. E. Hathaway, Alice Weber, and Hugo Goodwin, will be on the program. Albert Cotsworth is organist and director at this church.

**Hancock**—Sunday afternoon, December 1, Mr. Irving C. Hancock will play an organ recital in the Second Presbyterian Church, Twenty-first street and Michigan avenue, as the guest of Mr. McCarrell, the organist. The Second Presbyterian organ has recently been rebuilt and enlarged to four manuals and is now one of the city's greatest organs. The hour is 4 p. m. and the program will be printed next week in Music News.

**Clark**—Helen Drummond Clark's piano class at Watseka has a scehdule of monthly meetings for this season, at each one of which something original will be presented. Last week the subject was "The North American Indian Music," and a very interesting program was presented.

### EDGEWATER BEACH MUSICAL

The big lounge room at the Edgewater Beach Hotel is the perfection of a place to listen to music happily and comfortably. There are softly shaded lights, most luxuriously lazy couches, and lots of space. Small wonder that Jessie B. Hall makes them invitingly popular by making the framework satisfactory. When into the scene are added Annabelle MacIntyre Dickey, Mrs. Charles Orchard, and Grant Kimbell the artistic exactions are entirely at rest and there is naught to be done but sit back and enjoy. When Mrs. Orchard is at the piano there is sure to be a refinement of accuracy, tones and feeling. She is more than sympathetic—she adds a proportion of distinction which comes from an intense musical nature warmed and toned by culture.

Madame Dickey chose a widely varied program and proved how easy it is to be interesting and enjoyable without recourse to the German tinge which has heretofore been a large concomitant of song groupings. The songs of Duparc, Hahn, and Hue were their own exposition of what is of value. They fairly glow with beauty, proportion and grace—and if this triad be present charm must ensue. Mme. Dickey sensed them admirably, with the restraint that goes when delicate touches are used to tell the story. The "Prison" of Hahn was admirably done. She has a voice of noble quality, rich and full, of extended range, and she manipulates it with ease and authority. In the ballads of simple character she knew how to let the voice play its part. In the dramatic moments it also was a potent factor. To enumerate a few of the high lights mention must be made, in addition to the French group, of Logan's "Lift Thine Eyes," Homer's "Sheep and Lambs," and Kramer's "Last Hour," the latter so choice in expression as to be virtually ideal. She was warmly applauded.

Mr. Kimbell opened his contribution with two Handel arias. I heard the rousing finale of the "Sound an Alarm" and it had the stir and emotion demanded. A fine bit of dramatization was the "E Lucevan Stelle" from Puccini's "Tosca," done with a full appreciation of the intensity of the scene. A group of his very best ballads had Clay's "Songs of Araby" to top it. And he made them all individual and intimate. If I give a certain preference to the effect he produced in Burleigh's "Her Eyes Twin Pools" it does not depreciate the others. His singing in this number was an object lesson as to the rare beauty of pure and sustained tone. It sounded much simpler than it was through his delivery. Mr. Kimbell has cultivated his personality as well as his voice. It is no mean factor in his upward progress. The comfortable dowager sitting near me repeated audibly, "Isn't he charming?" and he was, in a manly, ingratiating way.

The twilight hour with this lovable music was so pleasant that it was decided to have the communicating doors of the brilliant dining room flung open and the clatter of what they call a "jazz band" break into the stillness.

ALBERT COTSWORTH.

**Lyceum Arts Conservatory**—A program was given at the Lyceum Arts Conservatory on last Friday evening by Ruth Rothe, a pupil of Marguerite Kelpsch, and Lyda Roehl, soprano.

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## CHAPEK MUSIC SCHOOL NOTES

The Milwaukee Evening Sentinel of November 14, 1918, published the following item:

**"Son of a Pioneer Musician in Revue**

"Joseph E. Chapek, U. S. N., musician, first class, of Great Lakes, Ill., is taking part as violinist in the orchestra of the Great Lakes Revue this week at the Davidson Theater. Mr. Chapek, before volunteering for the navy, was teacher of violin at the Chicago Conservatory of Music and Chapek Music School of Chicago.

"He is the son of Professor Joseph H. Chapek, a well-known violinist and teacher of Chicago, a former resident of Milwaukee and one of the city's foremost musical artists. He was a pioneer in the field of music, being especially active in the production of chamber music during the seasons from 1883 to 1889.

"The celebrated string quartet, 'From My Life,' of Smetana, the great Bohemian composer, had its first American performance in Milwaukee January 29, 1884, in one of the concerts given by the Mendelssohn Quintet Club for Chamber Music, of Milwaukee, at the Academy of Music.

"The quartet was played by Joseph H. Chapek, Christoph Bach, Bernhard Bach and Ernst Beyer. Otto Von Gumpert was the pianist of the organization."

♮ ♮ ♮

George J. Zahrobsky of Company A, 1st Regiment, Camp Dewey, Great Lakes, Ill., one of Professor Chapek's most talented pupils, recently appeared as violin soloist at the drill hall at Camp Dewey before several thousand seamen, playing the "Holka Modrooka" of Sevcik, Serenade of Drdla, and Kreisler's "Viennese Melody" with remarkable success.

♮ ♮ ♮

A recital by the violin pupils of J. H. Chapek, and vocal and piano pupils of Mrs. Augusta H. Chapek, will be given Sunday afternoon, December 1, at 2:30 o'clock at the Chapek Music School, 3452 Broadway.

♮ ♮ ♮

Ernest Krizan, the pianist, an artist student of Mrs. Chapek, will give a concert for the benefit of the Czecho-Slovak Army Sunday, December 8, at 8 p. m., at the Bohemian-American Hall, 1436 West Eighteenth street.

He will play the Tschaikowsky Concerto, Prelude of Rachmaninoff, the Chopin Polonaise and the Liszt Rhapsody No. 12. He will be assisted by Mrs. Augusta H. Chapek, pianist; Antoinette Zebrowska-Perlowska, violinist; Helen Stavko, soprano, and Susan Kerch, soprano.

Andrew Shurtek, President of the Slovak League of America, will deliver an address.

♮ ♮ ♮

The West Side branch of the Chapek Music School, which for many years has been located at 1801 Blue Island avenue, corner West Eighteenth street, was moved to more convenient quarters in the fine building of the Bohemian-American Hall, 1436 West Eighteenth street, between Blue Island avenue and Laflin street.

♯ ♯ ♯

**Turner Hall**—The popular Sunday afternoon orchestra concerts at Turner Hall, under the direction of Martin Ballmann, were resumed last Sunday at 3 o'clock and will be continued throughout the Winter.

## COLLEGE OF ST. CATHERINE, ST. PAUL

Song recital by Professor Harry Phillips, on Wednesday, October 16, 1918:

Scene and aria from Ballo in Maschera.....Verdi
In a Persian Garden.....Liza Lehmann
Zummerzetzhire (old song).....Ernest Newton
Legend of the Sagebrush (Jongleur de Notre Dame).....Massenet
The Crying of Water.....Campbell-Tipton
Danny Boy.....Weatherly
Silvia.....Ole Speaks
A Memory.....Fairchild
Pipes of Pan.....Elgar
At Twilight.....Ethelbert Nevin
Negro Spirituals.....H. T. Burleigh
Nobody Knows the Trouble I've Seen
I Want to Be Ready
Deep River
Ave Maria (with violin obligato).....Percy B. Kahn

Professor Harry Phillips of the Minneapolis Symphony, who is in charge of the vocal department of the College of St. Catherine, on Wednesday morning at 11 o'clock gave a very delightful hour of song. The wide variety in Mr. Phillips' selection is noteworthy. It included humor, pathos and sublimity, English and Negro dialect, and Persian legend.

The students were particularly attracted by the humor of "Zummerzetzhire," the pathos of "Danny Boy," and the way in which Mr. Phillips, in the Negro Spirituals, succeeded in giving the atmosphere of a whole colored congregation. The sweet, dainty woodland song, "Silvia," and the effective closing number, Kahn's Ave Maria, with violin obligato, have left a pleasing memory.

**Organ Recital**

The following program was given by George A. Thornton on Wednesday, October 30:

Concert Fantasia.....Sir R. P. Stewart
The Question.....W. Wostenholm
The Answer.....W. Wostenholm
Sonata in A.....Mendelssohn
Gavotte (Mignon).....Thomas
Prelude and Ingue.....Bach
The Magic Harp (pedal solo).....Meale
Toccata.....Mailly
Marche Solenelle.....Mailly

♯ ♯ ♯

## THE LEGINSKA COIFFURE NOW PREVALENT AMONG PIANISTS

If one is a frequenter of concert halls in New York City and if one is particularly partial to piano recitals, one is sure to notice the pravalence of the Ethel Leginska coiffure among the audience. Since the one and only Leginska decided for reasons of comfort and economy to "bob" her temperamental tresses, it seems as if every young thing striving for mastery of the pianoforte thought they could become a Leginska by doing the same. As James Huneker remarked in the New York Times recently in the course of a review: "The hall was full of little Ethel Leginskas with Buster Brown coiffures, full of suppressed technic and boiling over with enthusiasm." "Of course, it's flattering to be imitated," says Ethel, "but I do get tired of seeing myself duplicated sometimes." And apropos, we have just heard that Gertrude Hoffmann is planning to do an imitation of the "Paderewski of Women Pianists" in her cross-country vaudeville tour.

♯ ♯ ♯

**Peterson-Barth**—Helen Peterson-Barth, the contralto, in answer to a number of inquiries, states that her address is still Chicago, Ill.

♯ ♯ ♯

**Peterson**—May Peterson, soprano, was soloist at the Harlem Philharmonic Society concert, New York, on November 21.

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### SAMOILOFF PUPILS SING

On October 26 the well known singing teacher, Lazar S. Samoiloff, the popular interpreter of the Bel Canto Method of teaching singing, gave a pupils' recital and reception, in which fourteen pupils participated. They all sang solos, duos and trios, with excellent phrasing, style and good voice placement. One of the pupils, Miss De Stuers (as notice reads on the program) had lost her voice entirely a year ago from using it wrongly, and after ten months of singing exercises in the Bel Canto Method her voice returned. She sang two songs with exceptional warmth and phrasing. Mr. Volpe's song had the most applause.

Mrs. H. Romanoff, an opera singer of fame, dramatic soprano, sang a duo from "Aida" with Miss De Stuers, and a group of Russian songs never sung in America. Her voice is very big and of a warm quality. Her phrasing was exquisite. Mrs. Romanoff will give a recital in Aeolian Hall on November 30; then more about her.

Miss Vivien Holt, a lyric coloratura soprano, was heard very many times at the Samoiloff concerts. She is occupying a high position between concert singers. Her coloratura is clear, light and distinct. Her phrasing is charming and full of color.

Miss Benson, Miss Elsa Merril, Miss Smith, Miss De Loca, Miss Sherer, Miss Harris, Miss Guerra, Miss Arens and Miss Griffen showed very beautiful voices, fine phrasing and most of all, musical singing.

Mr. Scotti, basso profundo, sang two songs where he had to reach down for the low contra C and also for the high F. This voice is of exceptional mellow and warm quality, equalized in all ranges.

Mr. Ivanoff, the master of the Russian instrument baladikir, played two numbers on this very musical instrument.

Miss Holt sang also two exquisite songs, composed by Samoiloff's assistant, L. S. Weiner, one of which had to be repeated.

As a closing number was sung the Trio from "Carmen" by Miss Arens, Miss Sherer and Miss De Luca.

Mr. Weiner accompanied all the pupils with skill and artistic understanding. Flowers were given to every one of the pupils so that the stage looked like a flower garden. A dance followed and refreshments were served. About 600 people were present, among them many professional singers and teachers.

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### SALINA, KAN.

On Tuesday evening, November 5, the Salina Union, with the capable assistance of Mrs. Vera Grace Shipman, presented a decidedly worth while program at New Theater, during which at regular intervals the election returns were flashed upon a screen.

The theater, telephone and United Press, together with the services of the performers, were given gratis for the benefit of the Council of Defense.

Early in the evening Hanrel's Concert Band played several selections outside the theater and later went inside and played from the stage, which was concluded by the singing of "The Star Spangled Banner" by the audience, conducted by Dean Cox of the Kansas Wesleyan School of Music.

Numbers were rendered by the Ukulele Girls of Salina and Master Paul Berger, soprano soloist of Christ Cathedral.

The treat of the evening, however, was the Bethany Girls' Glee Club (Charles Keep, conductor) and Miss Alma Rosengren, violinist, of Linsborg, Kan.

Mr. Keep is a thorough musician and understands the much abused art of choral conducting. He has a clear, decisive beat, to which his chorus magnetically responds. Excellent tone work, good contrast, precise attack and intelligent shading were present in abundance. That Mr. Keep is well equipped for his work there can be no doubt and we will be delighted in hearing his organization again.

Miss Rosengren played the difficult "Faust" Fantasie by Sarasate in splendid style. The smooth legato and sympathetic interpretation was that of a mature artist. The audience was spellbound under the influence of her bow and her numbers were greeted with real enthusiastic applause.

Miss Rosengren is a promising young violinist who, after two years of study in Boston, comes to head the violin department of Bethany College, Linsborg, Kan.

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### CARLO LITEN WITH THE MINNEAPOLIS SYMPHONY ORCHESTRA

Carlo Liten, the Belgian tragedian, who scored such triumph at Philadelphia with the Philadelphia Orchestra, will be soloist with the Minneapolis Symphony Orchestra, December 5 and 6.

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**Scott** — "Joy," a new song by Beatrice MacGowan-Scott of Chicago, published by Summy, will be sung by Mabel Garrison at her Orchestra Hall concert next Sunday afternoon. The same song will be used shortly by Marie Sidenius Zendt.


# Again MAX ROSEN Triumphs

## On Tour With New York Philharmonic Orchestra

## SOME OPINIONS OF THE PRESS

### MAX ROSEN WITH NEW YORK PHILHARMONIC ORCHESTRA IN PROVIDENCE

"His playing of the Saint-Saens Concerto called forth an ovation. The young artist was recalled no less than ten times."

"Max Rosen, one of the musical sensations of last season in New York, made his Providence debut in the Saint-Saens Concerto in B minor. Several of Auer's youthful pupils invaded New York last season, and chief among them were Jasha Heifetz and Max Rosen. We have heard Heifetz and marvelled at his wizardry; and yesterday gave opportunity for a comparison of two remarkable young men who rank with the greatest living violinists. It was at once apparent that Rosen is a player that makes a powerful appeal through his emotional qualities. Like all Auer finished products, he is apparently free from the worries of technic. He has a remarkable left hand and a very clean and efficient style of bowing. Aside from these necessary essentials his playing immediately attracts and charms the hearer by its delightful expression—that wonderful gift which is surest to win the favor of the music lover. Rosen also draws a tone from his instrument that for sheer beauty has scarcely been equalled by any violinist ever heard here. It is not a large tone, but it is of ravishing sweetness and pure as sunlight. It is not the type of tone that is filled with sickly sentiment—it has character and in measures of melody its beauty and expressiveness are indeed charming to hear. In Rosen everything seems subordinate to the human side of his art. He sings tenderly and sweetly, expressing the yearning of the heart for beauty through his violin."—Providence Journal, November 11, 1918.

"Max Rosen, following his rendition of Saint-Saens' Concerto, was accorded an ovation seldom given to soloists in Providence. The youthful violinist was forced to bow in appreciation more than ten times, and even then the audience continued its enthusiastic applause. Mr. Rosen without question found himself settled quickly in the esteem of all who knew what constitutes excellence in the violinists' art. Equipped with a large, rich tone, especially big and penetrating in the upper positions of the first string, and with a free, elastic and beautifully controlled bow, he played with great dignity and finish of style, but with warmth and feeling. The essential traits of his art appeared to be breadth and elegance, together with sustained beauty in a largely written legato. However, his playing in rapid passages, including those with harmonics or intricate double stops, indicated the possession of adequate technic and a fine feeling for the decorative effects in music. The repose and artistic control of his playing were greatly to be admired."—Providence News, November 11, 1918.

### MAX ROSEN SCORES ON TOUR WITH NEW YORK PHILHARMONIC ORCHESTRA

"Mr. Rosen, a youthful appearing player, has a breadth of style which reminds one of Kreisler, but has an individuality very much his own nevertheless."—Worcester (Mass.) Evening Post, November 7, 1918.

"One could but marvel at the artistry of the boy and wonder at the amount of temperament in one so young. Rosen's performance was worthy of an artist of long standing and much experience. His technic and bowing were brilliant, and his playing of the entire Saint-Saens Concerto in B minor will long be remembered by those who heard him last night."—Worcester Daily Telegram, November 7, 1918.

"Max Rosen certainly has a superb technic, yet what one thinks of is never the perfection of his playing, but its charm. His tone is deliciously sweet and pure. Never does he force a note; all is of a caressing charm to the most hypersensitive ear, and his playing has a personal and poetic quality which is rare in players so young. It is evident that he has a great future, and already he is one of the most attractive and interesting of violinists."—Springfield Republican, November 8, 1918.

"Max Rosen played the Saint-Saens Concerto with rare understanding and technical skill of the highest order. The second movement, in muted-string effect, like the first, was a soaring, exultant, spiritual melody, played caressingly yet with most effective mastery. At the end of the solo number the youthful artist was recalled eight times."—The Springfield Union, November 8, 1918.

# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

## Florence Easton Triumphs With Boston Symphony Orchestra

At her first of a series of six appearances with the Boston Symphony Orchestra Florence Easton won the following critical approval after her appearance in Symphony Hall, Boston, on November 1 and 2.

Two operatic airs sung by Mme. Easton of the Metropolitan Company were the chief items. Appearing in her own fresh, comely, youthful person, the singer quickly won the eye as she soon pleased the ear of her new audience.—H. T. Parker in Boston Transcript.

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Heard in the "Dove Sono" from Mozart's lyric comedy of "Figaro's Wedding" and in the musing monologue of the mother from Debussy's cantata of "The Prodigal Son" her voice quickly disclosed a crystalline quality, likening it in measure to that of Mme. Eames in her prime. There is like limpidity, like measured radiance of tone, but Mme. Easton's voice is at present the warmer, the more susceptible to play of characterizing color. In both airs Mme. Easton proved herself an accomplished singer, with sense of the music as music and also as speech of an operatic personage and token of an operatic moment. Mme. Easton's song was as purling as Debussy's; the neat lights and shades of the music played also in her tones.

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## Story of La Forza Del Destino

The following "story" taken from the New York Press is timely in view of the recent revival of the opera at the Metropolitan Opera House:

"Briefly told, the story is that Don Alvaro, nobleman from India, falls in love with, and is beloved by, the daughter of the Marquis of Calatrava, who considers him too plebeian to enter his Castilian family. An elopement is planned but is frustrated. An accidental discharge of Don Alvaro's pistol kills the father. After some adventures, the daughter, Donna Leonora, seeks the protection of the church and is immured. Her brother, Don Carlos, under an assumed name, seeks Don Alvaro to avenge his father. But Alvaro, too, has disguised himself and fighting together in Italy the two men become bosom friends. When Alvaro is wounded the identity of both is disclosed. Alvaro takes refuge in the church. Carlos follows him into the cloister and forces a duel in front of his sister's lonely dwelling. The curtain falls upon the death of all three."

## Florence Macbeth Triumphs at Detroit

Florence Macbeth, prima donna coloratura soprano of the Chicago Opera Company, scored an enormous success before an audience of 5,000 at the concert of the Central Concert Course of Detroit. The vast audience sent out their approval by recalling Miss Macbeth time and time again.

The following is an excerpt from the Free Press, Detroit, Mich.:

"Her conscientious artistry and her rarely beautiful, fresh, natural voice together with a charmful stage address are all in her favor. We believe it is quite within the truth to say that the singer's rendition of her two florid arias, the mad scene from 'Lucia,' and the 'Bell Song,' from 'Lakme,' were practically flawless. Her pitch was true, her tones were full, round and caressing without the suggestion of mental anxiety. Her phrasing was deliciously delicate. Her presentation of the 'Midsummer Lullaby' of MacDowell stood out among her shorter numbers as a bit of atmosphere transmitted to tone."

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## The Orchestra's "Pop" Concert

Eric DeLamarter conquered the audience of the first of the season's orchestral "pop" concerts last night as deftly and even more certainly than he has won his way with the far less effusive patrons of the regular subscription series. It was another deserved tribute, though perhaps not such an uphill job as some of the other audiences make it. For as the audiences of the popular series are more enthusiastic in the reception of what they like, so they are more open minded in deciding that they like it.

It took just about the opening number, the overture to "The Merry Wives of Windsor," for last night's audience to decide that it liked the new person conducting—for one must follow the participial construction of the program by which DeLamarter is differentiated. Then in the "Peer Gynt" suite, and a lovely performance he gave of it, too, the applause began to come, until toward the end it was as high as it had ever been since the foundation of the series. The third section was repeated, and an encore followed.—Chicago Journal.

♮ ♮ ♮

## As to the Werrenrath Repertoire

Figaro's song of suspicion, from the fourth act of "The Marriage," is capital Mozart from the first line of the preluding recitative to the final note of come despair; but it is a situation-song, belonging in the opera, asking for stage and setting and "business," and losing point when detached for uses like Mr. Werrenrath's. He sang it with lovely tone and unctuous phrasing; and it did not go so well. He picked a better conveyance for his purpose in the "Vision Fugitive" from "Herodiode"; and with this facile, familiar and lush but elegant bit of Massenet he caught the approval of the audience—the largest so far as the season is gone.

A third turn in the bill was devoted by the young baritone to a group of songs, "Russians," made by Daniel Gregory Mason to "poems" by Wytter Binner. The five texts are so much pastiche, effective enough in the traffic of the magazines, that survives the recent long-ago when we were saturated with the notion that the Russians were, in B. L. T.'s locution, a wonderful little people. Mason's music sounded as if made from logarithms with a stencil and brush. His composition neither lighted nor reflected the verses, which the singer put across with skill, clarity, and a sincerity which gave more to the music than he was able to get from it.—Chicago Tribune.

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## Mr. Czerwonky's Accompanist

The facile and inerrant Mr. Nelson was the pianist—The Chicago Tribune.

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## CENTRALIZING SCHOOL

The following program was given at Centralizing Hall last Saturday afternoon by pupils of the Centralizing School of Music. Another of the same character is announced for Saturday, November 23. To anyone interested in the progress of children these recitals will be well worth attending, as they represent instruction of a superior kind, not only superior in quality but well systematized and standardized:

Prelude No. 20.....Chopin
Avalanche.....Heller
Mildred Black
Nocturne, Op. 37, No. 1.....Chopin
Adeline Rowles
Vocal—
Clover.....MacDowell
Little Mother of Mine.....Burleigh
Dawn in the Desert.....Ross
Mrs. Vernon Ford
Fluttering Leaves.....Koelling
Frances Boal
Prelude No. 7.....Wright
Justin Dart
Reading—Billy Brad and the Big Lie.....
.....Ellis Parker Butler
Marge Sullivan
Clatter, Clatter.....Gaynor
Here Comes a Robin.....Gaynor
Louise Cramer
Prelude and Fugue.....Bach
Polonaise.....Chopin
Florence Thompson
Vocal—
Carmena.....Wilson
My Star.....Rogers
Freedom for All, Forever.....Hilliam
Dorothy Ditt
Helene Hess at the piano
By the Lake.....Williams
Louise Brown
Arabian Night.....Mildenberg
Helen Becker
Pan's Flute.....Godard
Donald Knapp
Vocal—
The Moon Drops Low.....Cadman
Within My Heart.....Bungert
Hayfields and Butterflies.....Del Riego
Mrs. Vernon Ford
Andante, Op. 10, No. 1.....Beethoven
Alice Becker
Rhapsodie, Op. 11, No. 3.....Dohnanyi
Elsie Schoenherr
MARY CARVER WILLIAMS.

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**Nevin**—Olive Nevin, soprano, cousin of the late and very popular Ethelbert Nevin, will give a song recital under the auspices of Carl D. Kinsey at the Ziegfeld Theater on Wednesday morning, November 27.


# GENNARO PAPI

***at the Baton Contributes to a Memorable Initial Performance of La Forza del Destino at the Metropolitan Opera House***

Following are the press comments:

"Mr. Papi conducted effectively."—(New York Evening World, Nov. 16, 1918.)

"Mr. Papi conducted the orchestra in a way that was quite masterly."—(New York Globe, Nov. 16, 1918.)

"Gennaro Papi conducted the orchestra, which did full justice to Verdi."—(New York Evening Sun, Nov. 16, 1918.)

"The orchestra under Gennaro Papi held its own."—(New York Evening Post, Nov. 16, 1918.)

"Mr. Papi conducted with good judgment and spirit and gave the work its full value in musical interest and effect."—(New York Herald, Nov. 16, 1918.)

"The playing of the orchestra under Papi's persuasive and electrifying baton deserves to be mentioned."—(New York American, Nov. 16, 1918.)

"Generous appreciation is due to Signor Papi, the conductor."—(New York Tribune, Nov. 16, 1918.)

## AGNES LAPHAM IN PIANO RECITAL

Although not so announced, it happened that through the fact of several artists having to cancel Chicago recitals because of illness, to Agnes Lapham fell the distinction both of opening the Chicago season and of giving the first Sunday recital at the new Kimball Hall, under the management of F. Wight Neumann.

That Miss Lapham is popular with the Chicago concert-going public and that her friends are loyal to her when she announces an appearance were made evident, first in the unusually large audience present at her recital, and, secondly, in the enthusiastic reception accorded her work.

Miss Lapham is a serious minded and altogether logical pianist. There is intelligence and thought back of each number she presents and always there is also the comfortable feeling present that she has technic so well developed and under such admirable control that never is there any need to worry about results.

Her program was skillfully chosen and it was presented in clear-cut, definite way and with always a very nice sense of musical values.

The graceful but exhilarating "Alceste" (Gluck-Saint-Saens) was played in a rippling style entirely consonant with its content, and the charming melody line was always conserved faithfully and musically.

The Beethoven Sonata, Opus 31, No. 2, which in its opening movement constitutes a difficult technical problem, in its second involves the most careful of melody work and in its third demands a light-hearted facility both of touch and feeling, had been excellently studied and digested by Miss Lapham, and at the public reading gave forth interpretative charm as well as technical accuracy.

The second group was devoted to Chopin and included the Waltz, Opus 70, No. 1, and Etudes, Opus 10, No. 3, and Opus 25, No. 9.

The waltz, which is one of the daintiest and most musically delightful of all the bijou works of the Polish master, was played with a very nice sense of tonal values and melody progression, while the two Etudes, dissimilar in character and together presenting many problems of piano-musicianship, were met bravely and held to consistent as well as brilliant outpouring.

Miss Lapham is specifically of the temperament and the facility to cope successfully with Chopin, and this group may rightly be said to have been unusually well given and strikingly vital in force and in Chopin-comprehension.

The last group contained the most novelty of any and it was of much interest to the audience, the Rossetter Cole "Legend," with which it began, being particularly well done and especially liked by the hearers.

MacDowell's "Br'er Rabbit" and "Scotch Poem" made good material and vivid contrast, while the Liapounow "Nuit de Noel" was expressive as well as vital and the big concert waltz, the Strauss-Schuett "Fledermaus," which closed the program, proved to be both brilliant and very much in the Lapham metier.

C. E. W.

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**Arendt**—Else Harthan Arendt, soprano, sang the Offertory Solo at the First Congregational Church in Oak Park last Sunday evening, her number being "The Holy City" (Adams).

## ESTELLE L. RUSSELL STUDIO

The Cliosophic Club entertained their friends at Mandel's in the ivory room on Friday afternoon. Mrs. Russell had the program in charge and presented the Russell Trio—Misses Louise Treitz, soprano; Leah Gehri, mezzo, and Mabel Hatton, alto—Miss Bernice Austin, pianist and accompanist, assisting the trio, and Miss Madeline Armistead, a very charming reader.

The trio were heard in several selections and Misses Treitz and Gehri in solos. A really delightful afternoon socially and musically.

The Russell Choral Club celebrated Victory Day from two standpoints, the Allies and Cupid. After the usual rehearsal a social hour followed—games and music and the presentation of two pictures to two of the members who were recently married. Soloists for the evening—Misses Ella Heming and Lydia Anderson. Special Thanksgiving service Sunday evening, Garfield Park Baptist Church. Soloists—Misses Pauline Solomon and Mildred Fash.

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## BEULAH TAYLOR PORTER

Beulah Taylor Porter, accompanist, has filled the following engagements recently:

Nov. 15, accompanist for Master Sam Thompson, boy soprano, in the afternoon at Gary, Ind., evening accompanist for Luella Friertag, soprano, in recital in Oak Park at Concordia College; Nov. 18, accompanist for Orpha Kendall Holtsman at the Edgewater Beach Hotel; Nov. 18, accompanist for the Mu Phi Epsilon Concert in Ziegfeld Theatre in the morning and for Mignonette Schruta, violinist, and Rene S. Lund, baritone, at the Chicago Artists' Association in the afternoon.

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## LUCY J. HARTMAN IN WAR WORK

Miss Lucy J. Hartman, the popular contralto, has been giving her entire time since September 1 to Red Cross work at the Central division.

She will continue in this during the reconstruction period.

## OLIVE NEVIN RECITAL

Next Wednesday at 11 o'clock, at Ziegfeld Theater, Olive Nevin, soprano, will give a recital under the management of Carl D. Kinsey; Edoardo Sacerdote will be the accompanist. An interesting program has been arranged, as follows:

Qual Farfalletta amante.....D. Scarlatti (1683-1757)
Ch'io mai vi possa-lasciar d'amare.....
.....G. F. Handel (1685-1759)
Plus de depit, plus de tristesse (Les Deux Avares).....Andre Gretry (1741-1813)
Bid Me Discourse.....Sir H. R. Bishop
From Monte Pincio (Nocturne)
Faith
My Goal
.....Edward Grieg
Invocation—To Russia.....M. Balakireff
Eastern Romance.....N. Rimsky Korsakoff
Oxana's Song (Christmas Night).....
.....N. Rimsky Korsakoff
Le Vase Brise
Chantez! la nuit sera breve
Dites Moi
La Chanson des Lavandieres
(Ruy Blas)
.....Ethelbert Nevin
Exaltation.....Mrs. H. H. A. Beach
The Call of Radha.....Harriet Ware
Wings.....Gena Branscombe
After.....Mrs. H. H. A. Beach

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**Hebert**—Miss Harriet L. V. Hebert, who scored a big success in her recent appearance before the Catholic Woman's League, will sing on Thanksgiving eve at a musicale at the home of Miss Susan Flynn, and on December 15 will be soloist at St. Mary's-of-the-Lake. Miss Hebert, who specializes in an Indian program as well as in programs of French songs, presented the "Marseillaise" every evening for five weeks at the Liberty Loan Clearing House, and while in Montana earlier in the year she sang it daily (sometimes as often as five times a day) for three months.

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**Edgewater Beach Hotel Musicale**—The usual Twilight Musicale at the Edgewater Beach Hotel will be given on Sunday afternoon, Nov. 24, at 4 o'clock by Mme. Henriette Pepin, mezzo-soprano, and Rhea Dorothy Lynch, violinist, under direction of Jessie B. Hall.

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## MAX ROSEN TALKS ON AUDIENCES AND THEIR VARYING EFFECTS ON AN ARTIST

A very interesting article by Max Rosen appears in The Violinist for October in which he gives the results of his experiences with audiences in general and American audiences in particular. He finds them critical but fair and very enthusiastic once their approval is bestowed. Mr. Rosen says: "When I enter upon the stage I make a mental note of the size of the audience and am subject to a little excitement. I would not call it nervousness because a musician who knows his instrument and his program should never get nervous, but the excitement of a performance mingled with the applause is a wonderful tonic and stimulant. As soon as I start playing I lose myself and forget the audience almost completely. I have been asked whether a few restless members of an audience make any difference to me while playing. I would say that a few unappreciative listeners work a great hardship on any artist. You probably recall the many stories of artists who have stopped their performance on account of a thoughtless person of this kind. An example was given at a performance by De Pachmann, who stopped and turned around to a lady who was fanning herself rather briskly, and exclaimed, 'How do you expect me to play 9/8 time while you are fanning 2/4?'"

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## THE FRENCH ORCHESTRA

An incident related by the head of Wurlitzer & Company, manufacturers of musical instruments in Cincinnati, is an interesting commentary upon the affection with which the serious French musician regards the apparatus of his profession. This house arranged some time ago to lend to members of the Paris Symphony Orchestra a set of brass, wood-wind, string and other instruments to be used on their present tour of the United States. The reason for this loan was that these artists and professors from the Conservatoire de Paris were loath to run the risk of loss or damage to their own musical mediums by exposing them to the ravages of U-boat butchers in crossing the Atlantic. Consequently they intended to leave their own equipment in Paris while they risked their lives instead to come to this country for their first concert tour here. Some of these instruments have been handed down from one generation to another and all are of great artistic as well as intrinsic value.

However, the French government was quite as unwilling to risk losing any of these musicians as they were to endanger their precious tools, and consequently arranged for their passage on a French battleship instead of a passenger vessel. With this security they were reassured, and consequently American audiences will hear their concerts from the same instruments they have used for years in Paris. The manufacturer is better satisfied too, as the value of the equipment he was to lend is about $10,000, and while it would have doubtless been returned as good as new, there would have been a sales depreciation of about $3,000 because of the instruments having been used.

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**Towner**—The marriage is announced of Dr. D. B. Towner, director of music course of the Moody Bible Institute, to Miss Ada Page.

## MUSIC IN PITTSBURGH

The Pittsburgh musical season of 1918-1919 began with the end of the closing order. The five weeks of inactivity meant much deprivation to the music lovers and the return to musical life was enthusiastically welcomed by all. Charles Heinroth, organist and director of music of Carnegie Institute, played the first of his series Saturday night in Carnegie Music Hall, Schenley Park, and plays the second Sunday afternoon.

Casper P. Koch, city organist at Northside Carnegie Hall, began his series Sunday afternoon.

Thursday night Eugene Ysaye, Belgian violinist, and Beryl Rubenstein, Polish pianist, appear in the first program of the Ellis series, to be given in the Carnegie Music Hall.

Friday night Mabel Garrison, soprano, and Hipolito Lazaro, tenor, of the Metropolitan Opera Company, appear in the first program of the Heyn series, to be given in the Carnegie Music Hall.

Saturday afternoon the French Military Band, Capt. Gabriel Pares directing, in a patriotic concert for the benefit of the "Foyer du Soldat" (French Y. M. C. A.), in Syria Mosque at 2:15 o'clock.

Saturday night the French Military Band will repeat the afternoon program at 8:15 o'clock in Syria Mosque.

The first recital of the season under the auspices of the Pittsburgh Musical Institute was given in Carnegie Music Hall Monday night, November 18, to introduce two new members of the faculty, Miss Margaret Horne, violinist, and Charles Edward Mayhew, baritone. The accompanists for the recital were T. Carl Whitmer and William H. Oetting.

A feature of the tea given on Saturday afternoon in the Italian room of the William Penn Hotel by the Y. W. C. A., as a send-off to the workers in the United War Work campaign, was the music. The program was presented by Miss Olive Nevin, Mrs. Jerome E. Capen, Miss Rose Hamilton, Miss Ravencroft and Miss Amanda Vierheller, vocalists, accompanied by Mrs. Blanche Sanders Walker, pianist; Mrs. Ruth Bowers Gibson, violinist, and Miss Myrtle June McAteer, cellist.

S. R. K.

## MILWAUKEE

The ban being lifted Monday, allowed the schedule of the Chicago Symphony Orchestra to take place as listed. Mr. Richard Koebner, who has been instrumental in making it possible for Milwaukee music lovers to hear these concerts for several seasons, is in charge as usual. He has also arranged for a most attractive list of individual artists to be heard throughout the season.

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The Arrow Musical Club, which has stood for so many years for the best in choral work, announces an unusually large chorus to be heard in three concerts. A company of five French instrumentalists from the Paris Conservatory of Music will be the added attraction at the first concert, Florence Macbeth and Arthur Middleton at the later ones. Mr. Protheroe as conductor and Mr. John Jones as general hustler for the organization have officiated so efficiently for so long it goes without saying they are acting in their usual capacity.

♮ ♮ ♮

Miss Charlotte Puge, contralto, who has been residing in Boston the past year, writes her teacher, Mrs. Iva Bigelow Weaver, she has been engaged as soloist with the Apollo Club of Boston, Emil Mollenhauer, conductor, for its April concert.

Milwaukee showed its appreciation of Miss Puge by giving her engagements as soloist with some of our best choral societies and it is evident she is equally well treated in Boston.

♮ ♮ ♮

Miss Margaret Rice has announced the artists of her second season of Twilight Musicales. Arthur Alexander and Gabrielle Gills, who present the first two concerts, are both strangers to Milwaukee. Mme. Olga Samaroff and the Trio de Lutice are listed for the third and fourth concerts and have a host of admirers from former hearings. Miss Rice is the very capable and energetic personal manager of Arthur Shattuck and well understands what is necessary to please the public.

Remington—Thomas Remington has been engaged to sing the name part in "Elijah" when that oratorio is presented by the Haydn Choral Society under the direction of H. W. Owens at Central Music Hall on December 12.

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# Music in New York

1 W. Thirty-fourth St.

By JOSEPH DE VALDOR

### The Plaza Musicales—Cecil Arden Appears as the Bright Star

The first of the Plaza morning musicales was given on Tuesday, November 5, at 11:30, at the fashionable hotel on Fifth avenue. In spite of the early hour society was out in force, and in spite of two other artists on the program the interest centered on the appearance of Miss Cecil Arden, the mezzo-contralto of the Metropolitan Opera Company. Her first rendition was the "Aria di Orfeo," by Gluck (not by Haydn, as the program indicated). It would be interesting to hear her in a performance of Gluck's opera, for her vocal equipment is there to make the part an Arden success.

Haydn's "Mermaid Song" was exquisitely given. The song by Paradies had all the charm one would have wished. Excellent diction and clear enunciation were displayed in "Danny Boy" (Weatherly) and "La Morenita" (Buzzi-Peccia). Miss Ina Grainge was at the piano. The other two artists were Victor Wittgenstein, pianist, and Mayo Wadler, violinist.

♮ ♮ ♮

### Society of American Singers Give "Mikado"

Wishing, perhaps, to recuperate from the losses incurred by the presentation of grand opera and opera comique, the G. & S. comic operas seem the proper thing to attract larger audiences. We welcome the splendid music, but as to the interpreters, only a few can be detached for special mention. In the "Mikado" presentation only Robinson Newbold was able to keep up the humor. His monologues, his comedy and the dancing were at high-water mark. Herbert Waterous was also conspicuous vocally and histrionically in the part of the man holding many offices. As for the rest, little was shown, sung or acted in Nipponese manner. The orchestra was well conducted by John McGhie and was a consolation for the mediocrity of some performers who appeared on November 12.

♮ ♮ ♮

### Brief Notes of Recitals and Concerts

The brilliant French pianist, Alfred Cortot, gave his only recital at Aeolian Hall on Armistice day, and in spite of the New York festivities, which made all inhabitants of the city forget all else, the audience was very large. Yvette Guilbert gave another of her "Chansons" recitals at the Maxine Elliott on November 10. Lydia Ferguson gave a costume recital much on the same lines with Yvette Guilbert at the Princess Theater on Sunday evening, November 10. Leo Ornstein gave his first recital on the afternoon of November 12. At the Princess Theater Miss Julia Henry (formerly Heinrich) gave a song recital. At the Metropolitan on November 12 John McCormack, Jacques Thibaud and Lenora Sparkes appeared for the United War Work; $75,000 was taken in. On November 12 the first concert by the New York Chamber Music Society was given at Aeolian Hall. Violinist Czerwonky gave a recital at Aeolian Hall on November 13. On November 14 at the Booth Theater pupils of Isadora Duncan, with George Copeland, Bostonian, pianist, appeared.

The Philharmonic Society of New York opened its season on November 14, evening. At Aeolian Hall Edwin Hughes gave his annual piano recital on the evening of November 14.

The Symphony Society of New York gave at Carnegie Hall a concert on the afternoon of November 14; Mabel Garrison, soloist. On November 15, at Aeolian Hall, song recital by Lotta Madden. Piano recital at Aeolian Hall by Leon Sampaix. On November 16, Mme. Niessen-Stone gave a song recital at Aeolian Hall.

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### First Week of the Metropolitan—"Aida"—Giulio Crimi's Debut

On Wednesday evening, November 13, the second night of opera, "Aida" was given, with Giulio Crimi in a successful interpretation of Radames. The cast enlisted Louise Homer, Claudia Muzio, Louis D'Angelo, Adamo Didur and Thomas Chalmers. Maestro Moranzoni was at the baton. Owing to the first performance of "La Forza del Destino" and its unusual cast, comments on the "Aida" performance are deferred for another issue or a repetition of the opera.

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### "La Figlia del Regimento"—Fernando Carpi as Tonio

Following its successful revival of last year, on November 14 Donizetti's war opera received another presentation before a large audience. There were no changes in the cast. The opera is full of life. It has a libretto dealing with the amusing items which war provides. In the part of Tonio Fernando Carpi was glorious. His voice is fresher this season, and as to his artistic singing it may be recommended to some of his colleagues. He has such style in his vocalization as only few tenors have. There is a reminiscence of Edmond Clement, the pinnacle French tenor. His acting had all the spirit of a youthful, gay soldier. The public gave him spontaneous applause, without the aid of the claque.

Maestro Papi is an expert Donizettian conductor. His baton was authoritative not only for the interpreters but for the players and ensemble. The charming and spirited score was drawn from the orchestra with brilliant effects. All went well until Fricda Hempel introduced a touch of burlesque, which went badly with an Italian opera. Her singing of "Keep the Home Fires Burning" in the last act was not appreciated. You cannot win the affections of the American public by such tactics, and we are rather surprised that the management permits such unesthetic happenings in an opera house.

### First Performance of 'La Forza del Destino' (The Force of Destiny)

**Rosa Poncelle, a Phenomenal Voice, Needs Schooling; Giuseppe De Luca Glorious as Don Carlos; Alice Gentle a Full Fledged Artist; An Ideal Ensemble; Gennaro Papi Excels at the Baton**

Mr. Gatti-Casazza will be overwhelmed with the following inquiry: "Why, after ten years of regime at the Metropolitan, has he kept Verdi's beautiful opera on the shelf

GIUSEPPE DE LUCA

until now?" And we may also add that two other operas by the King of Melody, "Don Carlos" and "Ernani," are being preserved in the vaults of the Broadway temple.

"La Forza del Destino" reminds us strongly of "Rigoletto" and "Traviata," but there is so much of original music that the opera is destined to remain from now on in the repertoire, not because of Mr. Gatti-Casazza's desire, but because of the public's demand. It is a long opera, with two scenes in the first act, three in the third and two in the fourth; but one can never be fatigued by listening to its music. I have no intention to analyze the opera, and will speak of its music when I am commenting upon the cast.

The story of the opera is on another page of our journal. Not since the memorable days of Maurice Grau, when the Metropolitan was embellished with artists who made the opera writers flame with admiration, has the cast been so well selected. For some time no such ensemble has been gathered. It is an exception; we fear it will not be repeated unless the same wisdom is used by the management. The cast comprised two new debutantes, which makes four in all since the inception of the season.

The great surprise of the evening was the new soprano, Rosa Poncelle, an American, who was discovered in vaudeville by William Thorner, a New York teacher and, by the way, the man who made Galli-Curci's engagement at the Chicago opera a possibility.

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Miss Poncelle's was her first appearance in the opera and after only six months' training. Her voice is not less than phenomenal. It is a glorious dramatic lyric timbre, luscious, warm, brilliant and clear in the upper tone. She sings with a wonderful facility. It is a powerful voice, colored—from the lower to the upper register it is fluent, clear, mellow, sparkling. Naturally for a girl whose training has been so limited she needs more schooling; she has to acquire routine of vocalization, also she must get rid of singing off key. With a study of one year or more Miss Poncelle will surely be ranked as one of the greatest singers the world of today has ever recorded, save Rosa Raisa or Emmy Destinn. Her stage presence is exceptional and her acting discloses intelligence. Finally the Metropolitan has acquired something worth while, and her future appearances are awaited with great interest.

Giuseppe De Luca, as Don Carlos, was a gigantic feature of the performance. It would be difficult to mention in which act he was better. In everything he did in the performance, whether in solos or duos or in the ensemble, De Luca's voice was a glory. He sang with a beauty of tone, with force and the artistry which places him in the ranks of the great baritones of the present day. His acting was noble, majestic and effective. If we had heard him only as Don Carlos his name should be engraved in gold letters.

Mardone's basso voice is one of the most beautiful in existence; it resembles Pol Plancon's. If he only were an artist such as the great Frenchman was! The second act was his—a flawless exposition of a nature-gifted organ.

Alice Gentle was charming, gay, full of life, especially in the "E viva la guerra." She has progressed to an extent where her services in the Metropolitan will be more than valuable. Notwithstanding a slight tremolo in her mezzo-soprano voice, the organ is beautiful, powerful, warm and the most admirable lower register I've heard for some time. Her "Rataplan" was artistically rendered and the aria proved that she would be able to sing the part of Maria in the "Daughter of the Regiment."

Thomas Chalmers disclosed another view of his artistry. The characteristic monk, which reminds one of the Sacristan in "Tosca," makes him commendable for the exceptional interpretation he gave Father Melitone.

Caruso was glorious. It reminded one of the Caruso of yore when he did not force his upper voice, when he avoided shouting. The Neapolitan tenor still remains the great tenor. His lyric arias were magnificently sung

Louis D'Angelo in the short role, Marquis of Calatava, gave a few moments of pleasure through the clear and sonorous quality which belongs to him.

The rest of the cast included Paltrinieri, another debutant; Reschiglian, Marie Mattfeld and Paolo Ananian. Gennaro Papi was a tower of strength at the baton. The Verdian music appealed straight to the heart through his capable conducting. He showed extreme ability of handling such a conspicuous cast, a large chorus, a big ballet and eighty-five musicians. The glory also belongs to him, as the conductor was such a help that the performance will remain memorable in the annals of the Metropolitan Opera. The chorus work was excellent and Mr. Setti must be praised for the accurate preparations. The scenery by Messrs. Gros and Fox was beautiful, and the ballet had its share in the success. There was an overflowing audience—the largest ever recorded.

The enthusiasm was high, the recalls countless and the bravos in great quantity. None of the interpreters was forgotten—each one had his share in the ovation. "La Forza del Destino" should remain in the repertoire as long as the same cast is a possibility. And congratulations to Gatti-Casazza.

♮ ♮ ♮

### "Thais," with Robert Couzinou as Athanael

Massenet, revived on Saturday matinee, brought forward the new French baritone, Robert Couzinou as Athanael. Naturally this role affords more opportunities to judge an artist's abilities than the "Grand Pretre" in "Samson et Dalila," so a definite judgment of his vocal and artistic powers is possible now. Mr. Couzinou is exactly that power which the Metropolitan has lacked for some seasons—French roles were tediously interpreted until last season. Now, with a genuine French artist, the repertoire is to see an improvement. Mr. Couzinou possesses a sweet baritone quality, in the upper register it approaches the tenor. He impressed us at times as Maurice Renaud. His singing of the second act was capitally done, flawlessly acted, with a perfect and individual charm and splendid French enunciation. In this opera he was the only one, save for Mr. Rothier, whose interpretation reminded us that the opera comes from the pen of Massenet.

Leon Rothier in the small part of Palemon was an ideal partenaire to Mr. Couzinou. Geraldine Farrar's voice this season is even more debilitated than ever—only the pure French diction remains of her assets. Mme. Delamois, as one of the lesser courtisanes, was excellent.

Pierre Monteux directed the orchestra with taste and comprehension, including the "Meditation," which was well received. Mr. Diaz's singing of Nicias convinced us of his rapid progress in vocalization and the improvement of his voice.

One of the puzzles of the performance was the uncalled for Indian costume plus a Redman's feathered hat. Can you imagine a red-garbed Thais?

On Saturday night "Cavalleria" was given with Florence Easton, Paul Athouse and Chalmers; "Pagliacci" with Morgan Kingston, Claudia Muzio, Scotti and Laurenti; Moranzoni conducted. Comment deferred.

♯ ♯ ♯

### VIRNA HARMAN WALKER STUDIOS

The audience was so large that it crowded into the dancing space at this popular studio on Saturday evening. Deservedly, every offering brought great applause, and in some instances an encore was necessary. Not being able to go into the technique of dancing, one who seeks for reasons for Miss Walker's success finds it in her enthusiasm. There was an infectious abandon in all the graceful, lithe movements and posturing. She has a keen eye for the picturesque and knows how to impart it. Singularly free from angularity of movement were the many dancers employed, and they grouped themselves easily and naturally, with no false steps or uneasy movements. It was all thoroughly delightful—a reflective credit to all engaged and, as a consequence, a large one for the studio itself. A long list of solo dances preceded the larger work of the evening. It will not be wrong to give a liberal meed of compliment to a lad named Robert Pause, who evidenced remarkable talent and precocious development. There is every reason to predict for him a future of real purpose. Ruth Allene Pryor is another gifted pupil. Employed in the various dances were the Misses Kensting, Brin, Fisher, Ruff, Gladstone, Skehen, Barrett, Ewalt, Van Horn, Pryor, Slotnikoff, Cuy Kendall, and Lucille Seabrook. The latter also contributed two vocal numbers, neatly and musically.

The "Pandora" ballet was charming, and Miss Walker, surrounded by a bevy of pupils, made it a distinctively lovely picture to be remembered.

ALBERT COTSWORTH.

♯ ♯ ♯

**Mandy**—Miss Helen Harris, pianist; Miss Anna Takach, violinist; pupils of Mr. and Mrs. Frank Mandy, and Mrs. Myrtle I. Richardson, soprano, pupil of John Loring Cook, rendered a fine musical program for "The Daughters of the British Empire" in the Stevens building last Saturday afternoon.

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## PUZZLING QUESTIONS REGARDING MUSIC ANSWERED

Letters addressed to this department will be answered by Mary Bower, B. M., who has made an exhaustive study of not only piano playing but also of music and both the psychology of music and the psychology of teaching.

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Question—Could I be a musician of good standing if I begin to study music at the age of 25, providing I am persevering and study under competent teachers? I am told I have talent.

A. M. B.

Answer—The age of beginning musical studies is not necessarily a bar to future accomplishment.

Paderewski did not take up the study of music seriously until he was over 20; Wagner did not seriously begin to acquire the fundamental facts of musical theory until after he was 17; Schubert and Mendelssohn composed masterpieces at 17.

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Question—I am writing you to ask if you can give me the name of a book (or possibly you may have some lectures on the subject) which deals with the indolent child.

I have some pupils with more or less ability who are satisfied with very mediocre work, and I want to awaken the desire for better work.

A. Z. H.

Answer—For over two years I spent two days each week studying the abnormal child, that I might better understand teaching normal children. It was surprising to find what the mentally deficient could do provided they wanted to do it. The merit is in awakening the desire in each individual pupil, and to do this find something that particular pupil would like to play, even if it is music that has no educational value. If he plays this with musical feeling and imagination you are on the road to success, and you can gradually lead him to want music that is of educational value.

New interests, new or greater powers must be ingrafted on, or from, or developed out of existing (spontaneous) interests or powers. The strength you wish your pupil to acquire must be first cousin to some strength he already possesses, must come to seem to him a prolongation of what is already natural and easy to him.

If a pupil comes to you and wants a popular piece, give it to him and teach him to play it correctly. Once the musical feeling and imagination are aroused you can easily awaken the desire for music of educational value, but if in the beginning he does NOT want the better class of music you will hear nothing but "notes, notes, notes, and then notes, correctly played," when he comes for his lesson.

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Question—I am submitting to you a set of text books for piano instruction, which have cost me much time and money and which have brought me no returns. I am inclosing a catalogue of a music school of which I am the author and which I have been told brought the school no returns.

Will you kindly tell me what you consider stands in the way of success?

M. B. R.

Answer—The part of your question regarding the text books I answered in the October column.

As to the catalogue, it has some very good points, but as a whole it is colorless; in other words, it lacks character.

You say your text books have proven a failure. Then why make them the leading text books used in a conservatory? It is a difficult matter to launch a new school. It can only be done by studying efficient business methods and what successfully established schools are doing. Try no innovations until your school is established.

Your catalogue states you have a department of "Business Psychology." I suppose by that you mean a Psychology of Business Efficiency Department, which, if correctly worded, should be a strong drawing card and a much needed one by the majority of musicians.

The write-up of your "Higher English" department is badly worded and means nothing to prospective pupils. In the back of your catalogue you have two pages of small ads, sixteen in number; I have seen catalogues of successful schools which had several high class, full, or half-page ads, but never pages of small miscellaneous ads; it shows lack of business efficiency, it probably took more time to get these small ads; it shows a lack of business efficiency. They are very unsightly in the catalogue of a conservatory of music.

But if I am right in thinking you have had very little experience as a teacher and your business manager has yet to acquire a knowledge of business efficiency, then you have made a good beginning. Make it a stepping stone for the future, and not a stumbling block.

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## LILY WADHAMS MOLINE

Lily Wadhams Moline, well known Chicago organist, has been busy with composition for the past few years and now has to her credit the following list of established successes: Allegretto, published by Summy, a very effective organ piece for offertory or concert; "O God of Love" and "A Psalm of Praise," two very good sacred songs; "In Slumberland," "Springtime," "Love's Way," secular songs, and "The Clarion Call," a rousing patriotic number.

For the piano Mrs. Moline has written three Etudes, a Concert Etude, an "Etude de Style" and "Chanticleer."

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## ORPHA KENDALL HOLSTMAN

Orpha Kendall Holstman, soprano, gave a recital of the songs of Illinois composers for the music study class at Princeton, Ill., on Tuesday evening, November 12. On Monday evening, November 18, Mrs. Holstman sang for the North End Club at the Edgewater Beach Hotel, and on Wednesday afternoon, November 20, she gave a recital of Indian songs and Negro spirituals for the Chicago Woman's Club.

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**Silber**—It is rumored that Sidney Silber will give a piano recital in Chicago in the early Spring. Mr. Silber has appeared here twice and is remembered as a scholarly and brilliant pianist.

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## MUSIC IN WAR TIME

MARY L. STEPHENSON

Music in time of war is an absolute essential. It soothes the sick and stimulates the well.

Martial music has a double role. It brings rhythm to the feet and a throb to the heart. Let even a fife and drum corps appear on the village street and soon every passer-by has fallen into line. Soldiers stand straighter and march better and with less fatigue if the band is playing.

The American Red Cross has made use of this power of music in its work of relief in every possible way. Under its auspices American opera singers have gone through the hospital wards singing for those brave boys and many a patient has had his bed of pain made easier in this way.

What camp singing has done for the boys is already a matter of history. Every camp has had its song leader as a recognized member of the camp personnel. This chorus singing has been a safety valve to many a young soldier boy both in times of depression and of exultation. It has been a vital part of camp life.

Music has played its part in both the hospitals in camps and cantonments and in the base hospitals of Europe. Everything from ragtime to classical music is called for and given to the convalescents. Every Red Cross recreation hut has a piano so that the boys can gather round and let one of their own number play for them. There is also a phonograph or victrola so that all they have to do is to put in a needle and set back and be entertained. Even a toy flute or mouth organ given a convalescent soldier in his hospital bed has furnished endless entertainment for himself and his near-by companions.

Many soldier songs have been written since the war began. Some of these have been good and some have been very bad, judged from a musical standard. But the test of a war song is not whether it is musically good but whether it is musically great; whether it stirs emotionally and makes everyone feel like "joining in." And many of our new war songs measure up to this standard.

But popular as are the ragtime melodies and the street songs in the camps and cantonments of America, once "over there" the more serious songs and the folk songs of the homeland have a strong appeal for our soldiers.

A Red Cross chaplain tells of visiting a group of American soldiers billeted in a little French village. He went the length of the village street where on a knoll he found gathered the boys ready to sing. Much to his surprise they did not begin with the popular airs, but struck up "Rock of Ages," "Nearer My God to Thee" and other such hymns. They sang with sweetness and with fervor, but gradually the song became hushed and each boy seemed wrapped in his own thoughts. Finally they sang "Lead, Kindly Light," and when they came to the line "the night is dark and I am far from home," they faltered and one by one they stole out into the darkness until only the tenor was left to finish the hymn.

Aside from the stir of martial music and the emotional outlet of song, music fills still another important place in the life of the soldier in time of war. For it has been found to be a splendid remedial measure in the rehabilitation work with the soldiers.

Because of its healing and soothing powers it is a great aid in restoring to a normal state of mind a man suffering from shell shock. The shattered nerves are calmed and the bodily pains assuaged.

In time of war the singing of patriotic songs becomes an exceedingly popular practice among civilians as well as in the army. The children of Europe are already learning the patriotic airs of America. In Italy the children cared for by the American Red Cross in nurseries and hospitals have been singing our own "Star Spangled Banner" in Italian. In Belgium, too, the children at the soup kitchens show their gratitude to the Americans by singing lustily our national airs in broken English.

The entire musical world of America has a part to play in the Red Cross Christmas Roll Call week. By lining up with the American Red Cross at this time, more and better music will be insured our soldiers both at home and abroad during the coming months.

###

Hemingway—Compositions of Clara Edmunds Hemingway of Gary, Ind., have been listed in advertisements by Arthur P. Schmidt, Oliver Ditson, Heffelfinger Company and Witmark & Sons.


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## MUSICIANS' CLUB

Heading the program of the current concert of the Musicians' Club of Women, formerly the Amateur Club, was the statement that the date covered the 476th concert by the club. A truly noteworthy record. It might easily embrace the evolution of Chicago from a backward western town, indifferent to music and culture, to the eminent musical center it is now and the metropolis it is to be. I couldn't help saluting the memory of those who founded it and hoping that they might know, in some way, just how large a harvest their planting had yielded.

Recital Hall was filled. A great many prominent musicians were there, and that still larger group of women who love music ardently and support it generously. It was very pleasant to be in the atmosphere of discerning enjoyment. The offerings were received with cordiality, the participants being made to feel that they were welcome for themselves and for their music.

On the program were such sterling, reliable standbys as Katherine Howard Ward and Tina Mae Haines for accompanists. Ruth Breytspraak played the violin in her own gifted, earnest way. Winifred Stuart McGraw, an excellent contralto, had a choice group of songs, done delightfully. Agnes Lapham played the piano, using as one selection Rossetter Cole's thoroughly pianistic "Legende," something "full of the out of doors," as Miss Lapham remarked. And she made it tell the story charmingly. Elsa Harthan Arendt gave an example of the modern Mr. Treharne, who did not fully arrive in his effort, despite Mrs. Arendt's sincerity and talent. But it was worth going miles to hear her sing Godard's "La Tasse," a simply glorious song, gloriously worked out by an artist with voice and brains.

A Moszkowski sonata for two violins and piano was a genuine novelty, but unfortunately was not heard by the writer. It enlisted the services of Miss Breytspraak, Elena Moneak, and Marie Bergerson Borroff.

ALBERT COTSWORTH.

### AMERICAN CONSERVATORY OF MUSIC

Recital by Miss A. Louise Suess, reader; Mr. Thomas Remington, baritone, Kimball Hall, Saturday afternoon, November 23, at 3 o'clock. Program:

L' En Voi ..... Kipling
The Man Who Knew ..... Service
Scene from Act II, If I Were King..... McCarthy
Miss Suess
Midsummer Lullaby ..... MacDowell
Uncle Rome ..... Homer
Recitative and Aria—Sous les Pieds d'une femme ..... Gounod
(From Le Reine de Saba)
Mr. Remington
Peter's Speech ..... Bell
Miss Suess
A Swan ..... Grieg
The Song of the Sword, Tofana ..... Clough Leighter
Mr. Remington
A Lady in a Pullman ..... Cooke
Miss Suess
Miss Mabel Stapleton at the Piano.

### CHICAGO MUSICAL COLLEGE

The student players of the Chicago Musical College will present three plays in Ziegfeld Theater this Saturday morning. The curtain will rise at 11 o'clock. The following works will be given:

"The Girls Over Here," a patriotic play in one act by Marie Doran; "Gone Abroad" and "When the Club Meets."

**Neill-Slade**—Amy Emerson Neill, violinist, and Mason Slade, organist, will give a concert at St. Paul's Church, Fiftieth street and Dorchester avenue, on next Sunday afternoon, Nov. 24, at 5 o'clock, this being at the hour of the usual evening service.

### TRINITY CHURCH

Next Sunday afternoon (November 24) at 4:30 o'clock the choir of Trinity Episcopal Church will sing Buck's Cantata, "The

SAM THOMPSON

Triumph of David." Master Sam Thompson will sing the soprano solo work, Master Francis Duncan the alto, Mr. W. C. Schoubel and Mr. B. F. Lewis the tenor and bass parts. The public is cordially invited to this service.

### LYCEUM ARTS CONSERVATORY

On Friday evening, November 15, a short and very pleasing pupils' recital was given at the Lyceum Arts Conservatory. The participants were Ruth Rothe, piano pupil of Miss Marguerite Kelpsch, and Lynda Roehl, contralto, a pupil of Mrs. Thirza Mosher-Parmenter. Both performers gave evidence of talent, though the work of both was marred slightly by extreme nervousness, which was really uncalled for inasmuch as the audience was made up almost entirely of friends. However, both proved distinct credits to their teachers and showed the results of conscientious work.

Miss Rothe's tone was clear and her technic careful and exact. Miss Roehl's voice, deep in quality, holds great possibilities for the future. Though the lowest tones were at times somewhat covered and the enunciation was not always clear, the interpretation was at all times good and the voice finely resonant, without a harsh note. The program is here quoted:

Gavotte and Musette ..... D'Albert
Conzonetta ..... Schuett
Prelude in C sharp minor ..... Rachmaninoff
Miss Rothe
Melisainde in the Woods ..... Goetz
Miss Roehl
Romance ..... Sibelius
Shadow Dance ..... MacDowell
Scotch Tone Poem ..... MacDowell
Prelude, D minor ..... Chaminade
Miss Rothe
Prayer Perfect ..... Stenson
In Flanders Fields ..... Bergen
Miss Roehl
Tarantelle ..... Raff
Miss Rothe
Miss Kelpsch, second piano

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# "Brilliant Debut of New Violinist"

## H. E. KREHBIEL, NEW YORK TRIBUNE

# RAOUL VIDAS

**Evening Globe, Nov. 11, 1918.**
(By Pitts Sanborn)

Raoul Vidas, another one of these gifted young fiddlers, made his local debut yesterday. There is a Greek quality in his feeling for musical design, in the solid and graceful modeling of his phrases. His sense of rhythm points to the possibility that he might become another Ysaye. He draws from his instrument an uncommonly large, warm, rich tone. He is a player of marked temperament, controlled by a substantial, if not always obviously facile, technique.

In spite of a remarkably calm exterior, the young fiddler was probably somewhat nervous, but flaws were exceedingly rare. In Lalo's "Concerto Russe" he exhibited a noble cantabile and uncommon authority. Shorter pieces that followed included a "Saltarelle" marked Wieniawski-Thibaud, which he played with delightful delicacy and had to be repeated. The audience was large and exceedingly demonstrative.

**Brooklyn Eagle, Nov. 11, 1918**

Raoul Vidas, who made his American debut yesterday afternoon in Carnegie Hall, is neither a young Russian nor a pupil of Leopold Auer. Instead, he is of Roumanian birth and French training, receiving instruction in Paris of the venerable Berthelier. Though a boy in years, he plays with the assurance and poise of a matured artist.

Not being an Auer pupil, Vidas occasionally strays from the pitch, but for that matter so do Mr. Kreisler, Mr. Ysaye and Mr. Thibaud. At times Vidas indulges in tone that is thin or rough; so likewise does each and all of the others. Only since and through the coming of Heifetz have we demanded the physically perfect co-ordination of bow and finger. So much we offer in advance to forestall the captions.

Vidas draws a tone that is for the most part pure and even; he accomplishes with surety of touch and pliancy of bow the strictly technical needs that form the basis of excellent violin playing. But beyond the technical side (would that we might waive its discussion as we do in the case of pianists of the first rank), he displays a firmness of musicianship rare in one of his years, a quality that manifests itself in the clarity and style with which he invests every composition. Corelli's familiar Variations was distinguished by breadth and nobility of utterance; the Lalo Russian Concerto, a complete, well-rounded effort, and under the potency of the boy's art little short of a masterpiece. The shorter pieces and the final Jota Navarra of Sarasate were sheer delight as they came from flashing bow and agile finger of this latest master of the violin.

This player storms no emotional heights, nor does he revel in the temperamental and spicy outpourings of a Bolshevik nature. He is essentially of the French school. His playing partakes of the cerebral rather than emotional, of the intellectual rather than the sensuous. To whomsoever there is beauty in form, and the purely aesthetic elements Vidas, though immature as a boy must be, offers a welcome relief to the unrestrained outpourings of the Slavic temperament.

**New York Evening Post, Nov. 11, 1918**
(By Henry T. Finck)

Almost unheralded Raoul Vidas came here, but the fact that his name was in the Philharmonic Orchestra's list of soloists indicated that he is, or is going to be, an artist of superior rank. No doubt of this remained after his playing of the first two pieces on his program, Corelli's "Follies d'Espagne" and Lalo's "Concerto Russe." He also played Sarasate's "Jota Navarra," and shorter pieces which gave him abundant opportunity to reveal his superlative skill and his rare art —rare even in these days when good violinists seem to grow on every tree. A detailed analysis must be reserved; suffice it to say that he has a rich, ingratiating tone, full command of technique, and an art of phrasing that unveils the inner charms of the music he plays.

**New York Evening World, Nov. 11, 1918**
(By Sylvester Rawling)

Raoul Vidas, violinist, at his American debut, established his right to rank with the best. Scant 16, this French-Roumanian youth is not to be considered as a prodigy. He is an artist. Modest and void of affectation, but self-possessed and assured, he made his initial bow and compelled recognition. The best of Leopold Auer's proteges will find in Mr. Vidas a worthy rival. His technique, of course, is adequate. He produces a big tone, round, smooth and captivating, without effort. He shows intelligence and taste.

**New York Sun, Nov. 11, 1918**
(By J. N. Henderson)

Mr. Vidas will without question find himself settled quickly in the esteem of all who know what constitutes excellence in the violinist's art. He clearly demonstrated his worth in the first two numbers of his list, Corelli's "Follies d'Espagne," and Lalo's Russian Concerto, for within the limits of these two works there is scope for a satisfying display of a violinist's resources in technic, style and expression.

Equipped with a large, rich tone, especially big and penetrating in the upper positions of the first string, and with a free, elastic and beautifully controlled bow, he played with great dignity and finish of style, but with warmth and feeling. The essential traits of his art appeared to be breadth and elegance, together with sustained beauty in a largely written legato.

However, his playing in rapid passages, including those with either harmonious or intricate double stops, indicated the possession of adequate virtuoso technic and a fine feeling for the decorative effects in music. The repose and artistic control of his playing were greatly to be admired.

**Tribune, Nov. 11, 1918**
(By E. H. Krehbiel)

The large audience which gathered at Carnegie Hall yesterday afternoon upon the occasion of the American debut of Raoul Vidas, French violinist, did credit to its appreciation of musical artistry by the warmth of welcome it accorded him.

It discovered in him a violinist who will make his contemporaries, even in the first rank, look to their laurels, if he maintains the high standard which his playing yesterday revealed. He came not as the heralded product of a master's hand, but as an artist standing upon his own merits for recognition. That recognition was not long delayed.

Boyish in appearance, but with a certain dignity, entirely at his ease, but without bravado, before his program had progressed far he showed himself a well grounded musician and an artist of sensibility.

Seldom has a newcomer received a more enthusiastic reception. He was welcomed with vociferous applause and shouts of approval.

Mr. Vidas has to a remarkable degree the essentials of the violinist's equipment—an agile left hand, flexible and admirably controlled bowing, sureness of intonation, pleasing tone, of fine sonority in the lower register, clearness and brilliance in the upper, distinction in phrasing and warmth of feeling tempered by good taste.

His performance of Corelli's "La Folia," variations on an air of baffling simplicity, with which he opened his program, proclaimed him at once a musician of parts.

In other numbers he showed mature powers, poise and range of expression.

We feel safe in predicting that the future holds much for this young man.

**New York American, Nov. 11, 1918.**
(By Max Smith)

Raoul Vidas disclosed a good, clean technique and a commendable desire to play in a straightforward, unaffected style. His intonation was rarely at fault, even in double stopping; his fingers had velocity and assurance; his bowing was light and resilient.

**New York Herald, Nov. 11, 1918**
(By Reginald De Koven)

There is a subtle, scented sensuous delicacy to Mr. Vidas' tone, suave, insinuating rather than commanding, which makes for definite and refreshing individuality. All this, combined with pliant bowing, an almost impeccable intonation, most fluent and facile finger work, and a quite unusual command of the flute-like tone of the E string in highest register in harmonics or otherwise, make up a really distinctive artistic personality. I liked, too, an absence of all pose and a confidence and continence in his interpretations, which his artistic and technical capacity seemed fully to justify.

In Lalo's Concerto Russe, the full powers of the soloist were revealed, as the whole number, and especially the Chant Russe, which sang and soared in passion and sentiment, was played with an authority, depth of feeling and technical finish which well deserved the enthusiastic applause and subsequent encore it received. The Kreisler Prelude-Allegro amply justified my previous remark that in style this most promising young artist nearly approached that of this famous and popular artist. A spirited and brilliant rendering of Sarasate's Jota Navarra, where all technical difficulties seemed as nothing to the executant, brought the recital to an effective close.

**New York Times, Nov. 11, 1918**
(By James Hunneker)

Raoul Vidas, violinist of France, strangely mature at 16 years, intelligent, musicianly, struck his first note in a classic of France. In Lalo's Concerto Russe, the young player showed his tone quality in the songlike middle movement, his rhythmic verve in the final allegro, that earned an encore. Rhythm, indeed—clean-cut, cameo phrasing—is his foremost trait. The Prelude and Allegro from Pugnani he gave with individual authority and power.

**New York Telegraph, Nov. 11, 1918**

Raoul Vidas, another great French violinist, showed brilliancy of bowing, intense tone, color and a fine, free technique which characterizes the newcomer as an artist of high attainments. In the Allegro of Lalo's Concerto Russe he showed the virtuoso at the peak of a fine performance.

Laparra's Intermezzo was played with exquisitely poetic fancy, and daring originality in reading and expression were manifest in M. Vidas' playing of the Saltarelle by Wienawski-Thibaud.

**New York Evening Sun, Nov. 11, 1918**

A young violinist, Raoul Vidas, an artist whose merits have had their recognition in his native France, made his American debut in Carnegie Hall yesterday afternoon. It is not often that the applauding hat comes off spontaneously to a young and comparatively unheralded foreigner, but it did that yesterday in tribute to a performance which showed, throughout the afternoon, full proof of a high, sensitively wrought achievement. For Mr. Vidas may be said to have made that thing called a success.

He is a Frenchman and a product of the Paris Conservatoire, and his playing was stamped with the restraint and finish characteristically Gallic. He began his program yesterday with Corelli's Follies d'Espange, followed by Lalo's Concerto Russe, two pieces which although they do not exact great things of the player, showed him to be a possessor of a steady, well controlled tone, which while it possessed a richness and a sureness of intonation and all the needed coloring, quivered also with delicacy and lent itself flexibly to the lighter moods of the bow. His formal ending before a round of encores was a piece of the Spanish Sarasate's, in which his feeling and rhythm and his fine delicacy of style were apparent. And one is grateful to such a young violinist for an almost Greek repose and dignity of bearing.

## Soloist With Chicago Symphony Orchestra, November 29-30

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## THE PSYCHOLOGY OF SINGING

All progress both in science and art is the nearer approach to nature, a truer knowledge and a clearer understanding of the vital principles of cause and effect.

The art of singing is today making its greatest progressive stride. In the last twenty years there has been a constant and decided change of attitude toward the human voice.

Visiting the studios of our most advanced teachers, one finds surprisingly little attention being given to conscious breath. At least we have begun to recognize the error of conscious and voluntary breathing, of interfering with nature's perfect adjustment, though our reasoning may go no further. As a result of this one step we have arrived at the point of recognizing the valued application to the singing voice of one of nature's basic principles, viz., "Minimum of effort, maximum of result." In other words, the least physical effort used in singing is rewarded with a maximum of tone, not only in power, but in quality. Thus far we have made just one definite step toward our ideal of a "soul-singing voice."

The very thought of placing the singing voice in the realm of involuntary action precludes all conscious physical effort such as must be necessary so long as we try to control the breath by muscular consciousness in order to make a tone or use the same means to support that tone.

But the question arises, if we are not to depend on breath to produce and to support tone, then what?

The large class of musical instruments are of two kinds—wind and string. Having taken the voice out of the first class, we will apply the principles of the stringed instrument to it and note the result.

The tone of a stringed instrument is dependent for all its qualities, either directly or indirectly, upon vibration. Vibration is a series of consecutive movements of the string which sets the air in motion, thus producing sound waves. In the violin, for example, what seems to be the steady pressure of the bow on the strings is found upon analysis to be a series of impulses made possible by the use of resin, which is found to catch and release the string constantly, but so rapidly that a continuous tone seems to be the result. The hammers of the piano give this same repeated impulse in producing tone. In each instance a true musical tone depends on a regular vibration of the string. When this vibration is reflected from a sounding board, which in its turn focuses and amplifies the vibration many hundred-fold, we have a true musical tone filled with resonance.

The formation of the sounding board is according to the individuality of the instrument. The greater the space open for the reflection of the sound wave the more perfect its texture, and in proportion to its relation to the string do we get results in our tone. The large sounding board of the grand piano renders its tonal possibilities greater than those of the upright piano. Having found upon analysis that both the violin and piano are dependent on the plucking of the string (the repeated impulse) for their tone, and on the unlimited "reflection of vibration" (resonance) from their sounding board for power and quality of tone, we are prepared to make our application to the singing voice.

It is understood, of course, that no one would expect beautiful tones from an untuned instrument however great the artist who performs. Too, it may be just as clearly seen why an amateur cannot be expected to get beautiful tones from a perfectly tuned instrument.

In the case of the voice, we hope to show how the perfectly tuned instrument and the capable master are a simultaneous result of treating the voice as a stringed instrument. And so we make our application to the voice which nature has not endowed with a perfect balance, as is Galli-Curci's; in other words, to the voice not "tuned" by nature.

Since the "proof of the pudding is in the eating," we want to say right here that this attitude toward the voice as a stringed instrument has nothing to recommend it so much as that any and all voices respond to the treatment.

The first limitation of the voice which is most important is that of power. Power in the stringed instrument is in direct ratio to its capacity for reflection of vibration. It stands to reason, then, that the first point of development necessary in voice building is that of reflection of vibration.

When awakened to its proper relation to the voice, the whole skull, or cranium, is as capable of reflecting vibration as is the pharynx and the surrounding frontal cavities, and immediately results in vocal power which is in direct proportion to the area released. The structural formation of the skull transmits the resonance to the nerve centers at the base of the brain, and thence the sound waves are taken directly down the spinal column, and from the spine flow throughout the whole body. Thus it is the whole body becomes a sounding board for the voice, the spine acting as a conductor or sounding post for the vocal instrument in the same manner that the sounding post acts for the violin. This resonating condition of the whole body adds power and quality to any voice in a seemingly unlimited degree.

We might add in passing that this vocal condition of the entire body accelerates the circulation of the blood and thereby materially aids physical vigor.

Conscious breathing, such as most of us in our study of voice have had forced on us, will surely result in tension, a basic major cause for vocal limitation. The moment any action of the body is taken from the realm of involuntary action and that action made voluntary, that moment nerve and muscular tension become evident and spontaneity ceases. Self-consciousness, the bane of the singer or speaker, is reflected over the whole body.

Dalcroze has proved the efficiency of involuntary action as applied to rhythm throughout the body. He has also proved that involuntary action applied to rhythm results in the development of mental activity in a wonderful degree. Its application to voice development shows the same splendid results. The mental discipline gained through the analysis and understanding of the phenomena of the principle of involuntary action, in its application to voice production, brings to the student that unification of mental and physical activity which we call poise.

An initial sound produced by the slightest touch of air on the vocal chords is called a primary tone or sound. To reduce this touch to the smallest possible amount of pressure is the condition to be sought. For all practical purposes the human voice may be said to possess two qualities, upper and lower. The greater amount of upper quality in a sound the less physical effort is required to produce it.

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in the human voice we find through its use that the voice responds so readily as to render the act of tone production involuntary. We find, too, that this upper quality (head resonance) not only makes possible the freedom necessary for the repeated impulse, but proves itself to be the carrying quality which lends brilliancy to every tone and preserves the voice to an unlimited degree.

As a natural consequence of having established right conditions the voice readily responds with low quality until our goal of a perfect balance of high and low quality has been attained, and we find the true singing voice to be in reality the speaking voice amplified and sustained by the development of resonance capacity alone.

The phychology of singing has always been handled in rather a vague way, making the mental side not directly appreciable and practical to the everyday student. But when we analyze the conditions closely enough to know that what makes the "great voice" great is that a certain condition of balance has been given by nature, and retained in development, then we feel justified in our consideration of the human voice as a stringed instrument. Galli-Curci is perhaps the greatest living example of the naturally balanced voice, so perfectly tuned (like a perfectly tuned violin) that the physical seems to be entirely in the background, and the thoughts of the singer are mirrored into the tones like as a clear stream will mirror the trees and flowers along its bank.

We cannot expect beautiful tones, soulful music from a keyboard not properly tuned. So with the singer. No matter how true his conception of the song, how perfect his phrasing, how deep his feeling, if, by nature or right development he has not a perfectly tuned instrument, he is not to be blamed, for the fault lies so deep that many never find it.

Before a singer may find true expression his poise of voice and thought must be so perfected that mental direction is instantaneous. We must adjust the many elements that the voice may respond to our slightest wish; we must be able to sing as spontaneously as we laugh. Singing, to be artistic, must mirror our every thought. To reach these results it is necessary to place the act of singing under the laws of "involuntary action."

When the true psychology of singing is understood we will know how to analyze the fundamental conditions of the voice that is less than great, and even that voice which seems to be wholly lacking in beauty, and through the proper understanding of the mental power, and its ascendancy over the physical, we can find the source of the voice to be entirely vibration and its reflection, which is resonance. And during this development may find the way to use each act of vocal production not voluntarily but involuntarily, which at once gives any and all voices their natural heritage of freedom and spontaneity and fosters true growth.

This proves that when made practical, there is a psychology of singing, and that after all it is and can be the soul that sings.

(Nov., 1918) MARIE GLENN ESTILL,
Associate Teacher of the Barbereaux System.

———♯♯♯———

**Michaelis**—Ralph Michaelis, violinist, played for the West End Catholic Woman's Club last week.

## SINGERS RETURN FROM WEST, ESCAPING INFLUENZA AND FOREST FIRES

Florence Easton, the charming leading soprano of the Metropolitan Opera Company, and Francis Maclennan, the American operatic tenor, returned to New York from a western concert tour just in time to read in the papers the next day that some of the towns they had visited were practically wiped out by forest fires and others were quarantined by the influenza epidemic. The singers luckily escaped both of these calamities, though they did kindle a little conflagration of their own at their recitals. In one or two of the towns no one of the species "opry" star had ever before visited there and consequently the Maclennans were looked upon with a naive mixture of curiosity and awe that was most amusing to them. When they sang some of their operatic selections in foreign languages part of the audience thought it was the thing to laugh, while others thought it was not, but as all seemed to enjoy themselves the singers did not mind. In the "regular" cities of their tour, Duluth, for instance, they not only delighted their audience but the critics as well, as the following, quoted from the News-Tribune, will testify: "Duet recital of artists is great success. Remarkable poise and ease of manner, charm of singing and acting and good judgment in the choice of songs made their performance thoroughly enjoyable."

———♯♯♯———

**Ricker**—Bessie Bown Ricker, reader, and P. H. Anton, cellist, gave a program at Jefferson Barracks, St. Louis, last Sunday.

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## ILLINOIS COUNCIL MEETING NATIONAL ASSOCIATION OF ORGANISTS

The first meeting of the season was held at State Headquarters, Epiphany Parish House, 201 South Ashland boulevard, Chicago, last Sunday afternoon, November 17. Dr. Francis Hemington, the state president, took the chair and after outlining plans for this season's meetings gave an address on "New and Notable Compositions for the Organ and Church Choir." Several works of unusual beauty were analyzed and afterwards played on the Epiphany organ. The opportunity of hearing these new compositions was much appreciated by the members present, and a general desire was expressed that another meeting of a similar character be held in the near future. At the conclusion of the address light refreshments were served and a delightful social hour was enjoyed.

———♯♯♯———

## ALMA HAYS REED

Alma Hays Reed, the attractive soprano who has just recovered from a long illness, is now busy again in her professional work and is filling many engagements. Among them may be mentioned: Nov. 3, a recital for the 149th Field Artillery Club; Nov. 5, Mu Phi Epsilom, Iota Alpha Alumnae; Nov. 10, Second Congregational Church, Oak Park; Nov. 12, Men's Club, St. Paul's Church; Nov. 14, Birchwood Morning Musicale; Nov. 24, Englewood Sunday Evening Club.

On Dec. 9 she will appear in joint recital with Mae Doelling at the Florentine Room, Congress Hotel, and on Dec. 22 in "The Messiah" at Second Congregational Church in Oak Park. Mrs. Reed is also now teaching a large class of vocal pupils at her studio at 829 Kimball Hall.

———♯♯♯———

## THE DEARBORN SCHOOL OF LYCEUM ARTS

Miss Mildred Rodiger and Mrs. Esther Gielow appeared most successfully in a number of duos before the Hamilton Club at their dinner dance last Saturday evening. Mrs. Lillian Barr-Johnson furnished excellent accompaniments, and the club gave them a hearty welcome.

L. V.

———♯♯♯———

**Delayed Reports**—Because of a rush of copy for this issue at the last moment, we are compelled to hold our reviews of the Victory Service at St. James' and the studio recital of Mary Peck Thomson, as well as some studio notes and an interesting article by Palmer Christian. These will appear next week.


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## RUDOLPH REUTER RECITAL

This Sunday at 3:30 p. m., at the Playhouse, Rudolph Reuter, pianist, assisted by Mrs. William Mack Baxter, soprano, will give a recital under the auspices of the War Relief Club for the benefit of the French Red Cross Military Hospital. The complete program follows:

Symphonic Etudes, Op. 13.....Schumann
Aria—Cavatina (La Reine de Saba).....Gounod
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———♯♯♯———

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———♯♯♯———

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NOVEMBER 29, 1918

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# Music News

Vol. 10 No. 48

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, NOVEMBER 29, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

Changes in advertisements must be ordered one week in advance.

All cuts made for advertisers are charged to their accounts.

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Music News

Vol. 10 Chicago, November 29, 1918 No. 48

# Nothing for Nothing

Now that the great war has ceased and, after a few weeks, we shall be at normal conditions in many lines of work and endeavor, it is high time for musicians to consider the future and to make such changes and plans as will ensure solid building.

No one has, for a moment, questioned the fact that musicians ought to have given of their time and talents during the war period for the entertainment of the boys in camps and, under proper conditions, for such benefit drives as the war made necessary.

But musicians have come perilously near giving their all in these ways and it is time now to call a halt in many directions.

Musical America had a leading article last week in which, tacitly, the entire "Nothing for Nothing" propaganda as launched by the Editor of Music News in his speech at Lockport, N. Y., in September, was endorsed. Indeed, much of that speech was practically quoted in the Musical America article.

For instance, the following:

"Now that the cessation of hostilities is a reality, have musicians a right to expect that the burden of war relief concerts be taken from their shoulders? Ought they to continue to give their services without compensation? Their art is their means of livelihood. It is conceivable that constant appearances without compensation have tended to cheapen their commodity in the public's eye. At many war-relief concerts the halls have been paid for, the programs also, and the ushers and other aids receive compensation; only the musician has been expected to sacrifice emolument. Is it, therefore, at this juncture, time to take a firm stand against the continuance of the practice? Such were the questions the musicians consulted were asked to answer in some sort."

Many artists were asked by Musical America to express their opinions of conditions and in their answers several of them also endorsed, by implication, the "Commercialism" (Nothing for Nothing) speech. Says Arthur Middleton:

"After all, music is our livelihood. There is probably not one artist who is near the top who has not struggled and endured many hardships to get there, and it hardly seems fair that our means of livelihood should be used as a free entertainment. The owners of the halls where many of these benefit concerts are given are paid for the use of the halls. Why should not the artists be paid for the use of their art?"

* * * * * *

On the other hand, Mme. Schumann-Heink says in her reply to Musical America that the really "big artists" can afford to give a great deal for charity (which may possibly be true) and that the young artists have been benefited by their appearances in charity concerts through the fact that it "advertises" them and that it "will lead to other engagements."

This statement is not believed to be correct by Music News. We think that the free appearance of any young artist leads to NOTHING but OTHER FREE APPEARANCES, and that the surest way for a young professional to kill all his chances of making money out of music is to get the reputation of being willing to appear "for nothing."

We repeat again our statement that so long as "the boys" need entertainment, all musicians, established and beginners, should give their services to them.

And we (emphatically) say again also that the time has come when all other classes of free appearances should become absolutely taboo with all professionals.

Let the amateurs sing and play for nothing if they like and let the clubs, churches and various societies use them if they have no money to pay for the services of professionals.

But, if the latter appear at all, it should be for money and never for any possible glory or honor or "prospect," which may be held out as the inducement.

There is but one possible means through which musicians can establish their profession on a positively paying basis, and that is the universal adoption of the slogan—

NOTHING FOR NOTHING.

Charles E. Watt

# Editorial

### PASSING COMMENT

At the great Peace Concert held at the Coliseum on last Friday evening, when a chorus of 1,000 voices was led to resounding eloquence by Herbert Gould, navy song leader at Great Lakes, the one composition which scored the biggest success—the one which made its instantaneous appeal to every listener—was James MacDermid's splendid "Land of Mine." Other patriotic songs may come and go, many have already gone since the end of hostilities has made them passe as to sentiment, but "Land of Mine" is a patriotic classic and it will endure for a very long time.

It ought to endure as long as the United States endures, and it probably will.

* * *

Many friends of Helen Bright Bengel, Chicago contralto, were grieved to hear of her death (from pneumonia) last week.

Mrs. Bengel was the possessor of a fine voice and a lovely personality, and although she had not appeared in public a great deal the past few years, her work of the years previous to that will long be remembered for its intelligence and beauty.

* * *

The violin used by Thelma Given in her successful New York recital of two weeks ago is a genuine Joseph Guarneris del Gesu and is an exceptionally fine instrument. It is known as the "Fountaine" Guarneris, having been in the collection of Andrew Fountaine. This violin was purchased by Miss Given from John Friedrich & Bro. of New York.

* * *

### A MESSAGE FROM GOVERNOR LOWDEN

Springfield, Ill., November 21, 1918.—The following proclamation has been issued by Governor Lowden:

"Citizens of Illinois: I wish again to call your attention to the War Savings Stamps. A drive for meeting the quota of Illinois will begin on November 28 and continue to the end of the year. As an investment the War Savings Stamps are superior to the Liberty Bonds. They are issued in such amounts as to bring them within the reach of all. Through their purchase there isn't a man, or woman, or child in Illinois who may not become a participant in the great war. So long as we shall live our finest memory will be that we have done what we could toward the winning of this war. The little child of today will be happy in his old age if he can recall that he spent his childish savings for War Savings Stamps.

"Our conquering soldiers will soon be coming home. How can we welcome them fittingly if we have not done our utmost to help support them in the field? How can we feel a sense of comradeship with them if we, safe at home, have not met gladly every war call made upon us?

"Now is an opportunity for forming habits of thrift which will better our condition all our lives. Thousands of our people a few years hence will have a competency which they can trace to the War Savings Stamps they purchase now. Will you be among this number?

"Illinois has met uncomplainingly so far every draft made upon her, whether for money or men. Surely now, while we are rejoicing over the victories won on the battle fronts, we shall not fail to 'go over the top' at this late day and oversubscribe our quota of the War Savings Stamps."

(Signed) FRANK O. LOWDEN.

* * *

The following communication from Charles D. Isaacson of New York is given place at its face value.

Our New York correspondent, Mr. De Valdor, in the article referred to, criticized the Globe concerts because they do not offer payment to young artists, but expect services for nothing.

Music News does not believe in this plan at any time and Mr. De Valdor was only following out our editorial policy in calling attention to the fact that no money is paid to those who participate in these concerts.

There may be, as Mr. Isaacson claims, a definite value to the young artist in appearing in these concerts. Not being in New York this writer cannot judge the point, but the basic principle still remains that, as a broad rule, it does not pay any artist, young or old, to appear anywhere except for money.

*MAN*

*Is not a steam yacht nor an electric launch,*

*But a sailing vessel unable to progress during calm.*

*—ARTHUR B. ENGLISH*

### The Letter

Mr. De Valdor, in a criticism of Charles D. Isaacson's book, "Face to Face With Great Musicians" (Boni & Liveright, Inc., Introduction by Leopold Godowsky), included a statement about Mr. Isaacson's free "Globe" concerts for the people. As he was slightly misinformed, we have pleasure in correcting some points he made.

He said that no artist ever received any good from the work. The younger artists have gone on record as declaring these concerts actually brought them engagements they wouldn't have had otherwise; also prestige, publicity, experience, encouragement and a new following: Cecil Arden, Sue Harvard, Hans Kronold, Robert Maitland, Mery Zentay, Israel Joseph, Aurelio Giorni, Claire L. Peteler, Gladys Axman, John Corigliano, Minnie Carey Stine, Beth Tischler, Misses Love and Lea, Max Jacobs, Edward Potjes, Daisy Allen, Caryl Bensel, Percy Richards, Augette Forst, Sittig Trio, Ruth Dwinn, George Dostal, Lester Bingley, Schima Kaufman, Raymond Ellis, Josef Adler, Florence Otis, Harold Morris, Julius Koehl, Edythe Jeanne, Harriet McConnell, Antonia Griffin, Gordon Hampson, May Fine, Paula Pardes, Leonard Lonquist, Earle Tuckerman, Martin Richardson, Meta Schuman, Max Rosa, Devora Nadworney, Madeline Giller, Charles Carver, Dorothy Pilzer, Francesca Marni, Ferdinand Himmelreich, Willard Osborne, and many others. Of these names, some are already famous, many will be—and they were helped to their feet.

Here are some big artists who said the Globe concerts of Mr. Isaacson are really educational and should be aided by all for the good of music, declaring the concerts are not a work of charity but necessary foundational work for the future, and showed their good faith by appearing several times: Matzenauer, Ganz, Friedheim, Levitski, Macbeth, Jacobsen, Elman, Rosen, Cadman, Schnitzer, Bouilliez, Schlegel, Raisa, Samaroff, Barstow, Hinkle, Shelley, Botta, Curci, Olive Klein, Althouse, Beddoe, Willeke, Whipp, Harrold, Tsianina, Alcock, Richard Epstein, Letz Quartet, Lois Elwell, Da Costa, May Peterson, Spiering, Werrenrath, Breeskin, Treharne, La Forge, Tollefson Trio, Alexander Bloch, Evelyn Starr, Eleanor Spencer, Namara, Buzzi-Peccia, John Powell, Marie Sundelius, Arthur Shattuck, Emily Gresser, Hageman, Diaz, Pilzer, and many others.

And such as these are definitely scheduled to play soon: Alda, Amato, Hempel, Braslau, Gates, Gentle, Wadler, Samaroff, Gardner, Riegelman, Nicolay, etc.

Mr. Isaacson is giving his time to develop the 98 per cent of the people who never went to concerts, by going out among them and showing them how good good music really is.

As Musical Courier said recently: "There can be no question as to the pronounced value of a movement which makes for a musical public larger in numbers and greater in artistic intelligence and knowledge. It would be idle to expect persons unacquainted with the masterpieces of music to go to hear them simply because they are told they ought to do so. The best way to recruit more concert-goers is to let them listen to concerts which are brought to them on such terms and under such conditions that the occasion invites their co-operation 'Once a concert-goer always a concert-goer,' is not true if the timid firstling gets a Brahms symphony, a Strauss tone poem, a Dvorak overture, and a 'Gotterdammerung' potpourri as his initial dose of 'classical' music. The Isaacson plan of making the Globe concerts a pleasure rather than a penance for the listeners has been vindicated by its success, as hereinafter set forth. The audiences were being edified while they were being educated at the same time.

"To the old-fashioned and conservative music circles the new methods of making good music popular, smack of irreverence, charlatanism, and a bit of the circus. If those worthy folk had been allowed their own way, good music would continue to be performed solely and exclusively for their own little closed corporation of auditors. To them it never occurred to share their precious possession with their benighted brethren and sisters—to take good music to the people instead of waiting for them to find out about good music.

"American ways are peculiar to America, but the ways of the earlier American music lovers were European. Our native sense of appreciation must be stimulated now and them with a bit of spice or sensationalism. Only the other day we reflected upon this point when we took note of the methods used to sell the issue of Third Liberty Loan Bonds. Brass bands, soap box orators, street concerts, parades, blank cartridge firing, elephant herds, open air theaters, story tellers, exhorters, persuaders, abusers, opera singers, actors, statesmen, wounded soldiers, all were mingled in a good natured, earnest, unified whole to bring about the one thing Uncle Sam needed most at the moment. In almost any European country a war loan issue is merely announced and posted publicly, with the result that the population draws forth its savings from solemn faced lines in front of the government stations and buys its bonds as though the thing were a religious sacrifical rite. It is not that we Americans lack patriotism, but we go about its manifestation in our own different way. And so it is with our sense for music. Europe laughed at first at our mechanical pianos and our voice reproducing machines. Now Europe buys them by the million. What these instruments have done to build up the concert attendance in America is apparent even to those observers who do not make a specialized study of such matters.

"We have made detailed investigation of Mr.

Isaacson's concerts for the Globe. He has formed the Globe Music Club. It has a membership of 8,000. It meets every Wednesday to discuss music in a free and easy way, divested of awesome technics and terrifying nomenclature. The club meets to hear a free concert. At these concerts the foremost artists have given their services. The list is 600 in length.

"The Globe Music Club could not accommodate all the would-be hearers, so other centers were started. There now are forty-five such centers, including P. S. 132, Manhattan; P. S. 144, Brooklyn; Emanuel Brotherhood, Manhattan; War Camp Community Service No. 8, Manhattan; six Y. M. C. A.'s in Manhattan, two in Brooklyn, one in West New York, N. J.; University Settlement, Manhattan; Montefiore Home, Bronx; Copstone Craftsmen's Club, Kearney, N. J.; New Era Club, Manhattan; St. James' Church, Manhattan; De Witt Clinton High School, Manhattan; Home for the Aged and Infirm Hebrews, Manhattan; Woman's Club, Ridgewood, N. J.; Intermediate School No. 55, Wanamaker Auditorium, Manhattan; Mutual Welfare League of Sing Sing, New York; Home for the Aged, Blackwell's Island; about fifteen additional public schools; Camp Dix, Camp Upton, Camp Mills, etc. Each center is over 500 in membership. These centers have their concerts, including the best known as well as rising artists; in other words, young singers, instrumentalists, composers, are getting additional chance for public work."

♮ ♮ ♮

### A LETTER

Dear Fellow Citizens:

Patriotism has reached its high mark in our country. It lay dormant in the soul of the American people with great potentialities, but we are not always aware of the depths of certain emotions until we need to use them.

The National Patriotic Song Committee was organized at the beginning of our part in the great war to bring the organized effort of music to bear on fanning into flame the great emotion of patriotism. The need was felt of a co-ordinating influence that would bind together all types and classes of citizens in every state in the Union. What the "Marseillaise" is to the Frenchman and all the national hymns to the other allies, so should be the "Star Spangled Banner" in the hearts of the American people.

The majestic and dignified air of our national anthem is already a great and abiding part of our national life, and our men in khaki and our boys in blue are teaching us the much-needed reverence for it as they stand rigidly at attention while it is being played. But the people generally DO NOT KNOW THE WORDS.

The National Patriotic Song Committee is bending its energy to impress every citizen with the fact that to know the words of our glorious anthem is a patriotic duty that he must add to the many others he so willingly and eagerly performs. In this matter the singing teachers of America especially can play an important role, and they should see to it that their pupils study to interpret this song with all the sincerity and earnestness of purpose that they bring to other compositions, so that when they sing it their lips may be as though touched with "a live coal from off the altar."

Branches of the committee are being formed in many cities and towns to nationalize this idea, and the collection of national songs which has been published in a pocket edition with words and music under the title of "Songs of Our Country and of Our Allies" not only is at great help in furthering this work, but the distribution of free copies to soldiers, sailors, and trained nurses going overseas from the proceeds of their sale, has given great pleasure and has been a notable stimulus to the music in camps, on ships, and among convalescents in the hospital. The letters received by the committee thanking it for the great number of books already distributed testify to this fact.

The signing of the armistice with Germany does not end our responsibilities in the herculean task ahead of us, and we need members and supporters to help us "carry on." Our artist members are preparing themselves to meet the requests that are surely coming, to sing in the hospital wards unaccompanied, as the voice alone has a soothing and recuperative power unequaled by its combination with any musical instrument. The men in service, whether in camps or communities, must still be cheered and encouraged in their continued work.

Those in sympathy with the idea of the committee may become members upon the payment of 25 cents, or more, which entitles them to a copy of the song book, and the artists, both singers and instrumentalists, are urged to become active members who also volunteer their musical services for patriotic purposes. All members are urged to assist in selling the song book.

Further information may be had from the chairman, Emily Nichols Hatch, at National Headquarters, 62 Washington Square, South, New York City. Make checks payable to Dr. H. Holbrook Curtis, treasurer.

(Signed) DAVID BISPHAM,
Chairman of Committee on Studios and Conservatories, National Patriotic Song Committee.

♮ ♮ ♮

### ANOTHER LETTER

With regard to the article in your last issue of Music News on "How to Sing" by Francis Fischer Powers, wish to state that it is truly the best I have ever read, of its kind.

Autobiographies of singers have often very much interested me, but never has anything appealed to me quite as this article. It is written in such a way that any beginner in this art can easily comprehend its full meaning and derive a great deal of good therefrom. And again, anyone who just ties to sing could certainly put "soul" innto his efforts after reading this. There are for too few who realize that it took longer than a day to build Rome, and for that reason so many beginners never even reach the first round of the ladder.

(Signed) ESTHER J. MALMROSE,
Rock Island.

♮ ♮ ♮

The following verses are from Canon Knowles' "Love Triumphant":

When navies are forgotton
And fleets are useless things,
When the dove shall warm her bosom
Beneath the eagle's wings;

When memory of battles
At last is strange and old;
When nations have one banner,
And creeds have found one fold;

When the hand that sprinkles midnight
With its powdered drift of suns,
Has hushed this tiny tumult
Of sects and words and guns;

When hate's last note of discord
In all God's world shall cease,
In the conquest which is service,
In the victory which is peace.

---

**Landwer-Remington** — Lillian Landwer, soprano; Thomas Remington, baritone, and Robert Grace, tenor (pupil of Mr. Remington), appeared in the Artist Course at Naperville, Ill., on Saturday evening.

### THE JEANNETTE LOUDON STUDIOS

A delightful little party in honor of Miss Ruby Evans of the Chicago Opera Association was given in the Loudon Studios in Fine Arts Building last Sunday afternoon. The studios were attractively decorated with autumn leaves and flowers, and an informal program was given.

Mr. Michaelis, violinist of the Beethoven Trio, played with clean-cut technic and good tone a sonata by Leclair. He was ably supported by the sympathetic work of Miss Margaret Weiland at the piano, producing that perfect ensemble for which the Loudon school is noted.

Miss Evans, following, delighted her audience with "In a Garden," by Mary Turner Salter, and "Vissi d'Arte," from Puccini's "Tosca." Miss Evans' voice grows stronger and truer, and her charming personality increases her popularity.

Three numbers by Miss Weiland were next heard, Leschetizky's Intermezzo, Chopin's Nocturne in F minor and Liszt's "Gnomenreigen." While Miss Weiland has a nice singing tone, she is especially at home in the light, scintillating passages. For this reason her Liszt number was particularly pleasing.

Miss Evans closed the program with the Swedish poem "Flickan kom ifnan sin alsklings mote," which has been so well set to music by Sibelius, and the familiar Micaele air from Bizet's "Carmen." While Miss Evans' work in opera is well known and approved, she must also be classed as a happy story teller, and her interpretation of the Swedish number was especially effective.

Light refreshments and social chat brought to a successful close a very pleasant afternoon.

W. A. H.

### CENTRALIZING SCHOOL OF MUSIC

Mrs. Martha Williams and Miss Elizabeth Metcalf, pupils respectively of Gertrude Ogden Fleming and William Owen, will be heard in a joint recital of costumed numbers on Friday evening, November 29, at 8:15, in the school theater.

Mrs. Williams' numbers comprise three groups of old English, Scotch and Irish songs. Each group will be given in the national costume.

Among her numbers Miss Metcalf will give two one-act plays, in one of which she will appear in a costume appropriate to the minuet.

Mrs. Williams is especially happy in the singing of Folk songs and has appeared in several professional programs with great success. Miss Metcalf has been in demand at Great Lakes and other places, where her appearances are always enthusiastically received.

### THE ILLINOIS CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

The next dinner of the Illinois Chapter will be given Monday evening, December 2, at 6:15 o'clock sharp at Kuntz-Remmlers, 424 South Wabash avenue; plates $1.25.

An interesting program of compositions by Herbert E. Hyde, Walter Keller, William Lester and Lloyd Morey, members of the chapter, has been arranged.

Soloists—Marie Sidenius Zendt, Margaret S. Lester, Mrs. Lloyd Morey and Robert Stewart Keller.

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### ALICE BROWN STOUT

Alice Brown Stout, the well-known soprano and pianist, has been enjoying an unusually busy season.

Monday, November 11, during the peace celebration, she gave a program of patriotic songs at the Hamilton Club and was most enthusiastically received.

Wednesday, November 13, Wally Heymar, violinist; Leonora Wright, soprano, and Mrs. Stout, pianist, gave a program at the Parkside Hotel, Chicago.

Tuesday Mrs. Stout and Leonora Wright gave a program before the Chicago Chapter of the D. A. R. in the Florentine Room of the Congress Hotel.

———♯♯♯———

**Holstman**—Last Sunday evening Orpha Kendall Holstman sang the soprano solos in Maunder's "Song of Thanksgiving" at the Second Presbyterian Church. On Tuesday afternoon, November 26, Mrs. Holstman, with Mr. Gordon Campbell as accompanist, gave a song recital at the Woman's Club in Rockford, Ill.


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# Music in Chicago

### LYCEUM ARTS CONSERVATORY

At the Lyceum Arts Conservatory on last Tuesday evening a very unusual as well as completely charming program was given by Clara Louise Thurston, harp, and Sam Thompson, boy soprano, each appearing in three groups, Miss Thurston playing a number of works of the regular harp repertoire as well as some pieces which were distinctly novel.

Sam Thompson is the possessor of a very beautiful voice and he has gained a fine reputation in Chicago for his church singing, being soloist at present at Trinity Church, and he has also become widely known as a concert singer.

This grows out of the fact that he has much more to offer an audience than merely nice singing.

Backed up by Mrs. Nance D. Thompson, who is his coach and accompanist, he has acquired a definite musicianship and an intelligence in interpretation which make his work very much beyond the average.

Not only does he sing correctly, but also his every number is full of meaning, and he is able to inject humor or pathos just as the text suggests, and always to the great pleasure of those who hear him.

And, be it said in passing, the accompaniments given him by Mrs. Thompson are not only good theoretically, but they also have real sympathy and very definite musical feeling to recommend them.

On last Tuesday, besides three encores—a Love Song, a Patriotic Song, and a Humorous Song, all definitely characteristic—he sang with suavity the "Ave Maira" (Bach-Gounod) ,and with luscious tonal quality "Believe me if all those endearing young charms" for his first group, and for his second gave facile and, at times, gay interpretation to "The Swallows" (Cowen), while "Jean" (Spross) was pure vocal delight, and "Little Mother of Mine" (Tours) was sung with real musical and emotional values.

Del Riego's "Shadow Song" is one of Sam's choicest pieces and he gives it with a touch that no one else has approximated and which indeed is so original that no one else could be expected to do in the same way.

C. E. W.

———♯♯♯———

### MUSICIANS' CLUB OF WOMEN

Program for December 2, 1918, in Recital Hall, Fine Arts Building, at 2:30 p. m.; accompanists, Tina Mae Haines and Esther Hirschberg:

The Song of a Persian Captive.....Mabel Daniels
September .....Lucina Jewell
One Golden Day.....Fay Foster
Florence Hallberg
Eleven Variations on an Air by Scarlatti..Helen Sears
Alma Birmingham
Her Love Song.....Mary Turner Salter
The Dawn .....Pearl Curran
Joy.....Beatrice MacGowan Scott
Marie Sidenius Zendt
The Night Sea.....Mrs. H. H. A. Beach
Laughter Wears a Lily's Gown.....Gena Branscombe
Mrs. Zendt and Miss Hallberg
Quartet.....Amy Emerson Neill
Allegro con brio; scherzo
Amy Nertl, first violin; Ruth Miller, second violin; Wally Heyman, viola; Vera Poppe, cello
Mrs. John F. Smulski, president; Mrs. Charles F. Everett, secretary.

### MUSIC TO COME

**Friday, November 29**

Orchestra Hall, 2:30—Chicago Symphony Orchestra; Raoul Vidas, soloist.

Lenox Studios, Fine Arts Building, 8:15—Pupils' recital.

Auditorium, 8:00—"Tosca."

**Saturday, November 30**

Ziegfeld Theater, 11:00—Chicago Musical College Concert.

Kimball Hall, 3:00—American Conservatory Concert.

Auditorium, 2:30—"Romeo and Juliet."

Auditorium, 8:00—"Madame Butterfly."

Orchestra Hall, 8:15—Symphony Orchestra.

**Sunday, December 1**

Orchestra Hall, 3:30 — Piano recital, Levitzki.

Kimball Hall, 3:30—Violin recital, Max Rosen.

Second Presbyterian Church, 4:00—Irving Hancock in Organ Recital.

Edgewater Beach Hotel, 4:00—Twilight Musicale.

**Monday, December 2**

Auditorium, 8:00—Opera.

**Tuesday, December 3**

Kimball Hall, 9:15—Piano Recital, Caroline Willard.

Auditorium, 8:00—Opera.

**Wednesday, December 4**

Auditorium, 8:00—Opera.

**Thursday, December 5**

Fourth Presbyterian Church, 7:30—Organ Recital, E. S. Seder.

**Friday, December 6**

Orchestra Hall, 2:30—Chicago Symphony Orchestra.

———♯♯♯———

**Aaron**—Miriam Aaron, Chicago soprano, is making an extended stay in California and has been appearing in many concerts. Comment on one of these will be found in our Press at Large section today.


JOHN

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## RUDOLPH REUTER IN PIANO RECITAL

At the Playhouse on last Sunday afternoon a piano recital was given by Rudolph Reuter, when he had the assistance of Mrs. William Mack Baxter, who sang an aria from "The Queen of Sheba" (Gounod) with great skill and a group of shorter songs very attractively.

Mrs. Baxter, who was formerly a very well known Chicago singer as Virginia Listemann, seems to have added breadth to the always beautiful quality of her voice and both in vocal art and personality she proved thoroughly attractive. Two of her songs were by her accompanist, McNair Ilgenfritz, and another was by Eleanor Everest Freer.

This latter was titled, "Song of Roses," and being in the well known Freer style, i. e., full of intelligence, both of musical manipulation and verse conservation, it proved to be one of the gems of the whole program and was so endorsed by the large and enthusiastic audience.

Mr. Reuter opened with a splendidly virile as well as technically clean reading of the Schumann "Etudes Symphoniques" and thereafter he played a Liszt group, in which he sparkled, a Chopin group, in which he disclosed countless musical qualities, and a group of novelties in which he showed his acumen and style, as well as independence of thought.

The Chopin numbers included the Nocturne, Opus 52, No. 1, rarely played but rich in pianistic lore; the "Berceuse," than which nothing finer was ever written for piano and which he manipulated beautifully, and the showy Barcarole, not the least like anything else of Chopin, but effective nevertheless when played so well as at this time.

In the novelty group there was a well knit, well colored and altogether attractive Ballade by Louis Victor Saar, a colleague of Mr. Reuter at the Chicago Musical College; "Nuit de Noel," one of the difficult things by Busoni, a genre study by Ravel, played

RUDOLPH REUTER

with great style and finish, and a "Fantasy Piece" by Charles T. Griffes, this being the unique number of the list and proving interesting even if difficult to fathom.

Mr. Reuter has now thoroughly established his place as one of the accepted best pianists in Chicago and his work was received throughout with great acclaim.

C. E. W.

## ANOTHER WESTERVELT PUPIL

Miss Grace Wynn, whom many may remember having heard at Orchestra Hall during the past summer, is now at the head of the vocal department at the South Dakota State College. She not only has a large class of pupils, but is directing an important girls' chorus every week, as well as having entire charge of the men's singing in connection with S. A. T. C. work.

Besides this she is conducting big community sings outside the college circle and holds the position of soprano soloist at the largest Methodist church in Brookings, where she is situated. Early in November she was sent to Minneapolis as a delegate to a meeting of the student S. A. T. C. musical directors, under the leadership of Professor Dykema.

## MISS CASE ON TOUR

Anna Case, the popular American soprano, recently filled concert engagements in Rochester, Syracuse, Ann Arbor and Detroit.


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# FIRST WEEK OF OPERA

### Mme. Butterfly

For a second night—with its danger of "let down" and the consequent necessity of presenting something at once novel and vital, no better choice could have been made than "Mme. Butterfly," especially when

ROSA RAISA

Miura was cast for the dainty Madame and the balance of the cast was so altogether admirable as was the case at this time.

The small Japanese woman who had created such a furore on the opening night with her precise and charming presentation of the Japanese National Hymn, again proved herself ideal as the interpreter of the title role in the Japanese tragedy, with American trimmings.

It is taken for granted by everyone that Tamaki Miura will naturally be the ideal Japanese bride to the life and so indeed she is in so far as stature, appearance and dress are concerned.

She knows, too, authentically, the proper pose and walk, but doing of all these things correctly and naturally would not constitute a good operatic performance were they not backed up by fine knowledge and experience in stagecraft as well as a voice able to cope with the Puccini score.

Miura has the necessary knowledge and routine of the stage to present the pictures convincingly and she has a voice which, while not large, is admirably produced and managed and which has back of it musicianship and a fine sense of musical style.

She remains therefore a fine exponent of the part and her fame will grow with every presentation of the beautiful opera.

Irene Pavloska, who has already shown Chicagoans that she can sing and act the part of Suzuki, at this time emphasized the good impression she had previously made and proved that both in voice and histrionism she has grown greatly during the year of her absence from the Chicago company. Many good things may be expected of her during the season.

Forrest Lamont, who has splendid presence as well as beautiful voice, was again the Pinkerton and again did he prove that no better exponent of the part has walked the Auditorium stage.

His singing art has grown even more beautiful than last year, if possible, and his finesse of acting and his splendid sense of stage proportions remain at the same unqualifiedly standard proportions.

Auguste Bouilliez, who was first heard by the Chicago public briefly on Monday evening (in the Belgian National Anthem), came on at this performance as Sharpless

GIOCOMO RIMINI
In "Aida"

and again won admiration for his smooth, sonorous voice and distinguished style.

The Sharpless music is very much in his meitier and he did such fine work with it as to prove conclusively that the season will be much enriched because of his presence.

Alma Peterson, who has proven again and again that she can sing a great variety as well as a great number of parts, and who is good invariably in all of them, sang once more the part of Kate Pinkerton and in so doing raised it to the highest possible point of beauty and effectiveness.

Vittorio Trevisan played the part of Prince Yamadori much better than it is usually played and Daddi was, as he has been in many performances, the effective Marriage Broker.

Nicolay made an impressive and vocally fine Commissioner and the striking part of The Bonze was well played by Defrere.

All this combined to make the cast one of unusual evenness and excellence and the beauty of the solo singing was much enhanced by the chorus and orchestra manipulation under the colorful and wholly authoritative baton of Polacco.

The opera has always been beautifully staged and presented at the Auditorium and at this time it reached a point of delight some degrees in advance of any remembered presentation.

C. E. W.

♮ ♮ ♮

### Il Trovatore

There is a tradition extant that even Verdi and Cammarano did not know what the opera of "Il Trovatore" was about. Certainly there is not much concerning a troubadour save Manrico's serenade in the first act. The work includes a spice of all the ingredients of the drama. A stolen child, a titled lady and a humble lover, a gipsy's oath of vengeance, a deep-dyed villian determined to marry the heroine, castles and prisons, duels and oaths, the cup of cold poison and the strident laugh of revenge, aha!

On Wednesday evening these shopworn incidents were just as sure fire as ever and the opera went "over the top" with the old whirlwinds of approval. But old timers were aghast at one failure. The "Anvil Chorus" didn't win a single clap of applause. The old guard, whose loyal spirits seek former pleasure grounds, must have wept at the sight. It used to count big and gain a repetition . But the other things

ALMA PETERSON

—"Stride la Vampa," "Di Quella," "Miserere," "Back to Our Mountains," "Il Balen" and the big quintet—ah! There wasn't any failure there. And the ensemble of the "Miserere" is still powerfully effective stuff

by all standards. The melodiousness of the opera is the secret of its vitality. A large tithe of the familiar things floating about, musically, find their lodging place in its score. One does not realize how much of this there is until he makes mental tally at each rehearsal.

Three impressive reasons for keeping "Trovatore" in the Chicago repertoire are Rosa Raisa, Allessandro Dorci and Cyrena Van Gordon. By all measurements they are superior. Miss Raisa's merits and talents are of the super-quality. To possess the diverse means of voicing such opposites as the almost recital-like delivery of the aria opening the fourth act and follow it with such overwhelming volume and intensity of tone in the succeeding one is little short of monumental. The contrast was beyond praise. It reached far into the depths of great artistry. Dorci made his debut unobtrusively, singing the early music neatly but without winning other than a hearty interest. But when he reached his tour de force, the "Di Quella," he unleashed his powers and announced in no uncertain terms his rigth to be reckoned with. The presentation bristled with true Italian verve. The voice responded with stunning golden notes and the high C at the end brought him the ovation which is the right of tenors who can see and grasp opportunity. He is a find.

Miss Van Gordon, the third of the great triumvirate, demonstrated her continual expansion and upward flight. The voice is of singular loveliness, warm and brilliant by turns, and her dramatic sense is well in hand. She held her own throughout and the good old "Back to Our Mountains," as she and Dolci did it, was memorable.

Rimini made his re-entry after his admirable record of last season. He found a hearty welcome and proved his artistry anew. Virgillo Lazzari is a new bass in

FORREST LAMONT

these parts. His is a big resounding tone and resourcefulness in using it. Without question he will be a valuable adjunct as a routined artist. Emma Noe will be another admired singer, among us for the first time. The voice is of penetratingly beautiful quality and she is more than fair to look upon. "Ruis" was done with his usual competency by Octave Dua, who was welcomed as an old and valued friend.

Sturani found himself again at home and proved himself the same sterling, forceful conductor. The orchestra was in fine fettle, too, and gave him all that he asked for and the chorus rounded out matters completely.

See "Trovatore" when they put it on again —it's well worth while.

ALBERT COTSWORTH.

♮ ♮ ♮

## THAIS

"Thais" on Friday night was the occasion of two important debuts from the well-chosen ranks of the Opera Company this year. Those two were Yvonne Gall, a young French soprano in the name role, and

AMELITA GALLI-CURCI
As Lucia

Louis Hasselmans "at the helm." It took the latter but a few moments to establish himself in the opinion of all as a conductor of great skill and magnetism. One feels that he is a clear thinker in every sense of the word, that he knows just what he wants done from start to finish, and that he does it with perfect assurance and command. Such full credit was done the music of the score that the dramatic aspect, though good, was left far in the background. This was no doubt due in part to Mme. Gall, whose histrionic interpretation of the part was more reservedly historical and lass passionate than that by her predecessors. Her voice is solid gold, however, and has a pure, ringing quality which is eminently satisfying. Though the first scene portended that there would be a metallic edge to it, this very soon disappeared entirely and warmth and color suffused her singing steadily to the end. Mme. Gall is beautiful to look upon—a veritable Helen in grace and dignity and certainly deserving of the enthusiastic reception bestowed upon her. She comes to us from the Paris Opera and the Teatro Colon of Buenos Aires, where she has been singing during the past summer. She will prove a notable asset to the company.

Marcel Journet appeared as Athanael for the first time after an absence of two years and was again warmly welcomed. The role is a very difficult one for bass, as it runs up into the high baritone register, but M. Journet managed it admirably and his voice was splendidly rejuvenated. Histri-

ANNA FITZIU

onically his interpretation was sympathetic and well studied.

Two of the smaller parts which were exceedingly well done were those of Palemon, done by Gustave Huberdeau, and Albine, done by Louise Berat. Both singers possess rich, deep voices and aided signally toward the success of the whole.

Pavloska and Peterson as Myrtale and Crobyle were adept and winning, both as tc voice and action, and Nicolay as a slave did his small part with conviction. We shall hope to hear him soon in something larger.

Forrest Lamont, who made three first rank appearances in the first week, was again a pleasure, and proved particularly valuable in the quartet number.

A word in conclusion should not be omitted in regard to Mme. Gall's costuming, which was very well planned and exceedingly becoming. The Grecian robe of the courtesan was admirable, both in contour and historic value, and it was at once a pleasure and a relief to have it not disgusting, while the simple, deep velvet purple of the men's costumes, set off with the ample folds of the gray veil, gave the wearers unusual piety and charms.

MARY CARVER WILLIAMS.

♮ ♮ ♮

## LUCIA

"Lucia" was presented, as on many other Saturday afternoons in the history of operatic things at the Auditorium, last week, to a sold-out house and to the greatest of enthusiasm.

Mme. Galli-Curci is so absolutely well known in the part of Lucy Ashton as to make it almost impossible to say anything further about her singing and her acting in this popular role, and on Saturday she was in superb condition and did her work as well, if not better, than ever before.

(Continued on page 10)

## ETHEL M. RICE RECITES AT THE LA SALLE HOTEL

On last Wednesday afternoon Ethel M. Rice appeared as the chief entertainer before the Allied Drug Club at the La Salle Hotel and completely charmed her audience with a program which had for its chief item "Robert of Sicily," with the Rossetter G. Cole accompaniment, and included further "The Naughty French Clock" (also a cantillation), a list of completely engaging pianologues and a group of the famous Robert W. Service poems, all these being done with distinction and style and the entire program serving to prove that Mrs. Rice is an interpretative reader of great versatility as well as much personal magnetism.

Her voice is distinctly pleasing, though light, and her appearance is fine, and these assets, coupled with the rarest sort of intelligence in reading, made her work glow with interest.

"Robert of Sicily," her longest number, seemed peculiarly apropos of the times, for its reiteration of "He shall put down the mighty from their seat" seemed to fit a certain famous case of the moment so aptly, and there were other touches in the poem so altogether appropriate that its reading (especially when done so well as by Mrs. Rice) could not fail to fascinate the audience.

The Cole music is beautiful also, but, unfortunately, the piano in use was far from being agreeable in tone, although Marion Beyman, who played the music easily, proved herself adept technically and showed also that she understands the art of accompanying even unto the degree that she is able to make a complete success of such a difficult task as the one she had on hand at this time.

She appeared also in piano solos, affording much pleasure in "The Witch's Dance" (MacDowell) and a "Romance" (La Forge).

The program, in charge of Mrs. Dora Earle, was opened with a full ensemble of "Star Spangled Banner," led by Anneta Bowman, who later sung also "When the Boys Come Home," in which she proved the fact that she has an unusually fine voice, but showed, too, that her musicianship is still in the making and that she has not yet acquired an impressive stage presence.

C. E. W.

## AMERICAN CONSERVATORY

The regular Saturday afternoon recital of the American Conservatory on November 16 included artist pupils of Heniot Levy and E. Warren K. Howe. The following program was given:

Barcarolle ..... Moszkowski
Miss Winifred Smith
Capriccios, Op. 76, F sharp minor, B minor ..... Brahms
Miss Hilda Edwards
The Robin Sings in the Apple Tree ..... MacDowell
In the Woods ..... MacDowell
Miss Helen Roberts
Hark, Hark the Lark ..... Schubert-Liszt
Concert Etude, E flat major ..... Schloezer
Miss Etta Blonstein
Sacrament ..... MacDermid
The Americans Come ..... Foster
Mrs. Anna B. Rouse
Ballade, G minor ..... Chopin
Miss Myrtle Franche
Japanese Death Song ..... Sharp
Japanese Lullaby ..... Foster
The Cruel Mother-in-Law ..... Foster
Miss Verna I. McCombs
Ballade, B minor ..... Liszt
Miss Theo Amsbury
Open Thy Blue Eyes ..... Massenet
Nymphs and Fauns ..... Bemberg
Miss Anna Ellis
Concerto, First Movement ..... Moszkowski
Miss Virginia Cohen
Orchestral parts played on second piano by
Heniot Levy
Mrs. Cora Lint at the piano

One of the most original and interesting groups was one of three Japanese songs done in costume by Miss Verna I. McCombs. It must be said that the music was almost too peculiar and oriental to be appreciated, but Miss McCombs in a mellow, if not very resonant voice, managed with energy and personality to convey their meaning to the audience and looked and acted very charming in so doing.

Following her Miss Theo Amsbury played the Liszt B minor Ballade. One might accuse the writer of being in an exceedingly bad humor on this Saturday afternoon, but she will have to admit that she has always believed this ballade to be the most intensely dry and boring composition ever written. If it ever could be made interesting Theo Amsbury made the most successful attempt in many a day. And if it in any way fell short of appeal it is no reflection whatever on her playing, which is artistic to a degree. She is a young woman of winning personality and great talents deserving of a brilliant future, and she and her teacher, Mr. Levy, are mutually to be congratulated.

MARY CARVER WILLIAMS.

### BLANCHE SLOCUM

Blanche Slocum, mezzo-contralto, has been filling many engagements the past few weeks.

She has been singing extensively at cantonments, and in almost every instance, by special request, she has delivered an address on her experiences in Germany during the war period from the beginning up to last January, when she was allowed to leave that country.

She has sung for many patriotic gatherings, both in Indiana and Michigan, besides making numerous appearances at Fort Sheridan and Great Lakes.

**Durno**—Jeannette Durno's pupil, Shirley Taggart, will give a piano recital in the Durno studios on Sunday afternoon, December 1 at 3:30 o'clock. Miss Taggart's program includes a Chopin group, a modern group and the Grieg concerto. She will be assisted by Ruth Brasher, soprano, who will sing Puccini's "One Fine Day" and a group of American songs. She is a pupil of Frederica Gerhardt Downing.

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## F. WIGHT NEUMANN ANNOUNCEMENTS

Max Rosen, the young Russian violinist, will be heard in recital next Sunday afternoon, December 1, at 3:30 under the direction of F. Wight Neumann at Kimball Hall. Mr. Rosen will play the following program:

Concerto ..... Nardini
Concerto, D major ..... Paganini
Summer Idyll ..... C. Burleigh
Slavonic Dance ..... Dvorak-Kreisler
La Capriceuse ..... E. Elgar
Perpetual Mobil ..... C. Burleigh
Legende ..... Godowsky
Tarantella du Concert ..... L. Auer

Carolyn Willard, pianist, will be heard in recital Tuesday evening, December 3, at 8:15 at Kimball Hall under the direction of F. Wight Neumann. Miss Willard's program will contain compositions by Brahms, Chopin, Schumann, Percy Grainger, Liszt, and MacDowell.

Ethel Leginska will give a piano recital Sunday afternoon, December 8, at 3:30 at Kimball Hall under the direction of F. Wight Neumann.

Flora Guenzburg-Zygman will be heard in piano recital at Kimball Hall Sunday afternoon, December 15, at 3:30, under the direction of F. Wight Neumann.

Sibyl Sammis MacDermid, soprano, and Glenn Dillard Gunn, pianist, will be heard in a joint recital Thursday evening, December 12, at 8:15 at Kimball Hall under the direction of F. Wight Neumann.

———♯♯♯———

## STURKOW-RYDER STUDIO NOTES

Mme. Sturkow-Ryder left for the South last week, opening the "master pianists'" course of Mrs. Jason Walker in Memphis, Tenn., November 23.

♮ ♮ ♮

Mme. Sturkow-Ryder recently played in music to an exquisite English lyric, "The fairies have never a penny to spend," and dedicated it to the popular coloratura soprano—Mme. Jane English.

♮ ♮ ♮

Mme. Sturkow-Ryder recently played in Bloomington, Ill., her fourth appearance there in two years.


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## KNUPFER STUDIOS

At the Knupfer Studios on Saturday afternoon a recital was given by pupils of the children's department. Because everybody was given a "chance," the program was divided into three parts, the primary grades appearing at 2 o'clock, the intermediate grades at 3 and the advanced pupils at 4. Friends passed in and out as each group had its turn, but the capacious studio was at all times filled with interested parents and friends. The children were dressed in their "Sunday best" for the great event. Little boys played their assigned numbers with courage and self-assurance; little girls modestly and shyly took their places at the piano in turn. It was indeed refreshing to see so many children at the performing stage and all so equally well prepared. It evidences the utmost system and care on the part of the teachers represented and reflects great credit upon the school.

As it is impossible to quote the whole program, suffice it to say that the numbers were representative and chosen from such composers as Hummel, Schumann, Dennee and Hiller in the primary group, and Schutt, Lack, Tschaikowsky, Beethoven and Grant-Schaefer for the intermediates. The more advanced program contained such compositions as the Lavallee "Papillon," well played by Esther Anker; "Valse Brilliante" (Moszkowski), given a brilliant reading by Myrtle Shwager; a group of Grieg numbers; MacDowell's "Bre'r Rabbit," and, in conclusion, Mendelssohn's "Rondo Capriccioso," in which Bertha Garland displayed splendid technic.

MARY CARVER WILLIAMS.

———♯♯♯———

## WELGE PUPILS' RECITAL

One of the week's most successful events in pupils' recitals was the violin recital given by the pupils of Gladys Louise Welge, Austin violinist and teacher, at her home studio, 5819 West Erie street. The pupils of Vernon L. Welge assisted at the piano. Miss Welge, who is but 16 years old, enjoys the distinction of being probably the youngest teacher in Chicago, and her success, both as teacher and performer, has been most marked, her work having gained for her the commendation of many leaders in the music world. All pupils displayed excellent training.

Lucille Rouse, Theodore Gabriel, and Minnie Usvolk gave a fine account of themselves in their numbers.

Lenora Wilke played three short numbers by Krogman with clear technic which was remarkable for one studying only a short time.

Virginia Hall gave a very musical reading of her two numbers.

Dorothy Nelson and Henrietta Hulseberg played their respective solos with fine tone and style.

Merle Whitted played her two numbers—Minuet in G (Beethoven) and "La Brunette" (Harris)—with a purity of tone, neatness of execution, and a self-assurance which would have done credit to a matured artist.

Marjorie Grantredt gave a very musical reading of the National Fantasie (Harris). She has good technic and draws a pure tone from her violin.

All piano pupils displayed clean technic and very good musicianship. About one hundred and twenty-five attended the recital.

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## FIRST WEEK OF OPERA

(Continued from page 7)

This, of course, made for positive delight on the part of the audience, and her handling of the "Mad Scene" especially brought the wildest of enthusiasm, while her participation in the famous Sextet again made of that number something to remember always for everyone who was present.

The Opera was put on beautifully and it was conducted by Campanini himself, who had not appeared for many months in a like capacity and who, at this time, scored a tremendous personal as well as managerial success.

WARREN PROCTOR
American Tenor

Stracciari, who is as dependable as he is versatile, made good work of Lord Henry Ashton, and Dolci, opposite Lucy as her lover, Edgar of Ravenswood, proved again that he is the possessor of a beautiful voice and a good stage routine as well.

Octave Dua, Vittorio Arimondi and Minerva did their accustomed parts in this opera, and Alma Peterson was again Alice, a part which she plays for every iota of its worth and in which she is so dependable and helpful that it would be difficult to imagine it in the hands of anyone else.

C. E. W.

♮ ♮ ♮

## THE COMPANY RICH IN TENORS THIS YEAR

Not to list all the tenors we have been promised (including John McCormack), it is yet quite in place to felicitate ourselves heartily on those we have already heard.

Ciccolini proved himself in "Traviata" to be not only good looking but also agreeable in voice and distinctly superior in dramatic style.

Dolci, in "Trovatore" and "Lucia," easily proved that he will grow to be a great favorite, while Forrest Lamont (American) gave proof in "Madame Butterfly," "Thais" and "Isabeau" that he will not need to be considered as anything but in the very front rank of the Company's full roster.

Then—on Sunday, Warren Proctor, a young Chicagoan, did such beautiful singing and created such a fine impression with the entire audience, both for his voice and his charm of bearing and manner, that he, too, has stepped very emphatically into a place of great public regard and has shown that his appearances in opera this year will—each one, be extremely successful.

This unaccountable richness in the line of Tenors is all the more notable in view of the fact of the suffering which was inflicted throughout last season by the continual placing of Nadal vis-a-vis with Galli-Curci, and there is great rejoicing that we shall now have suitable and "singing" Edgars, Dukes and Alfreds instead of the "bleating" we were compelled to endure last season.

C. E. W.

♮ ♮ ♮

## ISABEAU

Last season the opening bill was a gorgeous production of Mascagni's "Isabeau," which had also several very successful repetitions during the season.

The fact that this splendid bill was given on the first Saturday night of the current season, with a genuinely gala cast, is proof sufficient that the old-time policy of "anything will do on Saturday night" has been abandoned and that we shall, this year, have worth-while bills at the end of the week.

True—in the past, there have been many fine Saturday performances in so far as individual singers at least are concerned, but the general trend of the productions has not been as good as on other nights, and too many "experiments" have then been tried out.

On last Saturday night, however, the entire production — cast and all, was on a plane of excellence which might well have served for the premiere night itself.

The same beautiful scenery and settings, the same gorgeous torsorial display and the same careful reading of both the Orchestra and Chorus scores which marked the opening night of the season of last year were in evidence on Saturday evening last, and the audience responded to the treat in a rarely enthusiastic manner.

"Isabeau" is an opera in which the "set" songs are few and far between and where the Orchestral score is ofttimes harsh and unmusical (with a purpose, be it said), and therefore one must hear it more than once to sense its full meanings; and to an audience seeing and hearing it for the first time there may be, probably, many moments which do not seem as thrilling as they might.

It is, nevertheless, a wonderfully fine piece of work, and continued study of its score and its possibilities brings the knowledge of its many hidden beauties.

Georges Baklanoff, who did not measure up to his reputation last year in some of the parts presented then, was the King Raimondo of this performance and gave so glorious a picture and sang so altogether wonderfully well as to win a host of new friends for his art.

Anna Fitziu found in the role of Isabeau one which suits her admirably and one in which we shall gladly see her many times.

Her personal beauty fits the role absolutely and her dramatic sense and beautiful voice fill all the score requirements.

Forrest Lamont—singing excellently this year, made a pronounced sensation with his big aria of the second act and throughout the opera showed remarkable beauty of voice no less than an entirely sane and wholly intelligent reading of the histrionism of the part.

Myrna Sharlow and Irene Pavloska were lovely, both in appearance and voice, as Ermyngarde and Ermyntrude, while both Bouilliez and Trevisan made remarkably effective character studies of the parts assigned them, and Nicolay repeated his triumph of a year ago in the Grand Chancellor.

Carolina Lazzari—she of the wonderful voice and the glowing personality, who made so instantaneous and profound an impression in the last season (her first), and who will this year have many big opportunities to show her art, took the part of Giglietta the Grandmother and not only played it with true and convincing histrionism but also sang the score with the same opulent voice and consummate musicianship which have already made her notable.

C. E. W.

♮ ♮ ♮

## THE INTERNATIONAL CONCERT

The success of the International Concert of Sunday afternoon was so great as to suggest irresistibly that the resumption of these functions regularly would be a decidedly popular move.

Not only does a concert of this kind afford a great deal of musical delight, but it is charming also because it gives opportunity to study the personalities and the characteristics of the singers in a peculiarly intimate and interesting way.

There were two mistakes made on Sunday, and the first of these should certainly be rectified another time. The program was at least an hour too long, and this arose, partly, from the endless encores allowed.

Most of these were perfectly spontaneous and were well earned in the case of every artist, but, nevertheless, no one cares to remain at a Sunday afternoon concert from 3:30 to 6:30, and it is decidedly unfair to those on the latter part of the program to allow it to extend over such a length of time.

The other error was more serious, in my opinion, for it betokened a lack of interest in Americanism somewhere, which should not have been allowed.

Four young Americans were on the program and one English singer, and, while the representatives of all other countries sang their own languages, all these sang either Italian or French Arias, although both Mr. Proctor and Miss Parnell added English text encores, and Miss Gibson, for her encore, roused one of the greatest bursts of enthusiasm of the day by singing "Rule Britannia."

There are plenty of good American songs, and the English language has been proven, emphatically, as good as any other in song—therefore, in a concert of this kind, Americans should sing English text songs even though the temptation to present a big French or Italian aria is a strong one.

The immense length of the program made it impossible for this writer to hear every number, but the vast majority were heard and authentic report was given in the other cases.

Desire Defrere, a popular and long-time member of the Company, opened with a Massenet aria and was followed by Irene Pavloska in the "Mignon" aria (Thomas). Mr. Defrere was scheduled as Belgian and Mme. Pavloska as Polish.

The latter, however, has long made Chicago her home and is a popular favorite

both in the Opera and on the concert stage.

Gustave Huberdeau, big of voice and style, and Louise Berat, small in voice but excellent in interpretation, were the next two, both being programmed as French and both being much liked.

Constantin Nicolay, the only Greek of the Company and, very likely, the only singer who has a distinct and large repertoire of Greek songs, came next and scored a big success in his specialty, for both voice and interpretations were of the finest.

Vera Amazar (Russian) was characteristic and impressive, and Guido Ciccolini (Italian) repeated in a Donizetti aria the success of the two performances in which he had already been heard.

Evelyn Parnell (American) sang a French aria beautifully, topping her big climax with a splendidly manipulated high note, and for encore gave one of the Lehmann "Bird Songs" charmingly.

Warren Procter (American) followed and made one of the biggest impressions of the afternoon in an aria from Mozart's opera "Don Giovanni" (in Italian), after which he disclosed vocal qualities and emotional powers which will place him in the very top rank of current tenors in "If You Would Love Me," by James MacDermid, Chicago composer, and "Believe Me if All Those Endearing Young Charms."

Emma Noe (American) disclosed a wonderfully big and well balanced voice in a Verdi aria (Italian) and an encore which was French. She has beautiful voice and style.

Virgilio Lazzari in his debut before a Chicago audience proved himself the possessor of a splendid bass voice in a Gomez (Italian) aria, and was followed by Marguerite Namara, another American, who sang first a Massenet aria and followed this, first, with a patriotic English text song which I ought to be able to recall, but am not, and for second encore gave, with her own accompaniment, "Annie Laurie" to the vast delight of the audience.

Francesco Daddi, known to everybody, sang four Neapolitan songs, in the first one disclosing more voice than this writer ever gave him credit with possessing and in the last two disclosing those unique clowning powers which have made him a great favorite with the entire public.

Dora Gibson, also in debut, is a charming Englishwoman and at this time made a host of friends, both for her voice and her personality. She gave the familiar "Il est doux" (Massenet) delightfully and, as said before, aroused immense enthusiasm with "Rule Britannia" for her encore.

The program ended (at about 6:30) with the "Rigoletto" Quartet sung excellently by Miss Parnell, Mme. Pavloska, and Messrs. Ciccolini and Defrere.

The accompaniments were provided on the piano by Marcel Charlier (Belgian), suave and sincere; Frank St. Leger (English), straightforward and capable, and Arnaldo Conti (Italian), thoroughly experienced and beautifully sympathetic.

C. E. W.

### THE NO ENCORE RULE

The best rule ever made by the opera management is that of "no encores," which was in force throughout the first week and which it is ardently hoped will be maintained to the end of the season. It is inartistic, inappropriate and, to a large part of the audience, an imposition to have numbers repeated, and when the "encore fiends" are once completely squelched everyone will admit that the new order of things is an infinitely better one.

C. E. W.

### OTHER OPERAS

The listing of operas for the second week has been notable. "Aida" on Monday night had a fine cast, as also "Carmen" on Tuesday and "William Tell" on Wednesday. These will be reviewed later.

"Linda di Chamonnix" was revived after many years' disuse on Thursday, this affording a new vehicle for Galli-Curci.

This (Friday) evening "Tosca" will be given with Rosa Raisa playing the name part for the first time in Chicago. On Saturday "Romeo and Juliet" will be given in the afternoon (Muratore-Gall), and in the evening Miura will be seen again in "Madame Butterfly."

### ROBERT LOUIS BARRON

Robert Louis Barron, the American violinist, will give his first recital in Eugene, Ore., Sunday afternoon, December 8. Following is the program:

Concerto in E minor ..... Nardini
Allegro moderato; andante cantabile; allegretto giacoso
Aria ..... Tenaglia (1600)
Gavotte in G ..... Mozart-Auer
Cradle Song ..... Schubert-Elman
Caprice No. 14 ..... Paganini-Brown
Concerto No. 1 in G minor ..... Max Bruch
Allegro moderato; adagio; allegro energico
Chant Negre ..... A. Walter Kramer
Humoresque ..... Felix Borowski
Melody ..... Charles G. Dawes
Polish Dance ..... Earl R. Drake

### KINSOLVING MUSICAL MORNINGS

Jascha Heifetz will be the artist at the second musicale, next Tuesday morning, December 3, at 11 o'clock, in the crystal ballroom of the Blackstone. The program:

Sonata in D major ..... Handel
Concerto ..... Saint-Saens
Nocturne in D ..... Chopin
Hungarian Dance No. 7 ..... Brahms
Prophetic Bird ..... Schumann
Guitarre ..... Moszkowski
Spanish Dances—
Malaguena ..... Sarasate
Habanera ..... Sarasate
Andre Benoist at the piano

**Northwestern University**—The organ recital by Stanley Martin announced for Fisk Hall on Friday of last week was finally given on Monday of this week, when the popular young organist had the assistance of Rollin M. Pease in a splendidly chosen selection of baritone solos. The School of Music Symphony Orchestra, conducted by Osbourne McConathy, will give a concert at the Gymnasium this (Friday) evening, made up with numbers from Massenet, Wolf-Ferrari, Grieg, Elgar, Gounod and Victor Herbert.

**Fairbank**—A fine new patriotic song (published in octave form) is "To the Sons of the Blue and the Gray," the text by George Morrow Mayo and the words by the popular Chicago song writer, H. W. Fairbank. Other patriotic songs of Mr. Fairbank, very much in use, are: "The Land Where Every Man's a King," "Old Glory's Call," "The American Marseillaise," "Loyal and True," "Old Glory," "The Old Sword on the Wall," "Loyalty" and "The Soldier Lover."

### THOMAS REMINGTON APPEARS AT THE AMERICAN CONSERVATORY

The Saturday afternoon concerts of the American Conservatory provides, always, a program of splendid music, and that of November 23 had for its artistic exponent Thomas Remington, the popular young baritone.

A departure was made from the usual order of things in that Miss A. Louise Suess, a very attractive reader, was presented in alternation with Mr. Remington and made a fine impression in a variety of pieces.

Mr. Remington was in splendid voice and, as usual, gave thoroughly intelligent and altogether pleasing interpretation of his songs.

The "Midsummer Lullaby" (MacDowell) proved to be a piece of suave work very effective and pleasing, while "A Swan" (Grieg) was of irresistible cantabile and beautiful quality. The atmospheric charm of this little piece is beyond telling and when it is given so entirely sympathetically, as was the case on Saturday, it becomes a genuine little gem.

"Uncle Rome" (Homer) enabled Mr. Remington to show that he is the possessor of genuine dramatic talent, while the big aria from "Queen of Sheba" (Gounod) proved conclusively that he is able to cope successfully with works of the greatest technical difficulty as well as interpretative importance.

Mabel Stapleton was the accompanist.

C. E. W.

### AMERICAN CONSERVATIORY OF MUSIC NOTES

Advanced piano students of Silvio Scionti, violin pupils of Adolph Weidig and voice pupils of Charles LaBerge will appear in recital at Kimball Hall on Saturday afternoon, November 30.

The American Conservatory has arranged a course of lectures for vocal students to begin immediately after the New Year. These will be given by Karleton Hackett, E. Warren K. Howe, Ragna Linne and Charles LaBerge.

The recital of Allen Spencer, given November 12 at the Playhouse, under the auspices of the American Friends of French Musicians, netted a goodly sum.

The faculty of the North Side Branch of the American Conservatory has issued invitations for a reception Friday evening, November 29, at the quarters of the school, 4611 Kenmore avenue. The director of the school is Miss Olga Kuechler.

### ARTHUR MIDDLETON STARTS ON WESTERN TOUR

With the war over and the influenza epidemic subsiding, musical artists are again coming into their own and resuming their interrupted concert tours. For example, Arthur Middleton, the greatest American baritone, started forth this week for a tour of the principal cities of Oklahoma, Nebraska and Colorado, which will keep him occupied until Christmas time. On Mr. Middleton's programs will be many songs by American composers, and fortunate indeed is the composer whose works this great singer interprets. As Pitts Sanborn wrote in the New York Globe, "the singing of Mr. Middleton might serve all singers as a model of English diction. Such pure, clear, manly, unaffected correct English, delivered with the ease of second nature, is a refreshment to tired ears."

## FACULTY RECITAL, SHERWOOD SCHOOL

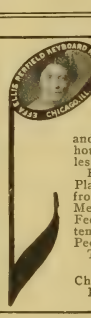
They pretty nearly turned them away from Recital Hall on Thursday evening. And the atmosphere was buoyant with the thrill of returning interest in normal things. The music had a reactionary freshness and one listened to it with a new-time joy, as of something too long denied because of the presence of strain and anxiety. It is easy to predict an immense rebound for the rest of this season. Music was the solace in the hours of disturbance. Now it voices the happiness of restoration.

It was a beautifully proportioned program which Miss Georgia Kober and her associates contributed as a recital by the faculty of the Sherwood Music School. It opened with a ravishing morsel from the slighted school of chamber music—the C Minor Sonata of Grieg for violin and piano, done with most abounding sincerity by Miss Kober and David Rosensweet. The sonata literature is so abundant, its contents so alluring, and its interest so sustained that it is a fret to find it so scarce on programs. Miss Kober brings to such a task the genuine mood, and Mr. Rosensweet had the feeling for it also. He draws a thoroughly masculine quality from the violin, something fervid and forceful, tinged at times with the tenderness which belongs to such a spirit. For solos he used the fine old "Legende" of Wieniawski and gave a brilliant dash to Kreisler's "Caprice Viennoise." Miss Kober had a group of solos, opening with Mr. Sherwood's tonal study of "Autumn." It has a masterly color which recalls the artist who meant so much to his time. It is almost the epic of the passing of a great soul. I did not hear the remainder of the group, which included a Debussy "Sarabande," Borodin's "Convent," and Walter Keller's "Canon." She also gave splendidly the second piano part of a movement from the D Minor Concerto of MacDowell. The solo fell to George Ralf Kurtz and placed him in a strong light of efficiency. There was excellent "team work" to make the ensemble go, and the big, rolling arpeggios were stunningly done. MacDowell uses a lovely theme to center his pianistic demands about, and nothing can be more effective than his use of it in the closing portion of the movement. Mr. Kurtz did it all delightfully, with genuine power and understanding and a broad vision of its poetry. There was a lovely languor in the long trills which sustained the use of the melody in a subsidiary way, and his chords were massive and resounding. But best of all was a certain warm tenderness in the recurring and simple use of the theme in contrast with the embellishment. It was playing of a superior order.

The vocal representative was Else Haathan-Arendt, who has now come fully into her own as one of the best artists in local circles. There is ever an undercurrent of understanding in what she does. She spares no study, no effort, to give worth to all that she uses. The voice is of a lovable warmth and she uses it with enough restraint to allow the song to do its part as well—a much to be admired trait. She programmed three of Bryceson Treharne's songs and convinced that she had gotten out of them all that was to be found therein. It has to be recorded again that this composer, of whom so much is hoped for, does not quite make good. He is prolific, he uses modern idiom, he constructs well, he has knowledge, but so far he wins no serious response from this unprejudiced reviewer. The "Patter of Shoon" was best of those heard, and the merit lies largely in the deft accompaniment. Contrasted with Godard's "Tasse," which Mrs. Arendt used so magnificently, the Treharne songs withered away. Two songs of Protheroe made their unaffected mark easily and surely. Their objective was not so far and Mrs. Arendt, giving of her best always, made them valuable. Tina Mae Haines was at the piano, and as she knows her way capably and always interestingly, the ensemble was of the best sort.

Liszt's Preludes enlisted Miss Kober and Meta Kummer, the latter having served also capitally as accompanist for Mr. Rosensweet's solos.

ALBERT COTSWORTH.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## LOUISE ST. JOHN WESTERVELT

Louise St. John Westervelt recently sang the following program for the benefit of the Students from France Fund. Program:

"The Lark Now Leaves His Wat'ry Nest" (Parker), "When I Bring You Colored Toys" (Carpenter), "Time Enough," "Have You Seen but a Whyte Lily Grow" (Old English), "A Widow Bird" (Lidsay), "O, Thou Billowy Harvest Field" (Rachmaninoff), "Romance" (Debussy) and "Le Printemps" (Hahn).

Miss Westervelt's technic is a splendid one. She was in excellent voice, the songs were all admirably suited to her voice and she brought the message to her audience in a very charming and delightful manner.

Marie Shedlock of London, England, told "Stories" of the "Allied Countries." Altogether it was an afternoon full of novelty and interest.

E. C. H.

**Wilson**—Bertha M. Wilson, pianist, teacher and accompanist, who is a graduate of the Sherwood Music School, Chicago, is located in Hillsboro, Tex., where she is conducting a successful class. During the summer of 1918 Miss Wilson continued her studies in Chicago, under Roy David Brown.

## PUPILS' RECITAL OF BALATKA ACADEMY

A very interesting and wholly enjoyable recital was given at Kranich & Bach Hall on Wednesday evening, November 20, by pupils of the Balatka Academy. A very large and enthusiastic audience was there unusually early (for a pupils' recital), which inspired all the partakers of the program to do their best.

Miss Anna H. Balatka, piano teacher and president of the school, presented several of her pupils, Miss Leila Peterson, Miss Florence Grossman, Miss Winnie Mae Hornbeck, and Mr. Erhardt Bergstrasser, all of whom played with feeling and intelligence.

Pupils of Kurt Donath, vocal teacher—namely, Miss Gertrude Foley, Miss Charlotte Krause, and Miss Helen Murray—showed artistry in their singing. Mr. Donath also led the chorus, which sang well under his able baton.

Mr. Donath is a fine artist, and the Balatka Academy is to be congratulated on his presence in the faculty.

Mr. Carl B. Hecker showed, through his pupil, Miss Gladys Leytze, violinist, his good teaching, and he also directed the academy orchestra. Mr. Hecker is a comparatively new teacher at the academy and his work is worthy of much praise.

Miss Constance Schrei and Miss Anna Vogner, pupils of Mr. Adolph Bartky, played with great skill, and Miss Esther Levy, pupil of Miss Jean Gordon, reflected credit on her teacher.

Miss Helen Johnson's pupils gave two little dances. They danced with grace, and in their pretty costumes pleased the audience greatly.

Miss Anna Schneider and Miss Mae Hornbeck were the accompanists for the evening.

The next recital will be given Wednesday evening, December 18, at Kranich & Bach Hall.

H. L. W.

## AMY NEILL IN BENEFIT MUSICAL

On Tuesday evening, November 12, Mrs. Morris Rosenwald of 4924 Woodlawn avenue graciously opened her house for a musical given for the benefit of the Stock Yards Day Nursery. The affair was well attended and the entertainment of the highest type. Amy Emerson Neill played two groups of violin solos in her own eminently splendid style. Her selections included two Kreisler arrangements, "Larghetto" by Nardini, Schubert's "Ave Maria" and "Scherzo-Tarantelle" (Wieniawski).

Mrs. Rosetta Samuel French of Danville, Ill., was the piano soloist who played several old favorites with faultless technique and clear appreciation of her task. Though MacDowell's Concert Etude and Liszt's Liebestraum are always a joy, the mere pleasure of these numbers rose to veritable heights of enthusiasm over the beautiful "Blue Danube" which followed. Was anything ever more popular and more deservedly so?

Mrs. Rosenwald herself then added delightfully to the program by singing the aria "Adieu Forets" (Jeanne D'Arc), accompanied by Esther Hirschberg. Her voice is of sweet lyric quality, supported by good judgment and mature musical feeling. She sang as an encore Liza Lehmann's dainty "Thoughts Have Wings."

MARY CARVER WILLIAMS.


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## IRVING GINGRICH

Irving Gingrich, who has been a resident of Chicago for several years and who has made a pronounced success as a choir and choral director, was born in South Bend, Ind., educated in South Bend public schools and the Michigan Agricultural College, East Lansing, Mich., pursuing a scientific course and graduating with the B. Sc. degree in 1902. His musical education began in the public schools, supplemented by private instruction. He has been largely self-taught, but has checked up his work occasionally in short courses under competent teachers. He has studied voice under Myron W. Cobb, Mrs. Adele Matthews and Frank B. Webster, piano with Frederic Nelson, organ with Stuart F. Ganung, and theory with Adolf Weidig. Also, he has practically completed a course in public school music supervision in the National Summer School at Lake Forest.

Mr. Gingrich has been a director of volunteer chorus choirs (adult and juvenile) for over twenty-five years. He taught four years in the South Bend Conservatory of Music, was supervisor of music and drawing in Cromwell and Syracuse, Ind.; Price, Utah, and Miami, Fla.

Those who have seen the perfection of Mr. Gingrich's manuscripts are not surprised to be told that he was a teacher of drawing.

An affection of the throat prevents Mr. Gingrich from singing or teaching, and he was obliged to turn his attention to composition, arranging, copying and autographing, in which occupation he has had pronounced success.

Mr. Gingrich has made a fine reputation as a composer also and has achieved success in various forms of writing.

His first publications were supplemental to his work as a teacher in the public schools and included many numbers for grade schools and high schools, which were published by J. S. Fearis & Bro. of Chicago and the Paine Publishing Company of Dayton, Ohio.

These pieces have also appeared in the best educational journals.

A male quartet, "Remember Now Thy Creator," written for and first sung by the Masonic Quartet of Miami, Fla., was subsequently published in the collection of Masonic Odes, issued by authority of the Grand Lodge, A. F. & A. M., of Illinois.

Other published compositions are the anthems "O Love Divine" (Clayton F. Summy Company), "Thou Wilt Keep Him in Perfect Peace" (National Music Company) and "If That High World" (John Church Company), for male voices; also the vocal solo for medium voice, "My Old Love," which has just been issued by the National Music Company.

Music News is just in receipt of a copy of "My Old Love" and finds it to be a

IRVING GINGRICH

composition of unique workmanship and great charm.

The poem by James Stafford Summer is expressive, and in his melody and harmonization Mr. Gingrich has struck the exactly right note.

It is a song of quiet content but vitally full nevertheless, and its adoption by many concert and salon singers may be confidently expected.

The following compositions are in manuscript and have attracted favorable comment on public performance:

Romance (in D flat) for Piano
Grand Choeur (organ)
Allegretto Moderato (organ)
Scherzo (organ; also being scored for orchestra)
Madrigal for Mixed Voices, "May Carol" (to be published in January)
Hymn-Anthem—Holy Father, Cheer Our Way
Rajani, Four Songs of the Night (medium voice with orchestral accompaniment)
Tara Bindu
Beloved, It Is Night
The Fairies Dance in the Forest of Song
Storm Worship (in preparation)
Three Sacred Songs for Medium Voice:
Now the Day Is Over
Hear Our Prayer
O For a Closer Walk With God

Mr. Gingrich was for five years vice president for St. Joseph county of the Indiana Music Teachers' Association and now is a member of the Chicago Chapter of the Society of American Musicians (Membership Committee) and the Baton Club (New Compositions and Publicity Committee). He is at present consulting editor of the National Music Company.

C. E. W.


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## RADANOVITS PUPILS IN RECITAL

Not much of the atmosphere of a pupils' recital was in evidence at 633 Fine Arts building on last Thursday evening, but instead the full evidences of musicianship and fine interpretation of a song program which might naturally be supposed to belong only to the mature artist.

And, in truth, the four who sang may be called, without reserve, artists, although they are yet young in years, and, mostly, in experience.

Mr. William Lester was at the piano and gave a touch of distinction to the whole function (attended by a capacity audience) through his splendid accompanying as well as in his two songs, one of which, "Alone With Night," opened the program beautifully, and the other, "The Trail of Shadow Land," written for Watahwaso, the Indian Princess and sung by her, making a beautiful close to the evening.

Pending the late arrival of Mr. Lester, Beulah Taylor Porter was called to the piano, and without any preparation whatever, gave an exhibition of accompanying skill and art of such degree as to place her unreservedly in the very front rank of such workers.

Wilbur Beatty, a baritone of fine presence and powerful voice, sang (besides the Lester piece) three others which, unfortunately, were too much of a color to make a group of proper contrast. These were "Danny Deever" (Damrosch), "The Pirate Song" (Gilbert), and "On the Road to Mandalay" (Speaks).

They were sung, nevertheless, with very great beauty of vocalization and with a convincing display of musicianship as well as extraordinarily fine interpretation values.

Mr. Beatty has fine enunciation and a very keen sense of dramatic values as well as the aforementioned fine voice.

Helen Boyle Haworth followed in a group which was ideal in formation and contrast and which she sang superbly.

Her numbers were "Morning" (Speaks), "Mifanway" (Foster), "Ah, Love but a Day" (Gilberte) and "Farewell, Ye Hills" from "Joan of Arc" (Tschaikowsky).

Mrs. Haworth is a beautiful woman and she has an unusually good stage presence. She sings with an intensity of feeling which is remarkable and which is fully matched by her musicianship and her beauty as well as nobility of voice.

Few indeed are the young singers who can present a program with such authority, and the audience of last Thursday indorsed her work with such enthusiasm as to presage for her a fine career in Chicago. Mrs. Haworth has but lately come here from the west, but it will certainly not take her long to make a deep impression in the musical life of this city.

The third singer was Luella Feirtag, a soprano of coloratura possibilities and yet

HELEN BOYLE HAWORTH

with a voice so rich and full in the middle register as to make her work a complete pleasure.

She has great facility as well as beautifully full and free quality and her singing has all the lilt and flow of the most experienced concert artist, while at the same time it has the youthfulness and life of unspoiled naturalness.

It is easy to predict for her abundant success also. Her numbers were of the rather light order but very well chosen. The best of all was Nevin's "Time Enough," a really beautiful short song.

Watahwaso, dignified as well as beautiful and of great variety and style in her artistic interpretations, sang (besides the Lester dedication) the Troyer "Invocation to the Sun God," "The Moon Drops Low" (Cadman) and "Weeping Waters" (Lieurence), all characteristic as to theme and all more or less of Indian derivation.

Her voice has grown in power and beauty and her interpretation remains original and very effective in this genre of songs.

C. E. W.

———♯♯♯———

### Margaret Louise Arnd, Soprano

The fourteen school units working on surgical dressings under the direction of Miss Arnd have turned in during the past six months over 60,000 dressings. In addition to the supervision of these units, Miss Arnd has in the past month filled three engagements in Camp Dewey, one in Camp Paul Jones, one in Camp Luce and one in Camp Boon.

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**Muratore**—Lucien Muratore of the Chicago Opera Company opened the season of musicales at the Bellvue-Stratford in Philadelphia in November.

## WESTERN CONSERVATORY

The opening of the winter term this week brought several new enrollments and some readjustment of class and lesson schedules. A "Review Theory Class" has been formed which is open to pupils of all departments, teachers and grades, for acquiring a more thorough "working knowledge" of fundamental musical theory, without which the study of music in any of its branches must be more or less superficial.

In the vocal department much interest now centers in rehearsal and preparation for presentation of the oratorio "Elijah" by the Haydn Choral Society, December 10, under direction of Mr. H. W. Owens in Central Music Hall. Indications are that it will be a grand success.

An additional piano has been placed in the ensemble room, making five in all. This permits the sight reading and practice of compositions with twenty hands instead of sixteen as before. The unusual enrollment in the piano department rendered it necessary to thus provide facilities for larger classes in sight reading and ensemble playing.

Miss Olive Scott, in charge of the Rolla, Mo., inter-state branch of the Western Conservatory, presented piano pupils in special recitals last week. The programs were of a high order and included some selections for four performers upon two pianos. Miss Scott is the daughter of Mr. John W. Scott, secretary of the conservatory corporation. She is accepted as one of the foremost piano teachers of South Missouri and has built up a strong branch at Rolla.

Several pupils of the vocal department sang in the "Carmen" Grand Opera chorus at the Auditorium this week. They will also participate similarly in five other grand operas of this season in the Auditorium. Advanced artist pupils of the conservatory will respond to many outside professional and semi-professional calls during the present school year, both vocal and instrumental.

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## LAKE VIEW MUSICAL SOCIETY

On Monday, November 11, the Lake View Musical Society presented Graham Marr, baritone, in recital for the president's reception at the Parkway Hotel.

Mr. Marr's program covered a wide range of Italian, French, Russian and English songs.

Ella Dahl Rich gave excellent support at the piano throughout the entire program.

The president said, "Music is very essential in sustaining the morale of those at home as well as those in the service." She suggested a "Music Shower" of instruments of all kinds for the boys in the service. She also suggested that one way to "Keep the Home Fires Burning" was to keep up "Community Singing."

Howard Wells was called upon to make a few remarks about the value of contests. He said it was a good thing to have a healthy competition, that it was a good thing for teachers to realize there are other teachers, that these contests advertise the high standard of teaching in Chicago, and that the contests cause pupils to make the very most of themselves; also that the standard of teaching in Chicago is higher than it is in Europe.

E. C. H.

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## CHICAGO WOMAN'S MUSICAL CLUB

The November concert of the Chicago Woman's Musical Club was held in Recital Hall, Fine Arts Building, on Thursday, November 7.

The concert was preceded by a very interesting lecture on the "Oratorio," by Harrison M. Wild, than whom no better narrator of the subject could be found. His knowledge is founded on experience and intimate relation to the Oratorio as gained by being conductor of the Apollo Musical Club for so many years, and which has so eminently fitted him to speak on the subject. His was a very lucid and comprehensive description of "Oratorio" from its incipiency up to the present time.

This is an especially interesting feature of the Club's activities, and one of which every member of the Club and every musician should avail themselves. Other lecturers scheduled this year are: Edoardo Sacerdote on the "Opera," Karleton Hackett on "Music and the War," D. A. Clippinger "The Making of a Song," and Glenn Dillard Gunn on "American Music."

The concert which followed the lecture was also very interesting, and both were much better attended than the affairs of like character which were scheduled for Thursday, November 7, and Monday, November 11, the days when it was reported that the Germans had signed the armistice.

The Chicago Ladies' Quartet, composed of Alice Bell Watts, Nina Maude Rea, Frances Carey Libbe, and Byrde Kitson Schwarz, opened the program with a group composed of "Rose in the Bud" (Dorothy Forster), "The Rosary" (Nevin), and "Song of the Hills" (Carrie Jacobs Bond). The personnel of the Quartet is sufficient to speak for the high character of the work which they accomplished. The writer speaks from many years' experience in quartet work—that a good quartet is not born in a day; that it takes months of very persistent, earnest, and careful practice, and that each singer must forget that she is a soloist in order to obtain the best results. The Chicago Ladies' Quartet has accomplished much, and with more of the same kind of work which is in evidence should make for a very fine ensemble. They sang for closing number "Bridal Chorus" from the "Rose Maiden" (Cowen-Spicker).

Beatrice Dorion, an accomplished young pianist of the Club, played "Consolation" and Rhapsodie Hongroise No. 6 (Liszt). Miss Dorion has splendid technic for one so young, and she plays with much sparkle and brilliance, with also good interpretative values.

Cora McAllister Knapp chose for her group "In Flanders Fields" (Bergen), "Sylvelin," "Love Is the Wind" (MacFayden), "Darkness" (Hurlstone), and "Wake Up" (Phillips). This was not a widely contrasted group, but one, nevertheless, which was particularly well suited to her voice.

Mignonette Schruta played "Ave Maria" (Schubert-Wilhelm), "Venetian Serenade" (Weidig), "Idylle" (Mignonette Schruta), and "Mazurka" (Colpe) for violin. Miss Schruta is endowed with a good musicianship and fine stage presence. In addition to many years of work with splendid results, she is one of those fortunate enough to have been under the tutelage of the eminent Professor Auer. She has a broad, virile tone, and she plays also with a great deal of dash and brilliance.

The Student Department is making a special study of "American Musicians and Their Music." It met at the residence of Mrs. Hattie J. Atkinson, 5618 Indiana avenue, on Sunday, November 24, at which time papers on the "Growth of American Music," by Libby Studabaker; "Indiana Music," by Libby Brasnick, and "Charles Wakefield Cadman," by Bertha Caspers, were read. Other members appearing on the program were Bertha Caspers, soprano; Dorothy Mendelsohn and Mildred Studabaker, pianists; Gladys Welge, violinist; Elsie Schoenherr, accompanist, and Dora Owens, reader.

E. C. H.

## CENTRALIZING SCHOOL

At the Centralizing School during the past week four performances of four modern plays were given at Centralizing Hall under the direction of William Owen, director of the Centralizing School of Acting. These plays were given under the auspices of the Picture Book Fund Committee in cooperation with the War Service Committee of the Chicago Kindergarten Club, and the proceeds are to be used for the purchase of picture books for the French Refugee Children, to be in the hands of the American Kindergarten Unit which is now being sent to France.

The performances were all a great success and the hall was at all times filled with an enthusiastic audience. The selections were particularly wise and interestingly varied. They included "The Maker of Dreams," a fantasy in one act by Oliphant Down; "Overtones," a short play by Alice Gerstenberg; "Suppressed Desires," a Freudian comedy by George Cram Cook and Susan Glaspell, and Barrie's "The Twelve-Pound Look."

M. W.

RUTH PRYOR

A young dancer, Miss Ruth Pryor, whose likeness is shown herewith, is a Chicago girl so distinctly of the Gennee type that the resemblance in mode and style is remarked by every one who sees her.

Little Miss Pryor, over whose fair head there has passed only a very few summers, has scored success wherever she has appeared and much interest has been aroused in her future appearances and her growth. She has danced at the Elks 'Club Children's party, at the Allied Bazaar, at the Coliseum and for the Druggists' Club, in each case scoring a distinct sensation.

## BEATRICE MacGOWAN-SCOTT'S "JOY"

The most enthusiastic moment of the Garrison recital on Sunday afternoon followed the closing number of the group of American songs. This number was called "Joy" and was written by Beatrice MacGowan-Scott of Chicago. It came to its first hearing to most of us. It is a well-made little song, compact and direct, with nothing permitted to interfere with its running over melodiousness and bubbling happiness. It permits of the use of brilliant devices to enhance its charm, the top notes and trills and staccati of the coloratura. It has a wonderfully soaring spirit and has caught the mood of Sara Teasdale's verses with marked fidelity. It's the first use of Teasdale poetry encountered on programs. Composers will find a mine of texts in her "Love Songs."

The audience was insistent upon repetition. The song will win its cheerful way and find frequent appearance on programs of importance as well as that valuable service in studios where wearing qualities are fully tested.

ALBERT COTSWORTH.

## THE MAGIC OF YOUR EYES

The attractive song by Albert Penn, "The Magic of Your Eyes" (published by Witmark), which has had so fine a list of public performances, having been used extensively by Charles W. Clark, Mable Corlew Smith and others and which has also found a definite and abiding place in the studio repertoire of such teachers as Mr. Clark, Karl Buren Stein and Frank Parker, is growing steadily in favor and may be noted as one of the numbers on a great many of the programs which come to Music News office.

It is an unusual song and just as charming as usual, and a single reading of it is quite enough to show the reason for its great popularity.

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## MARY PECK THOMSON STUDIO

Last Saturday afternoon at the Mary Peck Thomson studio a delightful musicale was held to present the compositions of Miss Phyllis Fergus, with the composer at the piano. The songs were presented by Miss Anna Burmeister, one of Miss Thomson's most talented artist pupils. No one could have been better chosen to interpret these lovely compositions, for they were all most original and beautiful in structure.

One cannot fail to see a great future before so imaginative and thoroughly musical a writer, but we must also hope that they will always be sung by as sympathetic and appreciative a singer as Miss Burmeister.

Following is a list of the songs presented. The composer did the story poems herself with admirable insight and especial magnetism:

Songs—
- The Heart of Me
- Night Fall
- Sing to Me

Story Poems—
- The Dark:
  - Little Girl
  - Little Boy
- Four Child Fancies:
  - Spring
  - Summer
  - Autumn
  - Winter

Songs—
- Armenian Lullaby
- The Light in Your Eyes
- Japan
- Trees

Story Poems—
- Jess Yo' Be
- Mistah Sun am Blazin'
- When I Ain't Got You

Songs—
- Yesterday
- Serenade
- The Song in My Heart

MARY CARVER WILLIAMS.

## MU PHI EPSILON SORORITY

### Iota Alpha Chapter

At Ziegfeld Theatre Tuesday, Nov. 19, an American program arranged by Mrs. Juliette P. Geringer and Miss Dorothy Lynch was given as follows:

Krancis Key ..... Star Spangled Banner
Audience

Vocal Trio—
Nobody Knows the Trouble I've Had .....
..... H. J. Burleigh
Go Down, Moses ..... H. J. Burleigh
Florence Stephenson Gahlbeck, Harriet M. Smulski, Frederica G. Downing

Songs—
Before the Crucifix ..... Frank La Forge
Bells of Youth ..... Oley Speaks
Mary White

Suite for Two Violins and Piano.....Edmund Severn
Wally Heymar George, Dorothy Lynch, Alice Brown Stout

Songs—
Triumphant Morning.....Louis Victor Saar
Olive June Lacey

Piano—
Polonaise Americaine.....John Alden Carpenter
Impromptu .....John Alden Carpenter
Concert Etude ..... MacDowell
Effie H. Compton

Vocal Trios—
Morning in Spring .....Mathews
Song of a Shepherd .....J. Bertram Fox
Olive June Lacey, Juliette P. Geringer, Mary White

Trio for String and Piano—
Prelude ..... Horatio Parker
Tempo de Minuetto.....Horatio Parker
Finale Allegro .....Horatio Parker
Wally Heymar George, Elizabeth Olk Roehlk, Sylvia Bargman
Alice Brown Stout and Beulah Taylor Porter, accompanists.

———♯♯♯———

**Balfour**—Constance Balfour, after having recovered from her recent serious illness, is beginning her season's activities, and during the present month she will appear in joint recitals with Elias Breeskin, violinist, at Ithaca, Potsdam, and Ogdensburg.

## STUDIO NOTES

### FRANK VAN DUSEN

Miss Emily Roberts, piano and organ pupil of Frank Van Dusen, has recently been appointed organist of the First United Presbyterian Church, Chicago.

One feature of Mr. Van Dusen's studio activities is the bi-weekly class meeting and recital of his piano pupils at his piano studio at Kimball Hall. Another feature is the bi-weekly lecture and pupils' organ recital in Mr. Van Dusen's organ studio.

On November 3 the following program was presented by the piano pupils:

Album Leaf ..... Grieg
Master Lawrence Geib
Mazurka ..... Moszkowski
Valse ..... Chopin
Master Whitmer Byrne
Rhapsodie—C Major ..... Dohnayni
Miss Idorna Newmark
Etude, E Minor .....Chopin
Etude, C Minor .....Chopin
Miss Marguerite McCellen
Etude, Hungarian ..... MacDowell
Reverie .....Hinton
Miss Emily Roberts
Butterfly ..... Lavallee
Miss Ruth Rezanka
Scotch Poem ..... MacDowell
Miss Magdalene Peters
Concerto, G Minor (First Movement).....Saint-Saens
Miss Margaret Hughes
Mr. Van Dusen at Second Piano

On November 10 the following organ recital was given by pupils of Mr. Van Dusen:

Hosanna ..... Wachs
Miss Radie Brittan
Intermezzo, Toccato—First Suite .....Rogers
Miss Hanna Johnson
Berceuse ..... Guilmant
Miss Susan Bell
Cantilene Nuptiale ..... Dubois
Miss Dora Andrews
Elisabethan Idyl ..... Noble
Miss Lauretta Lindefeld
Melody in C ..... Hanforth
Miss Paula Janton
Allegro, Scherzo—Sonata, E Minor.....Rogers
Miss Emily Roberts

Mr. and Mrs. Frank Van Dusen gave a reception and musicale for Mr. Van Dusen's pupils at their home, 6205 Langley avenue, Saturday afternoon, November 16.

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## LOUISE ST. JOHN WESTERVELT PUPILS

The regular class meeting of the Westervelt pupils was held on Friday, November 22, in Miss Westervelt's studio, with singing by Miss Fletcher, Miss Cook and Miss Rhoads.

Miss Georgie Nettles, another pupil of Miss Westervelt, has secured the position of soprano soloist and director of the music at the Western Avenue Methodist Church. On November 13 Miss Nettles sang at Great Lakes, under the auspices of the Society of American Musicians.

Miss Martha Cook, from the Westervelt studio, is soprano soloist at the Rogers Park Methodist Church. She recently appeared in concert before the Oak Park Woman's Club.

———♯♯♯———

## THE HAYDN CHORAL SOCIETY TO SING "ELIJAH"

The date of "Elijah" by the Haydn Choral Society at Central Music Hall has been changed to December 10 from the 12th, which proved to be a conflict with other choral events.

H. W. Owens will conduct as usual and the soloists will include Thomas Remington, baritone, in the splendid name part, and Mathilde Turnock, soprano; Lucy J. Hartman, contralto, and Harlan Haines, tenor.

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# THE MAGIC OF YOUR EYES

By
ARTHUR A. PENN

ALBERT EDMUND BROWN
BARITONE

Boston Massachusetts,
Oct 21 - 1910.

M. Witmark & Sons
New York

Gentlemen:

Because of the wonderful beauty of Mr Penn's song — "The Magic of Your Eyes" you may be interested to know that I shall retain it in my repertoire - I wish that every singer and teacher might sell and hear it — such songs are rare and you are to be congratulated on publishing it -

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Albert Edmund Brown

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# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

## Yankee Ingenuity

The extraordinary story of how a Los Angeles soldier and a fellow-engineer repaid the eager and unselfish hospitality of a French cathedral town in the war zone by working a modern miracle to restore the cathedral's long-silent organ has just reached this city. It is told in the columns of The Stars and Stripes, the official newspaper of the American Expeditionary Forces in France, and somewhat less adequately in letters from the young Los Angeles wonderworker himself.

He is Corp. Gerald M. Best, Co. A, Three Hundred and Nineteenth Field Signal Battalion, and brother of Mrs. James B. Hague, art instructor at the Los Angeles High School and residing at 667 South Kingsley drive.

The name of the cathedral town where the miracle was worked cannot, by decree of the censor, be printed—a significant fact in itself. Even on the photograph of the great church, sent to his sister here by Corporal Best, the printed matter of the photographer has been scratched out by the censor. The Stars and Stripes observes a like silence, avoiding the use of any names at all.

From the account of the remarkable affair written by Corporal Best it appears that his battalion was billeted in the cathedral city. The Yanks were made welcome in the true French way. The best the town affords was theirs, and the people went without that their guests of honor might not want for anything. The best of the poor accommodations available was tendered them, and the prettiest demoiselles served them delicacies that meant privation to themselves.

Despite the determined courage and outward cheerfulness of the townsfolk, the Yanks were not long in discovering that their hosts bore secretly a sorrowful heaviness of heart that no Germans have ever been able to inflict upon the dauntless French by any amount of pillage and horror.

Corporal Best was puzzled. He made inquiries in somewhat halting French, to no avail. Finally he sought the genial cure of the parish, once a plump and jolly personage, now a bit worn and lean and anxious by the heavy burdens which for four years of war his sturdy shoulders had borne.

"Helas, mon fils," he sighed. "It is the great organ of the cathedral. For fifteen years the organ has been silent. No one can play upon it. We cannot find anyone who can give to it its great and golden voice again—it is gone, I fear, forever. The simple among mes pauvres—they believe an evil spirit has taken up its abode in the organ and has throttled it. I—I do not know."

Corporal Best is a Yankee and an expert organist as well. He can play nearly every musical instrument and has made a special study of the organ. He hunted up his bunkie, who happens also to be a musician of considerable skill, and related the story.

"Come on," said he, "and if we can't scare the devil out of those organ pipes then may I never see Berlin!"

From here on may be quoted verbatim the account of the matter given in The Stars and Stripes.

"This is the story," its article reads, "of how two American privates lifted the morale of an entire French village without firing a shot.

"The story developed when two American officers passed through the town in question. They dropped in to see the cathedral, one of the oldest and most beautiful in France. Much to their surprise, they heard the strains of an American love song filling the cathedral as they stepped inside. And the next thing they saw was a Yankee private at the organ playing for all he was worth.

"When he and a friend, another engineer private, came to the town, they found the cathedral and the unused organ, over 100 years old, but out of repair for fifteen years, much to the sorrow of the cure and the townfolk who had once known the beauty and inspiring effects of the instrument.

"The two Yank engineers at once secured permission to try to re-establish the ancient instrument and when it was gladly given they went to work. In starting their enterprise they found over 3,000 pipes, some of them twenty feet high and a foot in diameter, that required cleaning and other adjusting, a job for a platoon. Their only opportunity for work on the big organ was after 5 p. m., at the end of a hard day's engineering grind, but they stuck to the job.

"Before they had finished they removed from the different pipes a dozen ancient birds' nests, vast quantities of plaster and other debris and all the known varieties of dirt. By employing a sulphuric acid process, equally applied to each of the 3,000 pipes, they got the organ completely ready for use.

"No one in town had believed there was even the remotest chance that the organ would ever play again."—Los Angeles Times.

♮ ♮ ♮

## Philadelphia Orchestra

The program for the Philadelphia Orchestra's second concert of the season—in reality the fourth, had not the first two been postponed—begins and ends with considerable spirit, the first number being the overture to Chabrier's opera, "Gwendoline," which was played at the Academy of Music yesterday afternoon with a fine, full tone and much dramatic intensity, and the last the colorful "Capriccio Espagnol" of Rimsky-Korsakow, with its captivating dash of the Spanish Dance.

The soloist of the week is Margarete Matzenauer, contralto—or perhaps more correctly called a dramatic mezzo-soprano—of the Metropolitan Opera Company. This gifted singer deservedly is a favorite here, where her operatic triumphs have been numerous, and quite naturally there was a marked degree of appreciation for all that she did yesterday. Being first of all a dramatic singer, Mme. Matzenauer is not always heard to the best advantage in songs, beautifully as she sings them. Her first number, the "Poeme de l'Amour et de la mer," by Chausson, for the most part lies too high to disclose the volume and richness of her voice, and while distinctly melodious and not without dramatic significance, the composition proved a bit dreary, even artistically delivered as it was. Three songs by Tschaikowsky—"At the Ball," "Berceuse" and "He Loved Me So"—as the singer's second number, did not serve to give a much better chance to show her powers. But these songs, orchestrated by Mr. Stokowski, are exceptional in their melodious beauty, and were charmingly sung, the Berceuse—a tender cradle song—being particularly well done.

While an operatic aria as one of her selections probably would have been more acceptable, there was all the applause that Mme. Matzenauer possibly could have desired. This demonstration of appreciation she appeared anxious to share with Mr. Stokowski, repeatedly insisting upon holding his hand for the acknowledgment—after the manner of opera stars receiving a curtain call—the conductor, however, showing considerable reluctance and some evidence of embarrassment in accepting the honor; also, it may be said, considerably to the amusement of the audience.

The orchestra, in addition to the numbers mentioned, was heard in "Two Indian Dances," by Charles Sanford Skilton, a professor of the University of Kansas. These compositions, called respectively "Deer Dance" and "War Dance," have a sufficiency of "local color," and perhaps are justified in being placed on the program as an example of purely "American music." They at least have the merit of being brief and the advantage of being very well played. The program, which will be repeated this evening, as usual was opened yesterday with "The Star Spangled Banner," but with Mme. Matzenauer as soloist, her delivery of the first stanza of the anthem, with the splendid support of the orchestra, arousing no little enthusiasm.—Philadelphia Press.

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## Echoes from Max Rosen's Tour With New York Philharmonic Orchestra

Max Rosen played the Saint-Saens Concerto on his recent tour of New England with the New York Philharmonic Orchestra and received remarkable ovations in every city. In Worcester and Springfield, Mass., and Providence, R. I., he was recalled no less than ten times to bow his acknowledgments to the applause of the audience. That he created no less a sensation with the critics may be seen by these few sentences culled at random from his notices:

"Rosen draws a tone from his instrument that for sheer beauty has scarcely been equaled by any violinist ever heard here. It is of ravishing sweetness and pure as sunlight."—Providence Journal.

"Mr. Rosen has a breadth of style which reminds one of Kreisler, but has an individuality very much his own."—Worcester Evening Post.

"Max Rosen certainly has a superb technic, yet what one thinks of is never the perfection of his playing, but its charm. His tone is deliciously sweet and pure."—Springfield Republican.

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## "Matzenauer's Beautiful Singing Feature of Philadelphia Concert"

Said the Philadelphia Inquirer in reference to Margaret Matzenauer's appearance with the Philadelphia Symphony Orchestra in that city: "The feature of the performance was the appearance of Mme. Margaret Matzenauer and her delivery of her numbers. In the Poeme by Chausson, given for the first time, the reviewer said that to 'communicate its full significance its interpreter must be endowed with un-


# MARIE SUNDELIUS

## SOPRANO

## Metropolitan Opera Company

"Mme. Sundelius gave as perfect an exhibition of song singing as has been heard in New York this season. A beautiful art, coupled with a beautiful voice is hers." H. E. Krehbiel, *New York Tribune.*

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usual gifts of voice, of sympathy, of method and of appreciative intelligence,' and Mme. Matzenauer is possessed of full measure of these. She is not less worthy of praise for the beauty of voice and refinement of style with which she sang three Tschaikowsky songs. No finer or more satisfying exemplification of the vocal art than Mme. Matzenauer provided is readily imaginable."

Of the same performance the Philadelphai Press said: "It is stale news that Margaret Matzenauer is one of the few most accomplished artists on our stage—concert or operatic. But to have heard the simplicity and distinction with which she sang those little Tschaikowsky songs was to have had an illustration of the heart-reaching fundamentals on which a great art is based. Only the real artist can do the simplest things supremely well."

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### Miss Aaron Delights Music and Art Section

Despite the rainy weather, there was an unusually large number of members present at yesterday's meeting of the Ebell Music and Art Section. An especially interesting program was presented, quite the most delightful feature being the vocal numbers contributed by Miss Miriam Aaron of Chicago. Miss Aaron possesses a charming personality in addition to her well trained voice, and was very gracious in responding to encores. She is a well known vocalist of Chicago. Her selections, all of which called forth enthusiastic praise, were as follows: "In Italy" (Jeanne Boyd), "Twilight" (Katherine Glenn), "I Hear a Thrush at Eve" (Charles Wakefield Cadman), "Vissi D'Arte, Vissi D'Amore" (Puccini), "By the Waters of Minnetonka" (Thurlow Lieurance), "Irish Love Song" (Lang). Miss Artelia Bell of Chino, an accomplished pianist, accompanied her friend, Miss Aaron.—The Bulletin, Pomona, Cal.

♮ ♮ ♮

### Orpha Kendall Holtsman

A crowded house greeted Orpha Kendall Holtsman when she appeared at the Congregational Church on Tuesday evening, November 12. Miss Ozella Seward presented Mrs. Holtsman in a program of Illinois composers. Possessed of a splendid voice and a wonderful personality, Mrs. Holtsman's program was a delight from beginning to end. Twelve different composers were represented and Mrs. Holtsman, who is personally acquainted with most of them, introduced each number with some interesting story relative to the composer. The songs, "My Star" (Lauden) and "Sacrament" (MacDermid), were among the favorites, but the decided hit of the evening was Fay Foster's "The Americans Come." In this number all of Mrs. Holtsman's dramatic ability and fine voice were brought into play. Mr. Marx Obendorfer of the Chicago Grand Opera Company was Mrs. Holtsman's accompanist, and the perfect understanding of these artists was a combination rarely heard in Princeton.—Bureau County Republican.

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### Patricia Abernethy in Kansas

A clear cut technic, a beautiful poetic tone coloring in the Chopin Etudes, and distinctive excellence of rhythm in the Russian Suite were noticeable features of the piano recital given by Miss Patricia Abernethy in the College Auditorium to an unusually large audience yesterday afternoon. Mr. Westbrook, who assisted her, possesses a voice that displayed a remarkable smoothness and richness of tone quality. Miss Smith of the Department of Music accompanied Mr. Westbrook.

Moussorgsky's "Trip Through an Art Gallery" was one of the most interesting numbers given and was received with marked appreciation by the audience. It is a modern, impressionistic composition inspired by the pictures of the composer's artist friend, Hartman. Each number is preceded by a Promenade which reflects the mood of the composer as he wanders about the gallery, passing from one picture to another. Miss Abernethy produced in her audience a sympathetic response to the various colorings of these musical moods, from the dull, leaden, earth-sodden hopelessness of "Bydlo," an Oxen Cart, to the delicately brilliant miniature "Birds, Chickens and Egg Shells," and the brilliantly humorous quarrel of the Polish Jews, Samuel Goldenberg and Schmuyle. The octave work in the last two numbers was brilliantly executed.—Manhattan (Kan.) Press.

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**Sapolski**—St. Cassimer's Singing Society gave a concert for the benefit of the Polish Army in Poland last Sunday evening. Miss Cora Sapolski was one of the bright particular stars of the occasion.

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**Orchard**—Mrs. Charles Orchard was the accompanist for Helen Buckley-Lee, soprano, at the Playgoers' Club on Sunday, November 24.

### CHICAGO MUSICAL COLLEGE NOTES

The program that will be presented by the Chicago Musical College at its concert tomorrow (Saturday) morning in Ziegfeld Theater will be given by students in the piano, violin and vocal departments. The following will take part: Florence Welch, Chicago, student of Harry R. Detweiler; Lygia Zabrocki, Chicago; Beatrice Hellebrandt, Chicago, student of Alexander Raab; Ben Zimberhoff, Chicago, student of Max Fischel; Vera Bowen, Chicago, student of Rudolph Reuter; Gladys Farasda Banfield, Ironwood, Mich., and Era Lightner, Columbus, Mo., students of Mme. Genevra Johnstone Bishop; Lorraine Earnest, Trenton, Mo.; Irene Dunn, Madison, Ind.; Mae Gilbert, Hurley, S. D.

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**Stein**—Miss Florence Farrar, contralto, pupil of Karl Buren Stein, will sing the offertory number at the Zion City Tabernacle next Sunday. Della Gordon, soprano, also a pupil of Dr. Stein, will be the soloist at the Waukegan Commercial Club's Thanksgiving reception.

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**McAllister**—Bessie M. McAllister was accompanist for Blanche Slocum in her program at Fort Sheridan on Monday, November 18; also for the Community Chorus at the Calvary Presbyterian Church on Tuesday, November 19.

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**Orchard**—The Orchard School of Music will give a junior pupils' recital Saturday, November 30. Students of Lavinia Bohrer, piano; Olene Wallis Lorish, piano, and Jessie De Vore, violin, will take part.


# Robert Couzinou

**Baritone of the Metropolitan Opera House**

**A true representative of the French Operatic Stage**

***The Following are three comments—among many other similar tributes from the New York press:***

"As Escamillo in Carmen, M. Couzinou is an artist of fine fibre, plastic in pose and gesture, resourceful in musical as well as dramatic expression, a man with a penetrating and poetical mind, an actor of admirable ideas as well as instincts, who enlists sympathetic interest at once and holds it in ever increasing degree by his intelligent and imaginative development of the character which he embodies."

(H. E. Krehbiel in the New York Tribune, Nov. 22, 1918.)

"Mr. Couzinou presented the finest figure of a toreador the Metropolitan stage has offered in some time."

(Pitts Sanborn in the New York Globe, Nov. 22, 1918.)

"The new French baritone, Robert Couzinou, proved to be in appearance and action as well as in song, the most satisfactory Escamillo heard here in years."

(Henry T. Finck in the N. Y. Evening Post, Nov. 22, 1918.)

SUPPLEMENTARY NOTES

Mr. Robert Couzinou made his American debut at the Metropolitan Opera House on November 11, as the "Grand Pretre" in a performance of Samson and Delila (the opening night). On Nov. 16, he interpreted the capital role of Athanael in "Thais," and on November 20 he sang Escamillo in a performance of "Carmen." Only 30 years old, he is an admirable artist and possesses a voice well sustained in all the registers. His baritone voice is warm and of powerful range. His style of singing is impeccable and his schooling is from the best of French traditions. His interpretations are intelligently conceived. He reminds one of Maurice Renaud, with the advantage of youth. His stage presence is a rare asset. His diction is supreme. The Metropolitan Opera House for once is to be congratulated for having entrusted the French repertoire to one of France's true representatives of its operatic arts. The New York Press expresses this view. Upon request the original criticism will be submitted.

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**MILWAUKEE, WIS.**

Miss Marion Andrews as manager of the Moeller-Andrews Concert Bureau is to be congratulated at the splendid audience present at the first real concert of the season after all plans have been so disturbed by the recent epidemic. Jascha Heifetz in one short year before the American public has been so well managed and his message so impressive that the "layman" as well as the musician know him and are enthusiastic for his art.

The first concert of the Twilight Musical Series, under the management of Margaret Rice, consisted of a song recital by Arthur Alexander, tenor, who also acted as his own accompanist. The program consisted of a group of early Italian compositions, followed largely by Duparc and Debussy. It is in these French songs he showed his most marked ability. Mr. Alexander's voice is of pleasing quality, though not of great proportions, but so skillfully handled, backed by such wonderful accompaniments and general musicianship, that to a musician he gives rare pleasure. We think from the standpoint of accompanying alone there is no one who can give more, and when one realizes the difficulty of Debussy, both singing and playing at the same time, one must be enthusiastic.

The Great Lakes Revue has been with us a week, and the musicians accompanying have been in demand for other musical attractions. The orchestra appeared at the M. A. C. Sunday afternoon, with Miss Ethel Brenk, local soprano, as soloist. The "boys" are so enthusiastic over her work she is to be with them in other concerts in the near future.

On this occasion Miss Brenk sang an aria from "La Boheme." It was especially suited to her voice, which is unusually velvety and smooth. Miss Brenk will also be soloist at the next MacDowell Club concert, singing two new songs just off the press by Seneca Pierce, a former Milwaukee boy —"The Little Town" and "Good Morn." Another number will be "Ave Maria" (Massenet).

Other new songs by Mr. Pierce just being published are "The Eagle," now being used by Hartridge Whipp; "Exaltation," dedicated to and used by Julia Claussen; "The Lamp," dedicated to and programmed by Charlotte Peige, Boston contralto; "The Little House," in like capacity by Anna Case, as well as several others. While Mr. Pierce is very young, Frank La Forge and many others think him one of the most talented composers in the field.

Mr. Eugene and Miss Josephine Sullivan, the talented brother and sister who are being heard together so successfully both locally and in the Middle West, were heard at the West Side Turner Hall Orchestra concert recently. These young people are both given fine voices and of so sincere an attitude that their advancement is noticeable at each appearance.

###

Breil—On December 1 there will be produced at the Blackstone Theater in Chicago a new million-dollar film, "Brotherhood," which will be the first peace play to be brought out. Mr. Joseph C. Breil, whose opera, "The Legend," will be heard at the Metropolitan Opera House this season, has written an entirely original musical score for this film, and it will be presented with a large orchestra. Later in the season it will be presented in New York.

## IS YOUR COMPLEXION GENUINE?

BY PALMER CHRISTIAN

Your professional one is meant.

A fine complexion in real life is "a thing of beauty and a joy forever." Its possessor has nothing to fear from close inspection in a full flood of daylight. Upon the avenue on a beautiful day, or at the theater, opera or concert we behold many attractive complexions—attractive, at least, to the casual or distant glance. But, alas! how many there are that would not bear close inspection from the angle of genuineness! How many we would discover to be wholly or in part made up of paste, paint and powder!

Feminine fashion seems to condone such camouflage, and it is here not the intention to appear as critic of the wishes of the fair sex.

But how about professional complexions? Surveying any given list of professional musicians we unfortunately would find some —perhaps not many—who have resorted to the "paste, paint and powder" method of covering up their blemishes. In fact, some of this list, at merely a casual or distant glance, might appear to be the acme of genuineness.

As to the necessity or the ethics of this "covering method" there is no desire now to comment, except to say that the imitation cannot inspire the same confidence as the genuine in any line—at least for any considerable length of time.

Some of the profession in the past (and probably many are doing it now) began this imitation method in early training by preparing lessons just well enough to "get by" the teacher. Then, older in years, perhaps have gone to Europe, enrolled with a world-famous teacher with whom they had three or four lessons—and spent all their time absorbing "atmosphere" (day, night and liquid varieties).

(The case of one person comes to mind who claims to be a pupil (?) of ——— in Paris. He was in Paris three months, had four lessons and practiced not at all except to practice the art of staying out late every night. These items were related by the teacher himself).

These slipshod students locate themselves in the "big city," issue a circular announcing that they are pupils of so-and-so and the damage begins. For being "four-flushers," they cannot or do not detect the similar traits in some of their pupils. Unless they experience a great awakening they go on from year to year wondering why pupils do not seek them, or why such pupils as are found do not win high marks or why they themselves seldom obtain and cannot hold a position of importance. I venture to say some of them know why, and that what work they do get is very close to taking money under false pretenses.

In almost any journal devoted to the interests of women you're apt to find an advertisement bearing a "before using and after using" picture, together with the picture of a jar of "New Complexion" or something of a similar nature. Some of our profession might provide two photos of themselves in connection with one of their most prominent instructors labeled thus: "Before studying with ———" and "after studying with ———." Such an advertisement would surely prove as much as the claims of many that they have "studied with so-and-so." There is no objection to such statements provided the studying was real; that is, that it amounted to something more than merely taking lessons.

No lady who really wants to appear well will rely only on face lotions. She will also keep her digestion in good order (which fact was ascertained by a diligent perusal of "Beauty Hints" in our daily papers). Give your professional digestion a good, plain, wholesome diet, and you'll have less trouble with the complexion. Don't crowd it with nonessentials and absurdities, for a long-continued, successful professional life cannot result from a they'll-never-know-the-difference menu.

The ambition of some of these poorly prepared musicians causes them to rush into print with such advertising matter as "a large and growing class of exceptionally talented pupils"; or as "the popular teacher of the ——— Conservatory"; or as having appeared "with tremendous success." The furnace of ambition, if fed with the imitation coal of bluff, will not long give out the heat of genuine results.

Of course even the best of physical complexions may suffer from a slight blemish, and by the same token it may be perfectly legitimate for some professional complexions to be doctored up a bit. Likewise we must, I presume, show a spirit of sympathy to a hopeless professional complexion as to such a one in "real life." But what is peculiarly obnoxious is for the possessor of an imitation to insist that it is genuine.

There would be no point to this little gospel if it did not bear a warning to the younger professionals and students to take an inventory of their equipment and discover how much they have of the genuine and how much they have of the imitation. Do it now. The longer you put it off the greater the struggle.

———♯♯♯———

**Comer**—Miss Sybil Comer is sending out a card announcing her association with the voice faculty of the Lyceum Arts Conservatory in Lyon & Healy Building.

## MUSIC IN PITTSBURGH

### First Heyn Recital a Brilliant Success

A large and enthusiastic audience turned out for the first concert of the Heyn series in Pittsburgh Friday night, November 15. The program was presented by Mabel Garrison, soprano, and Hipolito Lazaro, tenor, both of whom are members of the Metropolitan Opera Company. Miss Garrison has a beautiful light soprano voice of good compass and she sings with marked intelligence and wonderful flexibility. Her first number, "Je suis Titania" from "Mignon," by Thomas, and her last number "Voici di Primavera," by Strauss, were extremely interesting. Her group of English songs included a selection composed by her accompanist, Mr. Siemonn, entitled "Baby," which was a very tasty composition and was well received by the audience. As one of her encore numbers Miss Garrison used the "Norwegian Echo Song."

Mr. Lazaro, who was a newcomer to Pittsburgh, proved himself an artist of sterling qualities and capable of all the requirements of the opera and concert tenor. His voice is rich in resonance and he handles it with marked skill. He displayed much intelligence as to change of mood, and his personality and stage presence seemed to please as much as his singing. His selections were mostly operatic, giving but one number in English, which was Ronald's "I Have Won You," after which he sang Cadman's "At Dawning." Both of these numbers amused the audience on account of his struggle with the English words. The two soloists sang a duet from "Rigoletto," "E il dell'anima," at the end of the first half of the program, which they had to repeat. Mr. George Siemonn accompanied Miss Garrison and Mr. Alberto Bimbone accompanied Mr. Lazaro.

RICHARD KNOTTS.

———♯♯♯———

## HARRY T. POLK

Harry T. Polk, well known organist, pianist and teacher of Valparaiso, Ind., enlisted October 29 in the Valparaiso University S. A. T. C., Radio Company. Mr. Polk's manager, E. J. Salisbury of the Schelling Theater, refused to accept his resignation as organist, which position he has held four years, and merely gave him leave of absence, his work at this theater to be resumed immediately on his release from the army. Through the courtesy of Major Scheirloch, Mr. Polk is permitted to continue as organist at the Presbyterian Church, where his brilliant playing has been a feature of the services for seven years.

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# Music in New York

1 W. Thirty-fourth St.

By JOSEPH DE VALDOR

### The Newman Travel Talks

After listening to six weeks of music one found a relief in a distraction of different character. What is most admirable in Mr. Newman is his clear way of explaining what he has seen. "Paris in 1918" was his subject, and notwithstanding that all his data were known to us through newspaper accounts, he revived them with interesting details. The conclusion drawn after this view of Paris in war time, for those who saw the City of Lights either before or during the troublesome days, was one of keen interest, and as to the mortals who have not yet had a glimpse of Paris, desire to see it at least once was developed by Mr. Newman's talk. The motion pictures were good and correct, but the photo-colors revealed only amateurish work. There was a large audience at Carnegie Hall on Sunday evening, November 17, and naturally the applause was warmer than usual.

♮ ♮ ♮

### The Philharmonic Society

Raoul Vidas, Soloist

We don't know whether the orchestra or the youthful violinist was responsible for the capacity house of November 21. Perhaps lovers of Beethoven's Fifth Symphony hated to miss it. In any case, there were enough reasons to draw a very large audience.

Some concerts are half dull and the rest more or less interesting, but Mr. Stransky may be commended for arranging a program which was entirely pleasurable—not one minute was uninteresting. Beginning with Mozart's Overture to "The Magic Flute," we had a spirited performance of this charming Mozart music, then the orchestra played that very beautiful Fifth Symphony of Beethoven with fine effect. The novelty presented on this occasion was Sibelius' Suite, King Kristian. This Finn is absolutely un-Russian in his music—at least in this composition—and far from Teutonic—in spirit. It is to be noted that both countries are closely related to Finland both politically and economically. In this Suite Sibelius has written not only original music, but beautiful melodies, with characteristic geniality. The first movement, "Nocturne," is on a tempo di waltz. Half Viennese and the rest Oriental, the "Musette" movement is individual and capricious. It is a work justified for the classic concerts. Very effective was the Hungarian March by Berlioz. In the Sibelius work and Berlioz Mr. Stransky proved at home, and the effects he drew from the musicians was most enjoyable. A violinist's reputation cannot be established through Saint-Saens' Concerto No. 3, in B minor. The first movement is dull and ineffective, but it gives a chance to the player to prepare for the next two movements. A violinist of lesser ability would make Saint-Saens pall, but Raoul Vidas was first in honors and Saint-Saens secondary. In the second movement this brilliant young violinist again disclosed his pure tone, his large intonation, while in the last movement his technic was superb. Raoul Vidas' emotional powers are transferred to the listeners—his touch is fine and facile, he handles his violin as does the skilled mechanic his tools. He sentimentalizes little, but he plays with heart and soul. Remarkable is his poise, his attack, his surety, and his musicianship. The public, in spite of the thunderous applause, received no encore, though some eight recalls were bestowed upon this youthful genius—the law of no encores with orchestra was not broken.

♮ ♮ ♮

### Aurore La Croix Plays Again

Encouraged by her recent successful debut, the Massachusetts pianist reappeared

AURORE LA CROIX

on the afternoon of November 17 at Acolian Hall. I heard her in the Chopin group only and must perforce make special mention of the Fantasie Impromptu, Opus 66, played accurately and with the clearest tone possible. Full of temperament, she extracted beautiful tones from a Steinway—which piano would have been a failure—as an instrument—in the hands of another pianist. Great vitality was disclosed in the Preludes—vitality combined with a clear and correct tone. She certainly gave proof of supreme technic. The program enlisted Bach, Beethoven, Lendvai, Debussy, and Royce by request. There was a large and enthusiastic audience.

♮ ♮ ♮

### Sunday's Brief Notes

At the Hippodrome joint recital by Ysaye and Mischa Elman, violinists, in the evening.

Yvette Guilbert at the Maxine Elliott Theater in the evening, with Emily Gresser, violinist, as assistant artist.

The Society of the Friends of Music gave its first afternoon performance at the Ritz-Carlton Hotel. Sophie Braslau was the soloist. Arthur Bodanzky conducted the small orchestra formed from members of the Metropolitan. "Rosamunde," by Schubert, was given.

At the Aeolian Hall the Symphony Society of New York, Walter Damrosch conductor, gave another afternoon concert, with Willeke, cellist, as the soloist.

♮ ♮ ♮

### Tollefsen Trio Play Under the Auspices of the American-Swedish Society

Another recital of Scandinavian music took place at Aeolian Hall on Tuesday evening, November 19, this time enlisting the Tollefsen Trio—as interpreters. The event was a pleasure; in fact, a treat, and the good qualities of the organization proved to be numerous. The Tollefsen Trio each season brings to us the importance of chamber music, and the impression they leave is leading us to hope that their appearances will be more numerous. In the Lange-Muller Trio in F Minor, Opus 53, Mme. Schnabel Tollefsen, Carl H. Tollefsen, and Michel Meuha effected beautiful results. In Gade's Trio, "Novelletten," the results were not quite so good. The organization displayed good technic—clear intonation in the Sonata for piano and violin by Sjorm. The Tollefsens, in this composition, proved their highest ability. Mme. Schnabel Tollefsen played Ballade for piano in G Minor, Opus 24, by Grieg, followed by cello renditions of Michel Penha. They consisted of "Ritornello" (Sinding), "Chant de Veslemoy" (Halvorsen), and Serenade (Borresen). There was a large and enthusiastic audience.

♮ ♮ ♮

### Nicholas Garagusi Plays at the Plaza Musicale

On November 19 the second Plaza Musicale at 11:30 enlisted as soloist, among others, Nicholas Garagusi, violinist, formerly concert master of the Russian Symphony Orchestra. The young violinist played excerpts from Concerto D Minor, by Wieniawsky, Nocturne in E Flat (Chopin-Sarasate), "Maiden's Wish" (Chopin-Mac-Millen), and "Caprice-Saltarella" (Wieniawski). Francesco Longo accompanied at the piano. The other two soloists were Gladys Axman, soprano, and Victoria Boshko, pianist. Though another soloist was announced in the person of the excellent baritone, Millo Picco, he did not appear, for reasons unknown to the writer.

♮ ♮ ♮

### Miniature Philharmonic Managed by Wolfsohn Musical Bureau

Mr. Jacques Grunberg, the young conductor of the Miniature Philharmonic, whose appearances last year created a favorable impression in musical circles, announces that his organization is to be managed by the Wolfsohn Musical Bureau. Owing to the reputation of the management, it is ex-

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pected that the Miniature Philharmonic will make numerous appearances throughout the country.

♮ ♮ ♮

**Brief Notes of Concerts and Recitals**

Helen Jeffrey gave a violin recital at the Aeolian Hall on Monday evening, November 18. On Tuesday afternoon the Philadelphia Orchestra gave a concert at the Carnegie Hall, with Mme. Matzenauer as soloist. On November 20 debut of the Russian composer-pianist at Aeolian Hall. Walter Greene, baritone, gave a song recital on the afternoon of November 21 at Aeolian Hall. Cornelius Van Vliet, cellist, gave a recital in the evening in the same hall. November 20 at the Carnegie Hall the first concert under the auspices of the Evening Mail. The musical program was given by the Philharmonic Symphony, and the soloist was Florence Easton, soprano of the Metropolitan. At the Booth Theater another dancing seance by Duncan's pupils, with George Copeland as accompanist and soloist-pianist. On the afternoon of November 21 Mme. Yvette Guilbert gave another recital at the Maxine Elliott Theater. On November 22 Betsy Lane Shepherd gave a song recital at Aeolian Hall. At Carnegie Hall on November 22 John Powell gave a piano recital. On November 23 piano recital by Josef Hofmann at the Carnegie Hall. On November 24 Francis Rogers, baritone, gave a song recital at the Carnegie Hall.

♮ ♮ ♮

**Second Week of the Metropolitan—Giulio Crimi Scores as Cavaradossi in "Tosca"**

On Monday, November 17, "La Tosca," with Geraldine Farrar in the name part, received a presentation before a capacity house. Antonio Scotti was Scarpia. Of the two I already spoke last season, and there is no new sparkle to characterize their interpretations. Scotti is capital as the Roman Chief of Police, while Farrar only at times really justifies Sardou's heroine. The interest was centered on Giulio Crimi's singing. The Sicilian tenor was in his best style, his voice rang true and clear. His beautiful quality was in evidence especially in the rendition of the "E Lucevan Alle Stelle," for which he was cordially applauded. In the recitatives, and especially in the second act, he imbued his acting with fire and temperament. If Mr. Crimi can interpret all the parts which are allotted to him with the same consummate voice and vocalization he is destined to be the Metropolitan's tenor. As with Marie Sundelius as the Priestess in "Aida," which is always a pleasant incident of the opera, so with Cecil Arden in "Tosca" in the short moments of her singing as the Shepherdess. She gives so much color to the third act and so much atmosphere to the breaking of the dawn which must bring death to Cavaradossi! Indeed delightful singing. Mr. Morauzorn conducted effectively. Louis D'Angelo as Sciarone was correct, while Paltrinieri was adequate as Spoletta.

**Brief Notes of the Metropolitan Opera**

On Wednesday evening "L'Elisire d'Amore" was given, with Enrico Caruso, Scotti, and others. Maestro Papi conducted. On November 21 "Carmen" was given, with Farrar, Cerizinovi, May Peterson, Crimi, Lenora Sparks, and Sophie Braslau. Pierre Monteux conducted. On November 22 "Marouf" was revived, with the same cast as the last season. On November 23 matinee "Le Prophete" was given.

♮ ♮ ♮

**Helen Jeffrey in Recital**

In the number of appearances the violinists are beginning to outdistance the usual great list of piano recitals. A newcomer to New York made her first bow before a large audience at Aeolian Hall on November 18 and made good from the inception. Miss Helen Jeffrey is the name of the debutante and the violinist. She proved at ease in the handling of the bow. The sounds that surged from her strings certainly were extremely musical. In the "Chaconne" (Bach), without piano, she gave a performance which will carry her far in the estimation of the musical world. Endowed with an excellent technic, she gave Bach the intonation one expects to hear from a master. Her tone is large, her touch is facile, and her interpretations are musical. She played also the Sonata No. 4 by Handel, assisted by Mr. Chotzinoff at the piano. Other numbers delighted the hearers, viz., Concerto by Ambrosio, Romance by Rachmaninoff, and Slovak by Gardner.

♮ ♮ ♮

## THEATERS

**"Perkins" at Henry Miller**

Charming, fascinating, sweet, attractive Ruth Chatterton impersonates the English maid and wins a man of wealth who cares little about the social position of "Perkins." Douglas Murray, the author, had a good conception of a woman's cleverness, who wishes to study a man's character through the eyes of a maid. A little more humor injected in the comedy would make it more interesting. The action takes place in England, but the atmosphere is rather American. Ruth Chatterton must love French songs; those with the sentimental feelings in them, for she sang one and very charmingly too.

♮ ♮ ♮

**"Little Simplicity" at the Astor**

A flower girl is saved by an American student visiting Algeria; saved from a tyrant sheik; is brought to Paris; in the Latin quarter. The girl loves the student, but she suspects him of insincerity and joins the Red Cross. The end, you might surmise, is the expected marriage. Humor there is none. Charles Brown, the professor from Troy, is more amusing in Y. M. C. A. scene, in the balance of the acts is vulgar. Carolyn Thomson would have been more appreciated if her off pitch singing had not marred her little but charming voice. The music by Augustus Barrat is catchy and lively. The book by Rida Johnson is mediocre. The men in the cast are not to be commended. The most beautiful costumes I ever saw in war times are shown by the Shuberts. The scenery is also picturesque, especially the Latin quarter. The Cameron Sisters dance as Broadway likes it. The last act is the best; it is a war thriller.

♮ ♮ ♮

**"Saving Grace" at the Empire**

An English comedy without a plot, by C. Haddon Chambers. It treats of an Englishman's ruin trying to save himself by enlisting in the army. Even though this should be in the foreign legion, and then a marriage of convenience of the Englishman's niece with a wealthy young chap, it happens that love is the real microbe, and the rest you may surmise. Cyril Maude as Blinn Corbett is the perfect portrait of the humorous, gentlemanly, good natured Britisher. He is first and the play next. There is that genuine English refined, satirical and sarcastic wit in some scenes, but were it not for Maude even that little would evaporate. The company is very capable.

♮♮♮

## A NEW SONG BY H. W. FAIRBANK

"The Soldier Lover" is the title of a new song by H. W. Fairbank, which in text and music sentiment is even more apropos of the times than during the period of the actual fighting of the great war.

The words are by the talented Chicago writer, Elsie Janet French, and they constitute an epitome of the courage and devotion of the women of this country in the unanimity and cheerfulness with which they bid adieu to the departing soldiers and in the joy and tenderness with which they will welcome their return.

Mr. Fairbank, a musician of the finest technical equipment and routine, who has to his credit many fine song successes, has sensed the import of the French words very accurately and in his music has given them a background as well as an intensity of meaning which means life and vitality and which will certainly insure liberal use of the song and long life for it.

The key is for medium voice, the accompaniment is simple but amply effective and the refrain is of a color and flow which will make it easily adaptable for community use as well as for solo number.

In addition to the sheet music edition for solo usage there has been issued also an octavo edition, and in this the refrain has been amplified to a quartette.

This, of course, places the song within the use of mixed quartette and also it can be used in Community Chorus singing, for this refrain is so direct and simple (although in such absolutely good form) that it could easily be assimilated by the usual Community Chorus.

Mr. Fairbank's "Loyal and True" has been used for years in the May Festivals and many others of his songs have been on those programs as well as numberless others, but it is to be questioned whether any one of these popular numbers has ever had such popularity as seems absolutely destined to follow the introduction of "The Soldier Lover."

C. E. W.

♮♮♮

## MME. SCHUMANN-HEINK AN ARDENT MOVIE FAN

It may be due to the fact that southern California is her official residence and that the air in that vicinity is laden with movie germs, or it may be something quite different, but whatever the cause, the fact remains that there is no more enthusiastic movie fan than Schumann-Heink. The great singer seems never to tire of them; in fact, we have even heard that once in Atlantic City she attended seven movies in one day and "came out smiling at the end." Madame received quite an unexpected surprise the other day at the Strand Theater in New York, when she beheld herself on the screen in the act of singing "The Star Spangled Banner." This picture was "filmed" at Washington, D. C., where Madame opened the drive of the United War Work campaign.

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# Theaters

## AT THE MAJESTIC

The specifically good as also one of the most interesting features at the Majestic last week was the appearance of Grace Nelson, soprano, in a song group.

Miss Nelson has a whole-souled, direct way of singing and her interpretations are hearty as well as full of feeling.

Her singing of the "Bird Song," from "Pagliacci," was at a high point of technical excellence, but her two ballads were marred by the fact that her enunciation is not good.

The singing of "Land of Mine" (MacDermid) was, therefore, the most attractive items of her program, inasmuch as everyone knows the words of that wonderful piece and, equally, everyone loves the song and the sentiment contained therein.

There will be a big "slump" in war songs shortly, for a great many of them will have became passe with the passing of actual warfare, but "Land of Mine" is not of that class.

It is a vital patriotic song and one which expresses the loyal thought of the Nation at any time, not alone when we are at war, and since it has become so very popular recently there is not the slightest danger that it will be shelved for a long time to come.

Miss Nelson sang it superbly and the audience reacted in splendid fashion.

Not much else on the bill was worth the space to list it, but there were a few things worth seeing and some which were not vulgar, although vulgarity has become the trade mark at the Majestic.

Leona La Mar, "the girl with the thousand eyes," is either the most wonderful person alive today or else she is a perfectly tremendous fake. She affects to absolutely read the mind of the audience, and apparently she does it.

It is for a more acute mind than mine to say how she does it at all or whether she merely seems to do it.

Bessie Browning is exceedingly clever in song and story, her imitation of Eddie Foy being especially fine. Her Country Bumpkin sketch was very funny and her child imitations would be fine if she would only remember that children are simple and not, as a rule, vulgar.

She suggests in a way the splendid child imitator, Bessie Bown Ricker, but in saying this we compliment her rather than Mrs. Ricker, for the latter would never, under any circumstance, allow vulgarity to creep into any detail of her work.

We would not take the trouble to say this at all only that Miss Browning seems certainly worth while, and it is just as well for her to know that there are some people left in the world who appreciate absolute fun without suggestiveness, even if this list does not include the managers of vaudeville theaters.

John R. Gordon and his associates were clever in a little sketch; the Primrose Four sang lustily some nondescript vocal numbers; the Littlejohns did some clever gymnastic stunts, but would be just as well off did they not advertise their "half million of diamonds." As far as the public is concerned these may be paste anyway—probably they are.

Horace Goldin, advertised in a way which would be difficult to live up to, made his entrance just after this writer made his exit.

C. E. W.

———♯♯♯———

## AT THE WARRINGTON

The bill for last week at the Warrington by the Pyre Popular Players was "Little Peggy O'Moore," and as the entire week was a benefit for the Oak Park Police Force there was a succession of packed houses and by the same token there was great enthusiasm throughout the week.

And this had its good and sufficient reason also in the excellence of the perform-

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Your "Soldier Lover" is very popular with our high school chorus class. It is very melodic and has a beautiful chorus following the charming solo and duet.
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ances for, while the play itself is a slight, conventional vehicle, it yet has a nice plot, a pretty moral and a whole lot of good character parts, as well as numberless rousing lines.

In attendance at the theater the question arises again and again: Why is it that nearly all audiences (including those recherche gatherings peculiar to Oak Park) seem to enjoy so heartily the hearing of profanity on the stage?

For it is a fact, that while there is an amazing amount of needless profanity in "Peggy O'Moore" it is also (and sadly) true that the audience (on last Friday evening, at least) seemed to thoroughly enjoy this feature.

Actors work for "an impression" and nothing gives them so comfortable a feeling as to hear plenty of laughter from the audience and, therefore, when it seems so invariably true that a ripping oath will bring loud applause and hearty laughter, who is to blame for the oath—the actor or the audience?

In honor of the gala week Mr. Pyre had taken unusual pains with the setting, the dressing and the casting of the play and in every respect it was entirely satisfactory.

The story is that of a very sweet Irish girl who comes to America with much unsophistication, but with plenty of native wit and talent and who manages to find her proper lover in spite of a considerable amount of political machination and the interposition of plot and counterplot having to do with labor and financial troubles, as well as a natural diffidence on the part of the logical man who, very nearly, leaves Peggy to do the "proposin'" herself, although at the last moment he does get his eyes opened and comes up to the scratch beautifully.

Peggy was played sweetly and appealingly by Bess Bennett, and Daniel Murphy, the hesitant (in love) one was safely entrusted in the capable hands of Karl L. Way.

Harry Castle, routined, dependable and facile, again played an elderly Irishman and again proved his entire ability to make this sort of character ideally fine.

Jean Cooper was very attractive as the ingenue Doris and had many a pretty tilt with Tom Anderson, her lover, who was well played by Robert Valentine.

Jack Boyle, Kingsley Gordon and Charles L. Jones played respectively the parts of Edward Richmond, an insufferable prig; Jacob Webster, a genuine snake in the grass, and Frank Vernon, a weakling, with proper touches individualistic and with keen sense of ensemble values.

Allen York, one of the most versatile members of the company and by the same token an invaluable one, was cast this time for an old Irish office man and both in makeup and dress he was perfect.

His evolution of the proper brogue was no less remarkable and his ability to cope with each vital moment which came to his part was, as usual, exceedingly striking.

During the past two months Mr. York has played the part of an aristocratic, middle-aged Frenchman, an American Indian, an old English doctor and the old Irishman of last week, to say nothing of two juvenile leads, which is his proper classification, and in all this varied material he has disclosed, always—ability, skill and finish.

Cora King, a thoroughly experienced woman of the stage, has done many parts at the Warrington in which she proved her ability to assume definite character parts, as well as to walk away with the usual stage matron in a convincing manner.

In none of the previous parts, however, had she been so altogether convincing or so consistently fine as in the bill of last week when her Mary Montague proved to be one of the high lights of the bill.

C. E. W.


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## SYMPHONY CONCERT

A Symphony new in these quarters is the Number Two of Henri Rabaud, now chosen to lead the forces of the Boston Symphony, vice the recalcitrant Dr. Muck. It is a sterling work, well made, melodious, compact, with themes of engaging interest and development which seldom lags in sustained interest. Of unusual worth is the chorale-like subject in the Andante. Its frequent recurrence adds a dignified breadth —a sort of dominance of earnestness that is altogether satisfying. There is a Vivace which can become scintillant once its possibilities are unfolded. In itself it would be more than acceptable at a "Pop" concert. The entire work is well made and enjoyably melodious. It is easily more valuable in repertoire than the whole five (or are there nine?) of Brueckner. If given sufficient repetition, so that it becomes familiar, it can replace some of the sacred heirlooms of the past which are not fully inspired—Beethoven's first, for example, and the shrieking Hymn of Joy in the Ninth.

An interesting feature was the presence of a Chicago pianist on the program. The audience was small and apathetic. The "Froissert" of Elgar was dull as ditch water.

Mr. Delamarter has a big, hard job. Every sincere man and woman patron and lover of the Orchestra sends him thought waves and currents of honest, hearty helpfulness. He has absolute good will and a following eager to see him win out in a great undertaking. It should give him courage and develop his powers if he be made of the stuff which evolves leaders. No one could ask for a more gracious opportunity and generous chance to make good. All that the Lord gives any man is opportunity —he must do the rest himself.

ALBERT COTSWORTH.

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## PITTSBURGH

The following program of compositions by Pittsburgh composers was given at the Twentieth Century Club in that city recently:

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Valse Caprice, Country Dance.....Ethelbert Nevin
Country Dance ..... Ethelbert Nevin
Songs for Soprano:
A Lake and a Fairy Boat, At Sunset, The Vine Blossoms ..... Louis Edgar Johns
Songs for Baritone:
When I Get Back to England, Inch Song (Negro Spiritual), Death and the Fairies.....Harvey B. Gaul
Songs for Soprano:
Exaltation, A Baby's Hair Is Built of Sun..... William Wentzell
Moonlight, June .....T. Carl Whitmer
Trio for Piano, Violin and Violoncello:
Serenade Opus 61.....Adolph M. Foerster
Songs for Contralto:
The Sea ..... Gertrude M. Rohrer
A Branch ..... Zoel Parenteau
A Lullaby ..... Walter Wild
For Piano:
Sonata in A Major .....Charles Wakefield Cadman
Songs for Tenor:
I Wait the Sorrows of the Day, Parting, The Glimmer on the Sea, My Love Is Like a Cry in the Night ..... Jacob Kwalwasser
Quartet:
The Lord Is My Shepherd.....Zoel Parenteau

## "TRIUMPH OF DAVID" AT TRINITY CHURCH

Mr. Irving Hancock is one of the choir masters who keeps in active service Dudley Buck's "Triumph of David." It is a master work, and it might be added that its lack of popular usage lies in its exactions. It asks for a more than good choral body and more than one or two soloists. It really needs a bass as well as a baritone voice and a group of good soloists to sing the trios for women's voices. Another element for its infrequent use is that it is not written for a well known period in church history and has no special significance thereby to many persons. But it contains some of the very best work of the man who did so much for church music.

Trinity Choir did it with fine verve and spirit. The Militant March had a good swing to it, the many solo bits were well done, the concerted portions had been well prepared, and the climaxes were well delivered. The Trinity organ is a power to reckon with; Mr. Hancock knows its ways and how to make it tell its part of the story.

Sam Thompson is now the leading soloist of the choir, and his lovely voice and its splendid training enabled him to add a distinct importance to the occasion. The beautiful opening solos were his portion, and he had prepared them with a full appreciation of their many beauties. They were excellently done, pure, sincere singing of exalted text, making the moments of most enjoyable passing.

ALBERT COTSWORTH.

———♯♯♯———

## THE BATON CLUB OF CHICAGO

Service of church music at the Woodlawn Baptist Church, University avenue and Sixty-second street, Thursday, December 5, 1918, at 8:15 p. m.

Organ—Flat Lux, Benediction Nuptial.....Dubois
Mrs. Harold B. Maryott
Song—The Star-Spangled Banner.
Responsive Reading—Selection 18. Led by Rev. William D. Holt, Immanuel Baptist Church.
Prayer—Rev. Charles Sumner Pier, Fullerton Avenue Presbyterian Church.
Cantata—Harvest-Tide ..... Blair
Choir of Woodlawn Baptist Church, Harold B. Maryott, Choirmaster, Directing
Address—Ideal Co-operation Between Pastor and Choir in Church Services, Rev. M. P. Boynton, D. D., Pastor Woodlawn Baptist Church.
Hymn 437, sung to tune 402.
Address—Co-operation from Viewpoint of Choir Director, Mr. George Schuler, President of Baton Club.
Offertory—A Song in the Night.....Woodman
Anthems by United Choirs:
Praise the Lord, O Jerusalem.....Maunder
Christian, The Morn Breaks Sweely O'er Thee..... Shelley
Hallelujah Chorus (from the Messiah).....Handel
Dr. Juan C. Maclean (Chairman Program Committee at Baton Club) Directing.
Benediction—Rev. Dr. Scott Hyde, Woodlawn M. E. Church.
Sevenfold Amen .....Stainer
Organ Postlude: Grand Chorus in D.....Guilmant

The public is invited.

———♯♯♯———

**Bohnet**—Cleveland Bohnet, pianist, appeared as pianist and accompanist at the Woman's Catholic Club of Wilmette, Ill., on Nov. 22.

## EDGEWATER BEACH HOTEL

At the Twilight Musicale of November 24 the following interesting program was given. The artists who performed were Mme. Henriette Pepin, mezzo-soprano, and Miss Rhea Dorothy Lynch, violinist. The numbers were very appropriate, and perhaps the one of most interest to the musical world was Cecil Burleigh's "A Winter Idyl" (first time in Chicago). This suite for violin and piano, in three well-contrasted movements, proved to be a classic of the modern type.

Needless to say, Mme. Pepin sang with her usual purity and richness of tone, and her songs were well chosen. On hearing her one is immediately assured of her artistic ability.

Miss Lynch played with musical feeling, and in the Hubay "Zephyr" showed preciseness of technic.

Miss Burton and Miss Beals were excellent at the piano.

Following is the program:

Snow Bound (A Winter Idyl).....Cecil Burleigh
Miss Lynch
Miss Burton at the piano
Sacrament .....MacDermid
Thou Art Like a Flower.....Chadwick
Morning .....Speaks
Mme. Pepin
Miss Beals at the piano
Arabesque .....Debussy
Zephyr .....Hubay
Miss Lynch
My Heart at Thy Sweet Voice (Samson and Delilah) .....Saint-Saens
Mme. Pepin
Chant Negre .....Walter Kramer
Fairyland .....Cecil Burleigh
Caprice .....Buenta Carter
Miss Lynch
Colin's Kiss .....Maude Haben Luck
Rose Fable .....Hauley
Wake Up .....Phillips
Mme. Pepin

BETSEY WILLIAMS.

———♯♯♯———

## CHICAGO PIANO COLLEGE

Recital in the college lecture room, 927 Kimball Building, Saturday afternoon, November 30, at 2:30 o'clock. The program:

Prelude—The Approaching Storm.....Homer Bartlett
Norwegian Peasant Dance.....Haberbier
Miss Lavinia Kent
From the Land of the Skyblue Water.....Cadman
Guitarre .....Moszkowski
Nocturne, B flat major.....Paderewski
Mandolinata .....Leschetizky
Miss Julia Perry
Concert Etude, F sharp major.....MacDowell
Arthur Lang
Concerto, A minor, First Movement.....Grieg
Miss Perry
Orchestral parts to Concerto played on second piano by Mr. Watt

———♯♯♯———

## VIDAS WITH THE ORCHESTRA

The program for the Chicago Symphony Orchestra of this week entails the appearance of Raoul Vidas, the newest sensation in the violin world.

———♯♯♯———

**Votaw**—Lyravine Votaw, contralto, sang "The Marseillaise" before the Kiwanis Club at its annual luncheon at the Morrison Hotel last week, when the French Lieutenant, M. Henri Negre, gave an address, telling of the conditions in France. Miss Votaw also led the 150 men in "The Star Spangled Banner."

———♯♯♯———

**Flonzaley**—At the first concert of the Flonzaley Quartet (Playhouse, December 1, at 3:30) the numbers will be Quartet in D minor (Schubert), Adagio quasi variazioni (Samuel Gardner) and Three Novelettes (Glazounow).

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# Churches

## COMMUNITY CHURCH, PARK RIDGE

Community Church is a rather small one, but on such occasions as last Sunday night one always finds a large, appreciative audience there.

At this time the choir, under the direction of Elmer J. Crabbs, gave the cantata "Ruth" (Gaul). Although the choir had not had a great deal of drilling, on account of the influenza, the work was very well done. The chorus pianissimos and crescendos were artistically and effectively sung and the body of tone was always full and even, which reflects credit on Mr. Crabbs, who is a fine teacher and of great repute throughout Park Ridge.

The soloists were Doris Crofoot, soprano; Mary Armstrong, soprano; Mrs. Frank Showers, contralto; Mrs. Adelaide Ransom, contralto; Mrs. F. W. Urban, contralto; T. L. Ryerson, baritone, and H. W. Smock, bass.

Miss Crofoot has a very lovely voice and does her work with much feeling and grace.

Miss Armstrong has a very nice voice, although she sang so little that one could hardly judge. But what she did was well done.

Mrs. Showers is the wife of Frank Showers, director of the music school in Park Ridge. She has an exceptionally fine voice and is quite a favorite with the people there. Her solos were very excellently sung.

Mrs. Ransom and Mrs. Urban both have fine voices and presented their solos with splendid effect.

Mr. Ryerson had only one solo, but was very pleasing in it. He has a rich voice, full of good quality.

Mr. Smock seemed rather ill at ease, but his solos passed muster.

The organ and piano together gave an effective touch of ensemble and proved exceedingly satisfactory. Misses Helen and Frances E. Holbrook did some good team work and added greatly to the presentation of the cantata. Miss Helen Holbrook expects to leave for France very soon to do Y. M. C. A. work.

But, after all, it is Mr. Crabbs to whom most of the credit is due. An untiring worker and a thorough musician is he, and, having been in Park Ridge a comparatively short time, he deserves much praise for building the music up as he has done.

H. L. W.

## VICTORY SERVICE AT ST. JAMES'

Last Sunday proved a most impressive and patriotic occasion at St. James' Church. A very distinguished procession, headed by the First Regiment Great Lakes Naval Band under John Norton, included consular representatives from England, France, Belgium, Italy, Greece, Japan, Cuba and Brazil, besides many other officers of the United States Army and Navy. The band played Sousa's Processional March, "Semper Fidelis," with inspiring vigor and this was followed by "Onward, Christian Soldiers," sung by the entire audience (more properly called a throng) in an exceedingly whole-hearted manner. Then followed the "National Emblem March" (Bagley), and then the "Star Spangled Banner." All this roused the people to a high pitch of enthusiasm.

The choir, which sang Lutkin's "Te Deum," was in excellent trim, thanks to Mr. Goodwin, to whom is due great credit in carrying through so successful a service. The Recessional Anthem, "God of Our Fathers" (Schnecker), to Kipling's glorious words was sung with wonderful inspiration, and the "Marseillaise" was thrilling beyond measure. It is certain that few churches will ever be able to boast of so wonderful a service in celebration of such a memorable event.

MARY CARVER WILLIAMS.

## FOURTH PRESBYTERIAN CHURCH

Organ recitals by Edwin Stanley Seder, Thursdays at 4:30. December 5 program:

Sonata I in F Minor ..... Mendelssohn
Allegro moderato e secioso, Adiago, Allegro assai vivace

At Twilight ..... Stebbins
Suite in G Minor ..... J. H. Rogers
Prologue, March, Intermezzo, Toccata
Fountain Reverie ..... Fletcher
Cloister Scene ..... Mason
Toccata in F ..... J. S. Bach

DECEMBER 12

Sonata II in C Major ..... Borowski
Allegro, Andante, Allegro Con Spirito
Oriental Intermezzo ..... Wheeldon
Caprice Heroique ..... Bonnet
Minuet and Trio ..... Faulkes
Harmonies du Soir ..... Karg-Elert
Finale in B Flat ..... Franck


# HELEN JEFFREY, Violinist

## Charms Large Audience at Aeolian Hall

## The New York Press of Nov. 19 Comments as Follows:

In the evening Helen Jeffrey, no newcomer here, played a program of violin music beginning with Handel and ending with Samuel Gardner, including the Bach Chaconne, the D'Ambrosio B Minor Concerto, and smaller compositions by Rachmaninoff and Godowsky. Where in the world do all these charming and talented young women come from? A violinist of the "female sect," as Artemas Ward used to say, three decades ago in America was almost a scandal. Dr. Johnson was thrown at her head; even that truly great artist, Camilla Urso, had to play, after a manner, second fiddle to any male mediocrity who fiddled. But we have changed all that sort of thing nowadays. Votes for women! Give them fiddles instead. Then they are sure to be happier; besides, they can't make political addresses.—Huneker in Times.

In interpretation she will no doubt acquire even more breadth. She is a performer whose art already gives much pleasure.—New York Sun.

Last evening at Aeolian Hall Loudon Charlton presented Helen Jeffrey, a youthful violiniste of extraordinary attainments and of most captivating personal charms, in an interesting program before a considerable audience, which manifested great delight with her playing. D'Ambrosio's Concerto in B minor was chosen for her "great adventure," and she encompassed it with serene and well-justified confidence in herself and thorough familiarity with its three difficult and markedly contrasted movements. The Handel Fourth Sonata, which opened the program, was played with less show of authority, but in Bach's Chaconne for violin alone the brilliant bowing and vivid phrasing of the young violiniste shone gloriously. Rachmaninoff's Romance, Godowski's "Perpetuum Mobeile" and "Slovak" (in manuscript), by Sam Gardner, completed the program. Samuel Chotzinoff was at the piano.—Telegraph.

Miss Helen Jeffrey, a young violinist, gave a recital in Aeolian Hall last night, playing Handel's Sonata No. 4, the Chaconne for violin alone and D'Ambrosio's Concerto in B minor. She exhibited a pleasing ability in these things, which, with a group of shorter pieces at the end, call for a variety of styles and no small powers of expression. Francis Moore accompanied her on the piano.—The Listener in the Evening Sun.

Her art has been molded on heroic lines; she draws an unusually large tone from the instrument and justly deserves the descriptive title of "The Bruennhilde of the Bow."—Max Smith in American.

She has a good tone, an admirable technic, and she wisely avoided a program in advance of her development. And while the fact that a girl is pretty cannot affect her bow, it does nothing to detract from the pleasure of an evening of violin music. Miss Jeffrey has every reason to feel cheerful.—K. L. in the Mail.

She was greatly daring in venturing on the Chaconne, but emerged with considerable credit, while the Handel Sonata sounded very pleasantly, especially the concluding allegro, given with great spirit. She showed bigness of sentiment in a romance by Rachmaninoff and a capital technic in Godowsky's "Perpetuum Mobile," the last a clever piece of work. Her final number was a "Slovak," or Russian dance, by Samuel Gardner, the well known violinist of the Elshuco Trio. It is a sound piece of violin writing, as might be expected, and Miss Jeffrey played it very well indeed.—Herald.

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## GRINNELL SCHOOL OF MUSIC

The Grinnell School of Music, which is a part of the Grinnell College at Grinnell, Iowa, and which has for its director George L. Pierce, sent out this fall one of the most attractive catalogues we have seen, from which we note that besides Mr. Pierce in the piano department, the faculty boasts Edward Scheve, the distinguished composer and teacher of theory and piano; Henry William Matlack, organ; David E. Peck, violin; Alma Fuller Pierce, piano; Sarah Inness MacDonald, piano; Mary Frances Coleman, voice; Harry O. Hickernell, wind instruments; Amon Dorsey Cain, voice; Henry J. Dotterweich, piano; Jean Young Currie, voice; Elias Blum, voice, and Max Daehler, piano.

From the pages of the catalogue we glean the following interesting information:

The School of Music is in closest affiliation with the college in methods and in spirit. It occupies the same grounds and is under the same general management. Its students have free use of the college gymnasiums and of the library.

The School of Music students unite with the college students in the daily chapel service at 9 o'clock in the morning, the weekly Vespers on Sunday at 4:45, and have many interests in common with them. Many students of the School of Music find it greatly to their advantage to take single courses in the college, particularly in modern languages and English literature. The college accepts music as a major when the student shows sufficient artistic capacity.

The Grinnell College Glee Club, composed of twenty men chosen by competitive examination, is probably the best known club in the West. Twenty-four seasons of continuous success make this organization an important one in Grinnell College. Membership is open to all men of the institution. This club easily won first place in a competition held at Des Moines between leading Glee Clubs of Iowa, and have twice won the competition for male choruses at the Des Moines Eisteddfod. Twice the club has toured to the Pacific Coast—in the spring of 1909 and 1916.

The Girls' Glee Club is composed of twenty-four young women, chosen under the same regulations as stated for the men's club. In the spring of 1912 the club made a tour of the Pacific Coast, and in the spring of 1915 to Colorado. In the Eisteddfod at Des Moines the club tied for first honors once and won the first prize twice.

The Vesper Choir is a union of the two glee clubs and makes a study of the better class of church music and sings at college Vespers Sunday afternoons. This choir has entered the Des Moines Eisteddfod four times, and has won first prize twice and second prize twice.

The Grinnell Orchestra has a membership of forty-five and affords an opportunity for orchestral players to become familiar with a large number of valuable works each year. Membership is open to all who are competent to play the part assigned. The present year the orchestra gave the May Festival program instead of bringing in one of the symphony orchestras.

The Oratorio Society numbers nearly two hundred voices and has produced in past seasons Handel's "Messiah," Saint-Saens' "Samson and Delilah," Elgar's "Banner of St. George," Mendelssohn's "Elijah,"

Haydn's "Creation," Scheve's "Death and Resurrection of Christ," Saint-Saens' "Night," for women's chorus; Bruch's "Frithjof," for men's chorus; Grainger's "Merry Wedding," and many other works. At the Festival of 1915 "A Song of Penitence," by Dr. Edward B. Scheve, professor of composition, was given for the first time, accompanied by the New York Symphony Orchestra under the direction of the composer. Membership is open to all who have true voices and possess some skill in reading music.

The Grinnell College Band has a membership of from twenty-five to thirty, and is under the direction of an experienced band master. Places in the band are secured by competitive tests.

A feature of the college year is the annual May Festival, given by the Grinnell Music Festival Association. For several years past it has been the custom to bring one of the great symphony orchestras to Grinnell for these concerts, and to give, with orchestral accompaniment, some large choral work. This opportunity to hear music is highly appreciated by all students and lovers of music. At recent festivals the Minneapolis, the Theodore Thomas, and New York Symphony Orchestras have participated.

The feature of the 1917 festival was the first performance of a symphony in D Minor by Dr. Edward B. Scheve, professor of composition.

During the year a recital course is maintained for the benefit of the music students, the semester fee covering the expense of tickets to the course. During a four years' residence a student may hear such artists as Schumann-Heink, Gadski, Nordica, Kitty Cheatham, Werrenrath, Campanari, Elman, Kreisler, Ganz, Mrs. Fannie Bloomfield Zeisler, Harold Bauer, Josef Hofmann, Leopold Godowsky, Zimbalist, Flonzaley Quartet, Zoellner Quartet, Trio de Lutece, and the orchestras named above.

———♯♯♯———

## LOUIS KUPPIN

Eugene Berton, who received his vocal training from Louis Kuppin, teacher of voice at the Fine Arts building in Chicago, and who recently made a debut in New York, was heard last week in Detroit.

The Free Press of that city comments as follows:

"Master Berton was something of a sensational surprise. The young man is 17, with a future, and in his upper ranges has an astonishingly full and powerful voice, and he interprets Debussy and Rimsky-Korsakoff, and Dvorak and Borodine and song writers of similar calibre as many good artists are unable to interpret them after several years of study and effort. His insight seems to be instructive and something outside his actual experiences. This makes the young man intensely interesting and makes him a phenomenon.

———♯♯♯———

**Weaver**—Miss Charlotte Peege, contralto, who is a pupil of Iva Bigelow Weaver in Milwaukee, has been engaged as one of the soloists at the Apollo Club concert (Boston) in April. Miss Peege went to Boston something over a year ago and is already recognized there as one of the leading church and concert singers.

## CLEVELAND, OHIO

Cleveland had not heard Amelita Galli-Curci for nearly three years, and it is little wonder that the Grays' Armory, where the concert took place under Miss Gafney's management, was sold out long before the actual "public sale" began. As Mr. James H. Rogers remarked, "The stage was, as a matter of course, crowded and extra chairs had been placed in every even remotely available space. Only the aisles and the rafters were barren of listeners. And a few hardy adventurers clung to the window sills outside the hall."

The audience went into ecstasies of delight, tinged with regret that Mme. Galli-Curci is not a more frequent visitor in Cleveland. None of the epithets regularly applied can exaggerate her vocal charm. Far from being the mere warbling sort of prima donna, she evinces the utmost beauty of quality throughout her range, the utmost accuracy in intervals. Her sustained tone work, as well as her crescendo and decrescendo, is impressive indeed, but it is the more spectacular coloratura passages, after all, that one lives for when Galli-Curci sings.

LOUISE MORRIS.

———♯♯♯———

**Park Ridge**—The Community Church Chorus, under direction of Elmer J. Crabbs, presented the Cantata "Ruth" (Gaul) last Sunday evening. The solo parts were sung by Mrs. A. A. Hamburger, Doris Crofont, Mary Armstrong, Mrs. Frank Showers, Mrs. Adelaide Ransom, Mrs. F. W. Urban, T. L. Ryerson, and N. W. Smock. Helen Holbrook was organist and Frances E. Holbrook pianist.

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## MILWAUKEE

Following is the music program at the Butterfly Theatre last week, where George M. Lipschulz, Director of Orchestra, has gained the reputation of providing not only a fine musical treat week by week, but one also which is always in perfect harmony with the picture presented:

Overture—Mignon ..... Thomas
Orchestra
Gypsy Sweetheart ..... Victor-Herbert
George F. Russell, Baritone
Triumphal March ..... Grieg
From "Sigurd the Crusader"
Madame Butterfly—Selection ..... Puccini
Girl of the Golden West ..... Puccini
Dance of Cammorists ..... Wolf-Ferrari
Till We Meet Again ..... Whiting
Serenade ..... Ern
Serenade ..... Roze
Siegfried's Paraphrase ..... Wagner
Nocturne ..... Chopin
Suki San ..... Donaldson
Love Theme—Poor Butterfly ..... Hubbel

♯♯♯

**Craven**—Carl E. Craven will present his choir at St. Paul University Church on the Midway (60th and Dorchester), in benefit concert this (Friday) evening. He is to be soloist on Sunday evening, December 8, at Bethany Lutheran Church, where Dr. J. Lewis Browne is to dedicate a new organ.


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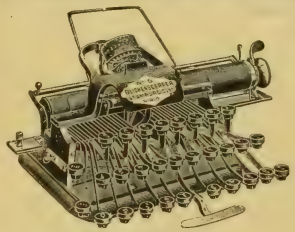

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## AGNES BERRY AND GLENN DILLARD GUNN AT EDGEWATER BEACH HOTEL MUSICALE

On Sunday, November 10, occurred the first of this season's series of concerts under the management of Jessie B. Hall in the colonial room of the Edgewater Beach Hotel.

Agnes Berry, formerly with the Chicago Opera Association, was the soprano. Miss Berry has a glorious voice and charming stage presence. Her numbers consisted of the following: "Romance" from "Cavalleria Rusticana" (Mascagni), "Quand je Dors" (Liszt), "Where Blossoms Grow" (San Souci), "Were My Song With Wings Provided" (Hahn), "Lass With the Delicate Air" (Arne) and "Sunlight Waltz" (Harriet Ware).

Glenn Dillard Gunn, the alternating artist, played "Obermann's Valley," "At the Spring" and "The Bells of Geneva" by Liszt, "Two Etudes," Opus 25, 3 and 2, and "Scherzo, M Minor" by Chopin, "American Polonaise" "Impromptu" (John A. Carpenter), "Legend" (Rossetter Cole) and "Play of the Waters" (Ravel). Mr. Gunn's reputation is sufficient to know that his was a scholarly performance.

Grace Grove was as usual a tower of strength at the piano in all accompaniments.

E. C. H.

♯♯♯

## VOICE OF PAUL ALTHOUSE "A SHEER TONAL DELIGHT"

The above headline applies to the singing of Paul Althouse at a performance of "Madame Butterfly" with the Metropolitan Opera Company in Brooklyn. Of it the Brooklyn Daily Eagle said: "Paul Althouse was the Pinkerton. Vocally this young American has moved far toward the summit of fame, and last evening he sang as he never has in Brooklyn. Some of his pianissimos in the love scene of the first act were sheer tonal delight. And he grows histrionically."

Of the same performance the Brooklyn Citizen said: "It would be hard to imagine a more artistic rendering of the duet at the end of the first act than Geraldine Farrar and Mr. Althouse gave. His singing was artistic throughout the evening."

♯♯♯

**Devries**—The Misses Burtusek, pupils of Mrs. Herman Devries, scored a big success at Wood's Theatre (in concert) last Sunday.

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# Music News

Vol. 10 No. 49

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, DECEMBER 6, 1918

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

Changes in advertisements must be ordered one week in advance.

All cuts made for advertisers are charged to their accounts.

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APPLETON WISCONSIN

Music News

Vol. 10 · Chicago, December 6, 1918 · No. 49

# Editorial

PASSING COMMENT

Just the same as in those traditional "best regulated families," so also, in all magazines and newspapers, no matter how well conducted, there will occur from time to time (sometimes oftener) little mistakes and big ones.

So, when Musical America held up Music News to ridicule a week or two ago because of a mistake we had made in reference to the Worcester Festival, we were just as heartily amused in this office as Musical America people could possibly have been in theirs, for, beyond any question, had the error been on their part, we would have called public attention to it, just as they did in our case.

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As to the error itself. We stated in an editorial that Americans were, at last, getting "a chance," and not only had a young Chicagoan been appointed conductor (pro tem.) of The Chicago Symphony Orchestra, but also even so well known and austere an organization as the Worcester Festival had, for this Fall, announced a program made up entirely of American works and presented exclusively by Americans.

The joke of the matter lay in the fact that this Festival was not given at all because of the influenza epidemic.

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Nevertheless it was planned and announced and this fact constituted the joyful germ from which grew the editorial in question and so, after all, it was built upon intended if not actual fact.

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And to continue a little more along the same line of rejoicing—who would have believed it possible (four years ago say), that any young American could be entrusted with such work as has been placed in the hands of Eric Delamarter of Chicago?

Who would have dared to suggest that a young Chicago girl could or would be engaged as Premiere Danseuse of the Chicago Opera Association for the season of 1918-19? And yet, Sylvia Tell, only sixteen years of age, Chicago born and educated, is today actually and successfully filling that position!

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Surely, young Americans are proving, as never before, that they can do all the work we have formerly placed in the hands of foreigners and that they can do it equally well, or better.

And, since this is the fact, why not insist upon equal prominence and equal pay with the foreigners?

Too long, by far, has been the time in which young American artists have been regarded as merely sporadic, episodic or ephemeral, and the time has fully arrived when each one who takes up music seriously, consistently and persistently should insist that the public accept him and his work at full value.

There should be no more preference for foreigners—no more juggling with prices when dealing with young artists, and the latter should, individually and collectively, assume that business-like attitude where there is expected and demanded a just appreciation and an adequate pay for all they are asked to present to the public.

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And, to go back a little further in our story: Mistakes occur in lots of other places besides a newspaper office. For instance—the Opera House.

A book might be written about the "Contretemps of the Opera" and it would be both voluminous and entertaining.

For instance, in the performance of "Il Trovatore" at the Auditorium in the opening week of this season, some one connected with the stage management deliberately walked across the back of the stage attired in business suit and a derby hat while there was an act in progress at the front of the stage.

Of course he thought he was behind a "drop" and when, on reaching the center of the stage, he discovered that he was not, he took to his heels and ran for cover like a frightened deer. Did the audience laugh?

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Also, at the opera one can hear many funny remarks from his neighbors. For instance—the lady next me one night last week was, during the intermission, scanning the names emblazoned around the stage opening. "Berlioz, Mozart, Beethoven, Schumann," she read and then, turning to her companion, "I suppose," she hazarded, "they left off the Heink because there was not room for it."

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Music News receives, in the course of the year, an unlimited number of programs from all parts of the country and among these are found many of exceptional interest.

When we print these we are often told, in commendatory letters, that this item constitutes one of the most useful features of the paper.

The following program was given at the University of Illinois (Urbana) in Convocation Assembled in Honor of the British Educational Mission to the United States and is here printed as a model of appropriateness:

> Lives there a vocal specialist
> with soul so dead,
> Who cannot say (of every
> goldarned singer who has
> won a name),
> "This my own, my own ungrateful pupil!"
> —Exchange.

Processional—The Masque of the Titans of Freedom—John Lawrence Erb.
Entrance of the University Senate; the President and Deans of the University; the British Educational Mission.
Welcome of the Mission—President Edmund J. James.
The Star Spangled Banner—Organ and Convocation.
Entrance of America and Illinois attended by Cadets of the United States School of Military Aeronautics.
Rule Britannia—Organ.
Entrance of Britain and Canada and their welcome by America and Illinois.
Address—President Edmund J. James.
Response for the Mission—Vice Chancellor Arthur Everett Shipley.
Onward Christian Soldiers—Organ and Convocation.
Prayer—Rev. John Mitchel Page.
America and God Save the King—Organ and Convocation.
Benediction—Rev. John Mitchel Page.
Recessional—Triumphal March in D flat—John Lawrence Erb.
Recession of the President of the University, the British Educational Mission, the Deans of the University; the National and State Figures with their Military Escort, and the Senate.

♯♯♯

TWIN STORIES

Bobby (at dinner table)—"Say, father, what do they mean when they say a man is prematurely bald?"

Father (who knows)—"When he gets bald before marriage, my son."

♮ ♮ ♮

Franklyn (at mirror)—"Gosh! I am getting balder and balder every day."

Emelyn—"Franklyn, you brute! What other woman is pulling out your hair?"

**Maestro Giuseppe Sturani**

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## MUSIC TO COME

**Friday, December 6**

Orchestra Hall, 2:30—Chicago Symphony Orchestra.

Auditorium, 8—"Carmen."

**Saturday, December 7**

Ziegfeld Theater, 11 a. m.—Concert, Chicago Musical College.

Kimball Hall, 3—Concert, American Conservatory.

Auditorium, 2—"La Gioconda."

Auditorium, 8—"Thais"

**Sunday, December 8**

Auditorium, 3—Gala Operatic Concert.

Kimball Hall, 3:30—Piano recital, Leginska.

Fullerton Hall, 3 and 4:15—Chicago Concert Ensemble.

Orchestra Hall, 3:30—Violin recital, Heifetz.

Turner Hall, 3—Orchestra program, Ballmann.

Playhouse, 3:30—Piano recital, Boguslawski.

Edgewater Beach Hotel, 4—Ruth Lowenberg, soprano.

**Monday, December 9**

Auditorium, 8—"Romeo and Juliet."

**Tuesday, December 10**

Church of the Ascension, 8—Organ recital, Lester Groom.

Central Music Hall, 8:15—Haydn Choral Society, "Elijah."

Auditorium, 8—"Tosca."

Orchestra Hall, 8:15—Orchestra concert.

**Wednesday, December 11**

Auditorium, 8—Opera.

**Thursday, December 12**

Fourth Presbyterian Church, 4:30—Organ recital, Seder.

Kimball Hall, 8:15—Recital, Sybil MacDermid-Glenn Dillard Gunn.

Auditorium, 8—Opera.

♯♯♯

## GRACE CHURCH, OAK PARK

Maunder's "Penitence, Pardon, and Peace" will be sung at Grace Church, Oak Park, Sunday afternoon, December 8, at 5 o'clock. Special soloists, Hildred Hanson Hostetter, soprano, and Richard C. Anson, baritone.

♮ ♮ ♮

Handel's "Messiah" will again be sung this year at Grace Church under direction of Arthur Randolph Fraser, choirmaster and organist, Sunday, December 22, at 4 p. m. Special soloists, Orpha Kendall Holstman, soprano; Permelia Gale, contralto; Robert Loren Quait, tenor, and Rollin Pease, basso.

♮ ♮ ♮

Arthur Randolph Fraser will give an organ recital at St. Barnabas Episcopal Church, Washington boulevard, Chicago, Wednesday evening, December 11, at 8 p. m. Mr. Fraser will be assisted in giving a program of patriotic organ numbers by Mrs. Sarah Pruner Fox, soprano. A collection will be taken for the benefit of the new organ fund.

♯♯♯

**Murdock**—The Murdock Trio appeared on November 18, 19 and 20 at the Riviera Theater. Leta Murdock, violinist, played on Thanksgiving night at Bethany M. E. Church. On November 11 Miss Murdock appeared in joint recital at the North Shore School of Music with Ruth Goodsmith, pianist.

## ALICE BROWN STOUT

Alice Brown Stout, who is comparatively a newcomer in the musical life of Chicago, during the past two years has been enjoying an unusually busy season, which would seem to give adequate test of her ability as soprano, accompanist and composer.

At the time of her post-graduation from

ALICE BROWN STOUT

the Chicago Musical College Mrs. Stout was awarded four medals, and Wm. K. Ziegfeld, who was at that time manager of the school, said it was the first time in the history of the institution that one student should merit high honors in three distinct branches of study.

Since that time Mrs. Stout has continued to gain splendid success, and such noted critics as Felix Borowski, Oscar Saenger, Mrs. O. L. Fox, Adolf Muhlman and Gustaf Holmquist speak in the highest terms of her work.

Her voice is a dramatic soprano of beautiful quality and clearness, while as an accompanist she has few superiors. Her best-known composition is "Snowflakes," text by Longfellow, which has been sung by Mabel Sharp-Herdien on several occasions with splendid success.

Mrs. Stout has also had considerable experience as a teacher, and, combined with much personal charm, her appearance at any musical event, whether it be in the capacity of singer or accompanist, is always greeted with the keenest pleasure.

She has just accepted the position of soprano in the quartet of the First Baptist Church of Oak Park and has been engaged to sing at the banquet of the Baptist Social Union at the Hotel La Salle on December 20.

♯♯♯

**Chicago Normal School**—At the Chicago Normal College on next Monday noon the annual fall concert will be given when the two glee clubs (direction H. W. Fairbank and Miss Alice Garthe) will appear; the soloists will be Roby Roberts, soprano; Elizabeth Walsh, contralto, and Frank Barnard, tenor.

♯♯♯

**Thatcher**—Burton Thatcher will sing at the memorial service given by Marshall Field & Company at the Auditorium on December 8.

# Giacomo Rimini

## *Gives an impressive impersonation of Amonasro*

*Following are the Chicago press comments:*

(By Herman Devries in the Chicago American, Nov. 26)
"Rimini's Amonasro is one of his sure fire characterizations. His voice was powerful and resonant and on the whole he made a very important success in both the dramatic and lyric aspects of his characterization. He deserves strong commendation."

(By Maurice Rosenfeld in the Chicago News, Nov. 26)
"Giacomo Rimini repeated his realistic dressing in the role of Amonasro and sang the music excellently."

(By Karleton Hackett in the Chicago Post, Nov. 26)
"Giacomo Rimini made a picturesque Amonasro."

(By Edward Moore in the Chicago Journal, Nov. 26)
"His singing was admirable."

*This splendid baritone achieved a real success as Marcello in a special performance of "La Boheme" with Galli-Curci and John McCormack at the Auditorium Theatre with the Chicago Opera on the afternoon of December 1.*

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## F. WIGHT NEUMANN ANNOUNCEMENTS

Ethel Leginska, pianiste, will come to Chicago for a recital next Sunday afternoon, December 8, at Kimball Hall, under the direction of F. Wight Neumann. The program complete is as follows:

Sonata, Op. 53 ..... Beethoven
Allegro con brio; molto adagio; rondo
Two Etudes, Op. 10, No. 8; Op. 25, No. 7 ..... Chopin
Polonaise, Op. 53 ..... Chopin
To the Sea
Witches' Dance
Hungarian ..... MacDowell
Etude, F sharp ..... Arensky
Prelude, G minor ..... Rachmaninoff
Rhapsodie No. 13 ..... Liszt

A recital of great interest will be the joint appearance of Sibyl Sammis-MacDermid, soprano, and Glenn Dillard Gunn, pianist, Thursday evening, December 12, at 8:15 at Kimball Hall, under the direction of F. Wight Neumann.

Flora Guenzburg-Zygman will be heard in piano recital Sunday afternoon, December 15, at Kimball Hall, under the direction of F. Wight Neumann.


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# Music in Chicago

## AMERICAN CONSERVATORY OF MUSIC

Alice Weber, pianist; Renzina Teninga, organist and Ben Crow, baritone, will appear in joint recital at Kimball Hall, Saturday afternoon, December 7, under the auspices of the American Conservatory.

Elizabeth Walsh, an artist pupil of Charles LaBerge, gave a song recital Thursday evening, December 5, at Kimball Hall.

The Misses Eleanor Eastlake and Kathryn Keirnan, artist pupils of Ragna Linne, who make a specialty of appearing in vocal duets, sang with much success in various recent engagements.

Leo Sowerby, bandmaster in an artillery regiment, writes interestingly about his experiences in England and France.

———♯♯♯———

## THE TEW STUDIOS

Owing to rapidly increasing demands upon the time of Mr. Whitney Tew it has become necessary to secure assistance in his vocal teaching.

Mr. John A. Alcott has been chosen to fill this post. It is also proposed that one of Mr. Tew's advanced young women pupils will shortly be prepared to act as a second assistant.

The complement of assistants in the studio are now Miss Harriet C. Cartwright, theory of harmony and accompanist; the Misses Lucy Levy and Winnifred Cline, assistant accompanists, and Miss Jean Sutherland, secretary.

———♯♯♯———

## MOODY BIBLE INSTITUTE

On Thanksgiving day there were many functions at the Moody Bible Institute, among them a concert in the afternoon given by the following pupils of the School of Music Male Choir: Misses Meryhew, Ruth Thiers, Williams, Frederickson, Loes, Lamberton and Thompson. This was followed by a patriotic program, as follows:

Praise God from Whom All Blessings Flow..Bourgeois
Audience
Invocation
The Red, White and Blue ..... a'Becket
Audience
The Stars and Stripes
Male Choir
The Star-Spangled Banner ..... Key
Audience
Address—The Call of a Higher Patriotism
Rev. Otis G. Dale, D. D.
America ..... Carey
Audience—Standing

———♯♯♯———

## HONOR FOR FREDERIKSEN PUPILS

Benjamin Paley and Alfred Goldman, former violin pupils of Frederik Frederiksen, were chosen among the four from Chicago who are to be a part of the Orchestra which will accompany President Wilson on his trip abroad.

———♯♯♯———

**Abernethy**—Patricia Abernethy of the Piano Faculty at the Agricultural College at Manhattan, Kan., will serve during December as accompanist, as follows: On the 2d, with Alfred Johnson in recital; 8th, with Duobisky in recital; 15th, with Choral Club concert, and on the 18th she will present a number of her students in recital.

## G. MAGNUS SCHUTZ IN RECITAL

Every once in a while some Chicago singer or player definitely steps over that line which separates the cultured and artistic performer from the positively finished artist and stands forth in so fine a form as to make it possible to say nothing but good things of his work.

G. Magnus Schutz, baritone, has long been known as the possessor of fine voice and of a good musicianship as well as constant intelligence in the use of these elements, but on last Monday evening at the Hinshaw Conservatory Recital Hall, in a short but beautifully chosen program, he proved himself unequivocally as belonging to that select company which may be designated properly and without reserve—artists.

His voice was smooth, musical, beautifully conserved and finely adjusted to each number presented.

His musicianship seemed without flaw and in interpretative values he was fascinating.

The program was a model of appropriateness for his voice and was a sheer delight to the audience. It here follows:

Pilgrim's Song ..... Tchaikowsky
Il-lacerato Spirito (Simon Boccanegro) ..... Verdi
Le Tambour Major (The Cadi) ..... Ambrose Thomas
Slumber Romance (Philemon and Baucis) ..... Gounod
Vulcan's Song (Philemon and Baucis) ..... Gounod
Freebooter's Songs (Minnie's Song, The Rebel, Son of Mine and Up in the Saddle) ..... William Wallace
Invocation ..... Rogers
May the Maiden ..... Carpenter
L'Heure exquise ..... Hahn
Down in the Valley Fair ..... Erball
The Wedding Day ..... Leoni
Doan You? ..... Terry
Miss Doris Stapleton—Accompanist

C. E. W.

———♯♯♯———

**Lovewell**—Mr. S. Harrison Lovewell of Arlington, Mass., formerly organist and choirmaster of the First Parish Church (Unitarian), Taunton, Mass., and editor of publications of C. W. Thompson & Co., Boston, Mass., is now in charge of the choir and music department at the Tome School, (Dr. Thomas Baker, director), Port Deposit, Maryland.


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## OLIVE NEVIN IN SONG RECITAL

To Olive Nevin fell the distinction of opening the Kinsey Concerts at the Ziegfeld Theater, and on last Wednesday morning she faced there—a capacity audience.

This audience, drawn by the magic of her name partly and partly also because of a previous fine impression she had made in Chicago—was soon so absorbed in the charm of her program and the beauty of her art, that, whatever may have been the reason for coming, that for remaining to the end and enthusiastically indorsing every item of the program was the sheer delight of the program itself as well as the individuality and personal attractiveness of the singer.

Miss Nevin is a splendid example of intelligence and musical feeling combined, and her program of Wednesday (as always) reflected both these qualities in remarkable per cent.

Not in the least is she influenced by tradition or the usual concert routine, but, in choosing her list of songs, she takes works which have individuality as well as charm and those only which she feels contain matter fitted to her individual gifts.

She uses her voice for every iota of its possibilities, and, in interpretation, she proves, invariably, that she has studied the content of each song to a finish.

Her program (printed in full in the last issue of Music News) opened with a classical group, beautifully characteristic of those represented—Scarlatti, Handel, Gretry and Bishop, each of whom was given faithful and sympathetic interpretation.

Grieg next came to place on the program, and in his "Nocturne," "Faith" and "My Goal" proved entirely amenable to the Nevin uses and a wholly fine medium for the display of her best qualities.

A Russian group, coming next, disclosed much of unique value, with considerable of the outre in mood and color and not a great deal of musical beauty to recommend them.

Miss Nevin, nevertheless, sang them as such a group should be sung and made them thoroughly interesting.

As always in her recitals, she brought her late cousin, Ethelbert Nevin, to sympathetic and beautiful notice and, as was the rule of this program, she sang nothing that was at all known excepting the "Dites Moi," which, while not in the least hackneyed, is one of the most attractive of all the Nevin compositions.

"Le Vase Brise," "Chantez! la Nuit Sera Breve" and a song from "Ruy Blas" proved to be fine works, every one—and wholly good as vehicles for the display of Miss Nevin's best work.

For encore she gave the beautiful "Nocturne," which is considered by many the very best of the Ethelbert Nevin songs, and she gave it beautifully.

Her last group contained nothing but compositions of American women, and it was a credit to them and her alike.

Those represented were Gena Branscombe, Harriet Ware and Mrs. H. H. A. Beach, the latter, in "After," providing one of the genuine thrills of the morning.

As final encore Miss Nevin, true to form, introduced another novelty (although an old composition) in the form of a stirring Marching Song by Bishop, written to a poem composed by General Burgoyne and not only very fine in itself but wonderfully apropos of the present times as well.

Altogether—Miss Nevin at this time scored one of the finest successes of the current season and not only fully justified the fine reputation she has already made here but added many more to the growing list of her admirers.

C. E. W.

###

## BUREAU OF FINE ARTS

Jessie B. Hall of the Bureau of Fine Arts has booked in theaters in the past month Dorothy Hermann, Beulah Hayes, Nota Harrah, Marie Walter, Nina Layman, Mae Norton, Ruth Thorne (Georgia Nightengale), Olive Lacey, Maurice Wood, Ruth Lowenberg, sopranos; Alice Gile, Ruth Simmons, contraltos; Carl Craven, Grant Kimbell, Arthur Boardman, tenors, and Lester Luther, bass.

In permanent church positions: Martha Cook, soprano; Elton Calkins, tenor.

In lyceum: Flossie Grossjean Finch, pianist; Juanita Spannanberger, contralto; Nota Harrah, soprano; Mabel Burch, soprano; Marie Woodman, contralto; Emma Gaarde, violinist.

The Edgewater Beach twilight musicales are a fine success this year. Opened by Agnes Berry, soprano, and Glenn Dillard Gunn, the other artists appearing there have been Annabelle MacIntyre Dickey, contralto, and Grant Kimbell, tenor, in one of the most charming programs ever given in any concert room in Chicago; Mme. Henriette Pepin, mezzo, and Dorothy Lynch, violinist; and booked for future appearances are Irma Becklenberg, pianologist; Lemuel Kilby, baritone; Ruth Lowenberg, soprano; Marion Bergman, pianist; Frank Parker, baritone; Ruth Thorne, soprano; American Girls' Quartet for Christmas Sunday, etc.

All the stars on the bureau service flag are acquiring titles. Letters in this week from Sergt. Daniel Baker, Sergt. Horace Davis, Corporal McGranahan, Sergt. Raymond Harmon, Lieut. Frederic Perssons, Sergt. Joseph Kitchin, Sergt. Leonard Allen, Sergt. Donald Fiser.

###

## MUSICIANS' CLUB OF WOMEN

The Musicians' Club of Women presented Toscha Seidel in the following program at Orchestra Hall last Tuesday evening:

Chaconne ..... Vitali
Concerto, D minor ..... Wieniawski
Allegro moderato; romance; allegro moderato (a la zingara)
Nocturne ..... Chopin-Auer
Mazurka ..... Tor-Aulin
Romance ..... Beethoven
Turkish March ..... Beethoven-Auer
Gypsy Airs ..... Sarasate

L. T. Grunberg at the piano

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## ANNA FITZIU AND EFREM ZIMBALIST AT MEDINAH TEMPLE

The postponed concert of Anna Fitziu and Efrem Zimbalist, under the auspices of the Daily World, was given in Medinah Temple to a capacity audience on Saturday evening, November 30th.

Miss Fitziu sang for her first number "The Thief" (Arditi), better known as "Il Bacio" or "Kiss Waltz." This, as usual, made a tremendous hit and served to show the beauty and brilliance of the voice and style.

For second group she sang "Awake, My Child, the Dawn Is Here" (Curran), "Inter Nos" (MacFayden), and "Ali, Ali" (Shalitt), a well known Jewish song and which brought down the house.

Miss Fitziu has a glorious voice, is a beautiful woman and she was gorgeously gowned. After her first number she sang for encore "Spring" by Mrs. Grant, and after the group "The Long, Long Trail" and "A Little Word."

Miss Fitziu, besides possessing a voice which is so big and fine as to have placed her in the front rank at the opera house—has such a fine gift of interpretation and so keen a musical sense that throughout those numbers she provided constant artistic delight and more and more as the evening progressed won the admiration and devotion of the splendid audience.

E. C. H.

———♯♯♯———

**Given**—Thelma Given, the young American girl pupil of Professor Auer, whose recent debut at Carnegie Hall successfully launched her on an extensive concert career, started her first American tour this week, playing in Columbus, Ohio, her birthplace, and Decatur, Ill., where she lived as a little girl.

———♯♯♯———

**Tamminga**—Miss Ethel Tamminga, soprano, will be a member of a quartet which will sing at the Hippodrome all of the coming week.

## CHICAGO MUSICAL COLLEGE CONCERT

The concert at the Chicago Musical College last Saturday morning was a particularly pleasing one and was heard by a very large audience.

Vocal numbers were presented in good style by Lygia Zabrocki, Irene Dunn, Gladys Farsada Banfield, and Era Lightner, the last two, who are pupils of Genevra Johnstone Bishop, appearing to especial advantage in the fine duet from "Don Pasquale" (Donizetti).

Ben Zimberhoff, a fine young student of Max Fischel, played a group of violin pieces and Lorrtaine Earnest, another talented young player, was heard in the "Scene de Ballet" (De Beriot).

The pianists of the occasion were pupils of Harry R. Detweiler, Alexander Raab, Rudolph Reuter, and Harold von Mickwitz, the latter playing the second piano part in a brilliant reading of the Beethoven C minor Concerto by his pupil, Mae Gilbert.

The other numbers were Waltz in B (Beecher), Florence Welch (Detweiler), Rhapsodie in B minor (Brahms), and Mazurka (Borowski), Beatrice Hellenbrandt (Raab), and a piano duo, "Ma Mere L'oye," by Vera Bowen and Helen Prindeville (Reuter).

E. C. H.

———♯♯♯———

## LAKE VIEW MUSICAL SOCIETY

At the Lake View Musical Society on last Monday Miss Frances Papert, contralto, appeared in a group of old Scotch and English songs in costume and scored a fine success. Her numbers included "Blue Bells of Scotland" and "Stu 'Mo Run" (old Scotch) and "Passing By" and "Oh No, John" (old English). She had the advantage of splendid accompaniments from Mrs. Violet Martens Link, who also appeared successfully in an Instrumental Trio.

Two other artists who were very much liked were Fredericka Gerhardt Downing, contralto, and Charlotte Bergh, soprano.

## SYBIL SAMMIS MacDERMID

In conjunction with Glenn Dillard Gunn, Sybil Sammis MacDermid will appear in recital Thursday evening, December 12, in

SYBIL SAMMIS MAC DERMID

Kimball Hall. Mrs. MacDermid's program will include songs by Bizet, Mendes, Fourdrain, MacDermid, Carpenter, and Boyd. Also arias by Handel and Godard. The accompanist will be Miss Jeanne Boyd.

———♯♯♯———

**Durno** — Shirley Taggert, artist pupil of Jeannette Durno, who gave so successful a studio recital on last Sunday afternoon, has appeared several times recently at Great Lakes with much success. She has also played repeatedly under the auspices of the Lake View Musical Club in recitals at hospitals and various other city institutions.

———♯♯♯———

**American Conservatory**—The American Conservatory has arranged a course of lectures for organ students, to begin December 11. These lectures will be given by Frank Van Dusen. Each lecture will be followed with a studio organ recital by pupils of the organ department of the conservatory.

———♯♯♯———

**Lowenberg** — Miss Ruth Lowenberg, soprano, will sing at the Edgewater Beach Hotel next Sunday afternoon at the Twilight Musicale, under direction of Jessie B. Hall.

———♯♯♯———

**Bergman**—The pianist who so ably assisted Ethel M. Rice in her readings at the La Salle Hotel last week was Miss Marion Bergman and not Beyman as reported in Music News.


## Auguste Bouilliez makes notable debut as Sharpless in "Madam Butterfly" at the Chicago Opera

The Belgian baritone has been commented on as follows by the Chicago press:

"He has a very resonant, sympathetic voice. It is of fine timbre and of considerable power."

(Maurice Rosenfeld in the Chicago News, Nov. 20.)

"Bouilliez as Sharpless gave a creditable performance."

(Herman Devries in the Chicago American, Nov. 20.)

"Mr. Auguste Bouilliez showed that he has a fine voice and knows the stage."

(Karleton Hackett in the Chicago Post, Nov. 20.)

"Auguste Bouilliez was an impressive Sharpless, proving that his voice is of fine quality, range and power, and his mastery of routine would make any role assigned to him safe in his hands."

(Henriette Weber in the Herald-Examiner, Nov. 20.)

"He is duc to be one of the valuable members of the company. What he disclosed on this occasion was an attractive voice, of big dimensions and power, and a dignified, very human, very likable impersonation of the consul."

(Edward Moore in the Chicago Journal, Nov. 20.)

## THE SYMPHONY CONCERTS OF LAST WEEK INTRODUCE TO GOOD EFFECT NIKOLAI SOKOLOFF OF CLEVELAND AND ARE GLORIFIED BY THE SUPREME ART OF THE YOUTHFUL VIOLINIST, RAOUL VIDAS

Technically brilliant young Russians, some of them exuberantly soulful, several of them hair-tossing and wildly-pacing poseurs and some, solidly and definitely fine, have come before us in such numbers the past season or two as to leave a feeling of bewilderment.

But, in the case of Vidas, who played with the orchestra in the concerts of last

RAOUL VIDAS

week, we are at no loss whatever to tell where he is "different" and in what respects he excels definitely and triumphantly.

Contrary to the general rule of the youngsters we have heard he is not Russian and he is not Auerian.

He is, on the contrary, French in so far as training is concerned and, by birth, a Roumanian, this combination being a new one on our concert stage and one which, in this case at least, certainly spells artistic delight.

Vidas—a boy of seventeen—has the carriage and the poise of a man of twenty-five at least.

His technic is comparable to the best of the young artists we have heard and his violin musicianship is impeccable.

And, he has one characteristic which is his almost alone, a characteristic which does not adhere to many of the other youths of the violin and one which he shares with Jacques Thibaud, a violinist of such refinement and charm that every one who has ever heard him knows at once where to place Vidas through the parallelism.

Vidas is, indeed, noted, even as is Thibaud, for his extreme delicacy, refinement and finish of readings and for the penetratingly intense as well as wonderfully beautiful quality of his tone.

The Lalo Concerto, in which he appeared at this time, is not well known and neither is it particularly attractive, but Vidas made it the vehicle through which he poured out a stream of tone so ravishing in quality and so sustained in sentiment as to place him sui generis among young violinists.

We shall await impatiently the opportunity to hear him in a recital.

Sokoloff, serious of mien and knowledgous in manipulation of the orchestra, disclosed some traits which were admirable and which make us want, very much, to hear him again.

His accompanying of the Violin Concerto was positively ideal and his reading of the "Sketch of Central Asia" (Boradin) was uncanny in the intensity which lay underneath its very quietude and which suggested irresistibly the heat and dreariness of the desert—giving, with but little prodding of the imagination, the impression of distressing heat waves and of intolerable thirst.

The program included also the Symphony No. 1 by Sibelius (Finnish) and the Overture Solennelle, Glazounow (Russian), both presented sympathetically.

The programs of the current week are as follows:

Visiting conductor and soloist, Serge Prokofieff.
Symphony, B. & H. No. 7 (Midi).....Haydn
Adagio, allegro; adagio; menuetto; finale
Concerto for Pianoforte No. 1, E flat major, Op. 10 .....Prokofieff
Allegro brioso; andante assai; allegro scherzando
Symphonic Legend (The Enchanted Forest).....D'Indy
Skythian Suite, Op. 20 (Ala and Lolli).....Prokofieff
Invocation to Veles and Ala
The Evil God and the Dance of the Pagan Monsters
Night
Lolli's Pursuit of the Evil God and the Rise of the Sun
Rhapsody (Espana) .....Chabrier

CHARLES E. WATT.

———♯♯♯———

## KNUPFER STUDIOS

At the last one of Mr. Knupfer's weekly studio recitals at the Knupfer Studios a program was given for the Rexinger Tourists. Among those participating were Dorothy Eichenlaub, Anna Daze, Agnes Blafka, Mildred Schooler, Verness Fraser and Myrtie Peterson, all members of Mr. Knupfer's artist class.

The piano numbers were:

Concerto, A minor, First Movement.....MacDowell
Dance of the Gnomes.....Liszt
Rhapsodie No. 11.....Liszt
Papillons .....Schumann
Vienna Carnaval Pranks.....Schumann
Rhapsodie, E flat.....Brahms
Invitation to the Dance.....Weber-Tausig

Mrs. Schofield, pupil of Mr. Burnetti, sang a group of songs.

———♯♯♯———

**Papert-Evans**—Ruby Evans, soprano, and Frances Papert, contralto, have been having very great success in their duet recitals. In some of these they appear in costume and in others in modern concert dress, and this fact, together with their varied repertoire, makes their work very attractive to the public.

———♯♯♯———

**Van Grove**—Isaac Van Grove was accompanist for Miss Anna Fitziu at the concert given at Medinah Temple on last Saturday evening.

## MILON R. HARRIS

Milon R. Harris, with Voice Studios in Kimball Hall, is sending out an attractive card announcing his various classes, including Music History, Public School Music, Harmony, and Accompanying.

———♯♯♯———

**Shaw**—Among the month's engagements for Mrs. George Shaw, accompanist, were programs before the Catholic Woman's League, Fine Arts Building; Daughters of the British Empire, Stevens Building, and the British-American Woman's Club, Auditorium Hotel. Mrs. Shaw left November 27 for a three weeks' tour in Kansas, Texas and Louisiana.

———♯♯♯———

**St. James**—At the concert at St. James' Church on last Sunday evening the program was given by Hugo Goodwin, organist, and Earle Anderson, baritone.


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## THIRZA MOSHER PARMENTER

The following songs were sung at the Lyceum Arts Conservatory recital some two weeks ago by that delightful song-bird and song interpreter, Thirza Mosher Parmenter. Every good thing which has been said of this successful young artist is

THIRZA MOSHER PARMENTER

heartily corroborated by this writer, who has seldom heard a voice more perfectly under control and at the same time more capable of expressing deep musical feeling.

| | |
|---|---|
| The Belles of Youth | Speaks |
| The Robin Sings | MacDowell |
| The Sea | MacDowell |
| No La Sospiri—La Tosca | Puccini |
| Vissi D'Arte—La Tosca | Puccini |
| The Yellow Dusk | Horsman |
| The Legend | Tschaikowsky |
| Domani—Osteria | Lalo |
| Petites Roses | Cesek |
| Call of Radha | Ware |
| L'il Moon | Bartholomew |
| Love, I Have Won You | Ronald |

That genuine success is approached by "no high road" finds ample proof in the career and achievements of Miss Mosher. Being an indefatigable student and blessed with perfect health, she has toiled unremittingly, both at home and abroad, for the attainment of her high ideals.

Her schooling for the concert stage has been of the highest quality. She studied seven years in New York City under Walter Wheatley, leading tenor of the Century Opera Company; Emilio Agremonte, celebrated Spanish coach, and Charles N. Granville, exponent of the eminent French singer and teacher, Victor Maurel. The season of 1913-14 she spent in Europe, coaching with Carlo Sebastiani, who in the last twenty years has been conductor of orchestras in nearly every leading opera house in Europe.

Miss Mosher's style is that of a genuine artist. Her voice, which is a coloratura soprano of great purity, is always under perfect control. In her pianissimo the smoothness and beauty of her high voice is most perfectly revealed. The ease and naturalness with which she sings gives her work an individual charm.

She is not a mere singer, but an interpreter of songs. She sings to the heart as well as to the intellect, and so enters into her work that her audience forgets the singer in the song.

Although Miss Mosher sings with perfect diction in French, German, Spanish, and Italian, she arranges her programs mostly in English unless by special request.

Being a young woman of charming personality and untiring energy, she is assured a place among the coming artists of the concert stage.

MARY CARVER WILLIAMS.

## A PROGRAM AT THE STUDIO OF ESTELLE RUSSELL

A gracious and charming hostess is Mrs. Estelle Russell, and in her program of last Friday evening she showed also that she has a list of thoroughly fine young singers under her careful tutelage and that the progress they are making is proof of the fine pedagogic atmosphere of her workshop.

At this time Mrs. Russell introduced the Russell Trio, assisted by Bernice Austin, accomplished accompanist, and Madeleine Armistead, who gave a group of very delightful readings.

The three who sang in the ensemble are Louise Fritz, Leah Gehri and Mabel Hatton—charming girls, all of them, and each one possessed of a voice which gives promise of very definite results.

As an ensemble the work already accomplished is so fine and so far reaching as to indicate that, should they continue in this unusual line of work, they may hope to become one of the most artistic organizations of the city.

As soloists they are all attractive. Miss Gehri was particularly happy in "Little Mother of Mine," which she sang so well as to win unusual appreciation; Miss Fritz made intelligent work of her aria and put good contrasts into the "Life and Death," while Miss Hatton in her group proved herself to be the possessor of one of the most unusual voices heard in many months—very low, very full and capable of thoroughly big things.

The program follows:

| | |
|---|---|
| Trio—Morning | Speaks |
| Pretty Barzarita | Harker |
| Trio—In Flanders Fields | |
| Leah Gehri | |
| Little Mother of Mine | Burleigh |
| Leah Gehri | |
| Reading | |
| Trio— | |
| Murmuring Zephyrs | Jensen |
| Sweet Little Woman o' Mine | Bartlett |
| Piano—Aufschwung | Schumann |
| Bernice Austin | |
| Love and Music (Tosca) | Puccini |
| Life and Death | |
| Louise Fritz | |
| Trio—My Heart, the Bird of the Wilderness | Horsman |
| Solo—Pathway Thru the Poppies | Thomson |
| When the Soft Winds Blow | Guerdy |
| Mabel Hatton | |

C. E. W.

**Fannell**—Thomas Fannell, tenor, has recently filled the following engagements: Hawkeye Club, La Salle Hotel; Chicago Druggists' Club, Sherman Hotel; Men's Club, St. Luke's Church, Evanston; Christ Church, Winnetka, Ill.; Palatine, Ill.; week of October 7, Great Northern Hippodrome (return engagement), and Warren Avenue Congregational Church.

**Warner**—Marjorie Dodge Warner, formerly a Chicago resident, has been singing at the Central Park Theater (vaudeville).

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## THE PREISER SCHOOL INTRODUCES A NEW MEMBER OF THE FACULTY

On last Tuesday evening at the Preiser School of Music in Austin a new member of the faculty in the person of Ralph Michaelis was introduced to the clientele

RALPH MICHAELIS

of this rapidly growing and thoroughly fine institution.

Mr. Michaelis is no beginner in the work of public playing, for he has been for a number of years one of the recognized young artists of the city, and at this time the Preiser pupils and friends of the school found his work very good and endorsed it to the full.

There was present a capacity audience and he was greeted with much enthusiasm and obliged to respond to many recalls. Fannie Barnett Preiser was his accompanist and again proved her deftness and musical feeling.

The four movements of the Sonata Le Tombeau (Leclair) provided a grateful opportunity for the display of the fine tonal qualities as well as the musicianship of Mr. Michaelis, and the Bruch Concerto, following, gave a touch of the transcendent technical qualities of which he is also capable.

Eight short pieces (scheduled in Music News last week) followed and gave wide variety of musical charm as well as violinistic skill and were so much liked that several encores were necessary to satisfy the demands of the delighted audience.

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# Jeannette Durno Presents Artist Pupil In Sunday Recital

Several years ago, when Miss Jeannette Durno, the very popular Chicago pianist and teacher, was acting as judge in a piano contest at Wichita, Kan., the work of Miss Shirley Taggert came under her notice, and indeed she joined with the other judges in unanimously awarding the prize to Miss Taggert, who at that time had received but six months' instruction from a local teacher and yet had such great native ability as to be easily in the lead of all contestants.

Later, Miss Taggert came to Chicago for lessons at the Durno Studio, and on last Sunday—after just one year and a half of the Durno instruction, she was introduced to an unusually intelligent and altogether enthusiastic audience in a program of great beauty and taxing content.

She played so extremely well and won such unequivocal praise as to place herself very decidedly in the class of young artists and to again prove Miss Durno a remarkably effective teacher. An attractive girl is Miss Taggert and wholly at her ease when at the piano.

Technically she is well fitted to cope with any program of piano music, for in the Chopin Prelude in C minor (chords) she showed the ability to bring out massive tone, which, however, was perfectly under control and of fine texture, this result being a combination of powerful upper-arm technic in combination with a perfect control of the laws of relaxation, amplified and colored by scientific and skillful use of the damper pedal.

In the F major Etude (Chopin) she seemed to be able to let the notes drip from her finger tips as clearly and pellucidly as drops of water, and in the Leschetizky Intermezzo she showed a control of octave playing which embraced both daintiness and extreme bravura, and which betokened the fact of exhaustive and careful study.

Her scale also was remarkable, being limpid and beautiful, and throughout the recital she disclosed technical preparedness which enabled her always to propel musical tones and at the same time gave her free hand in the matters of movement and dynamics.

Interpretatively she showed much scope and definite characteristics.

In the Chopin Fantasie Impromptu she was particularly intelligent.

In this number, as someone said to me once, "the player must obey that biblical injunction which says that you must not let your left hand know what your right hand doeth," and so clean-cut and independent was the rhythm and the melody of each hand as given out by Miss Taggert as to prove her all-embracing preparation of each factor in the piece.

The Cyril Scott Lento, a rather uninteresting thing, was yet filled with beauty of tone by Miss Taggert, while her reading of the "Golliwog's Cake Walk" was as jolly and interesting a reading of that humoresque as this writer has heard.

"What is a Golliwog and why does he cakewalk?" said someone to me. This is a hard question and perhaps only Debussy knew the answer, but at any rate Miss Taggert made us see some sort of an ungainly, grotesque creature enjoying himself in a lot of lumbering antics, very unusual and wholly mirth-provoking and in so doing gave a definite picture.

At the close she played the A Minor Concerto of Grieg with Miss Durno at the second piano, but other duties prevented this writer from remaining for this (inevitably) fine performance.

At two points in the program Miss Taggert was relieved momentarily by Miss Brashear, a charming young soprano pupil of Mrs. Frederica Gerhardt Downing, who sang "One Fine Day" from "Madame Butterfly," "The Home Road" (Carpenter) and "Ecstacy" (Rummel), to the thoroughly musical and intelligent accompaniment of Margaret Farr.

Miss Brashear has a light and very clear voice, beautifully produced and definitely sustained throughout.

Her enunciation of text is clear and her musicianship is well advanced. She is definitely a talented pupil and one who will surely attain fine results if she continues along the same lines she has so carefully and successfully followed this far in her career.

♮ ♮ ♮

The picture used with this article gives views of Miss Durno's two studios—one at her residence and the other at the new Lyon & Healy Building.

Miss Durno is one of the most definite and exacting of teachers as well as one of the most successful of artists and in her studio functions, which occur from time to time, one is certain to hear, always, beautiful music, intelligently and beautifully performed.

C. E. W.

———♯♯♯———

## HUGO GOODWIN AND EARLE ANDERSON AT ST. JAMES' CHURCH

At St. James' Church on last Sunday occurred the fourth of a series of Sunday night musicales under the direction of Hugo Goodwin, organist of this church.

Partly on account of the weather and partly on account of insufficient advertising, there was not a large audience to hear the well-rendered program. Mr. Goodwin played four groups, consisting of Scherzoso (Rogers), "From the Far East" (Rimsky-Korsakow), Second Arabesque (Debussy), "Salve Regina" (Widor), "Oriental Scene" in B minor (Kroeger), "Song of Volga Boatmen" (traditional), improvisation on a familiar tune, "The Swan" (Saint-Saens) and "Neptune" (Stoughton). Mr. Goodwin is a very worthy organist and played with great musicianship and zeal.

Mr. Anderson, a jackie from Great Lakes and also a fine musician, sang the following: "Border Ballad" (Cowen), "I Am Thy Harp" (Woodman), "Noel d'Irlande" (Holmes), "Evening and Morning" (Spiker) and "Flee as a Bird" (Dana).

Mr. Anderson expects to be back in the music world again soon and will be welcomed. He has a fine baritone voice and uses it artistically.

H. L. W.

# Tamaki Miura

## A Unique Madame Butterfly—

***Following are the comments of the Chicago press:***

**Miura Thrills Audience as Butterfly**
**Japanese Prima Donna Evokes Tears**

(By Herman Devries in the Chicago American, Nov. 20)
"For me she is the greatest Butterfly. There never has been one like her and I doubt if you and I ever will see another of her mould."

**Mme. Miura Wins as Cho-Cho-San**

(By Maurice Rosenfeld in the Chicago News, Nov. 20)
"She has done much with her voice. Altogether her share of the evening's representation was highly commendable and often called for prolonged and well deserved applause. 'One Fine Day' must be recorded, for she received a rousing storm of applause at its conclusion."

(By Edward Moore in the Chicago Journal, Nov. 20)
"Miura's Cho-Cho-San comes nearer to being creditable than any impersonation of the Italian school I am able to think of at the present moment. Taken in combination, one is ready to swear that she is the one Butterfly of the world."

(By Frederick Donaghey in the Chicago Tribune, Nov. 20)
"She gave to the gathering, which looked and listened, something to be remembered as good art."

**Japanese Diva Is Scintillant in Butterfly**

(By Henriette Weber in the Herald-Examiner, Nov. 20)
"Other Butterflies may come and go, and none can fit the picture and the story so completely as this little maid from Japan. And she has the voice, too."

(By Karleton Hackett in the Chicago Post, Nov. 20)
"She made of Madame Butterfly a figure that was appealing by its simple charm. She is very skillful in the use of her voice. In the lighter passages she sings with a tone of sustained beauty, true singing according to our ideals. The final scene she sang with great power and won the tribute of many a moist eye from the assemblage. Her's is a remarkable performance."

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# The Elderly Person

The urge was irresistible. Not really definite, in analysis, but so strong that the Elderly Person obeyed with small protest.

The bare feet on the cottage floor wakened echoes in a "nocturnal blackness" of a piece with that wherein "goblin's 'll get you" which Riley's "Orfan Annie" scared children with. A sleepy direction about the flashlight from the other side of the room went unheeded. The reliable, enveloping "raglan" of many years' hard service preserved the decencies and kept out the chill. . . . At a summer place the simon-pure man always adheres to some particularly rakish article of clothing as maintaining his freedom from convention. When Willis gets on his battered carcass of a hat of seventeen summers' bad treatment, when Max sports shoes with a legion years' mud in the creases and cracks and the Elderly Person dons the dilapidated raglan, then the season is on. . . . But this is digression from the story.

On the screened porch the blackness was dense, too. The patter went down the stoop to next but its lowest step and there the figure curled up to wait. Then the messenger voiced itself. Such a light, deli cate, flattering, fluttering wind aplay with the leaves. Little Debussyisms of delicious, slithering cymbals. Nothing coy or flirtatious, but the rather faintest imitations of movement and intermittent friction. These almost breathed a perfume, a vagrant fragrance borne from "one knows not whither or where." Just such whisperings of sound as Moszkowski puts into his "Spring Murmurings." The light puffs touched the face like those from the feathers from "my lady's marabou fan." In a near-by copse a solitary cricket "told straight on his simple thought," which is "the cricket's way of being still." The whirr made a background of subdued sound for the kissing leaves.

"Very early in the morning while it was yet dark," floated the words from down the centuries. But a low rumbling in the far off signaled the hour of the fast mail's approach to stations miles away and that meant dawn about due also. The rumble made its crescendo and dimenuendo with a perfection that no orchestra yet achieves and with a length, in measures, rivaling some of Wagner's "Tristan" demands. The clatter at the climax was stunning. At four miles distance the ears were as deafened as though but—well, let us not raise any discussion as to how sound can travel in such marvelous stillness. The rumble died away and left what young Peter Ibbetson wrestled with from Gray's "Elegy," and was stumped with: "And leaves the world to darkness and to me." . . . The trees were somber blotches. The shrubs were solids. Flowers had no color, objects no form. Far off, up high, were two watery, uneasy stars. Sentimentally, they were "pale stars," being first to lose their effulgence in the coming of daylight. They were not "like a diamond in the sky." Over the wrong shoulder, for bad luck, was the slenderest rim of a burned out old moon, going to her oblivion with tearful gleams.

It was a trick of the dawn to lay stress on the passing mail train. Because the Elderly Person wanted to see if he could truly discern when the darkness began to dissolve. But in that hurried two minutes the change came about. Then he saw first the outlines of the round stepping stones of the path. Not distinctly, but still they were separated from the gloom. They are literally "stepping stones to higher things" in that they lead up hill. Then the willow, grown into a fine tree from the switch which the Little Maid once pushed into the soil, began gentle undulation of its outmost twigs. They are so restless, seldom still at all. Somehow the hint of light brought more force to the wind's movement. Where it had been a whisper before it became promising sibilations, like Sindings. "Rustlings of Spring," which say a good deal, but intimate more by their repression. Along the edges of the big "slumbrous and liquid trees" a tiny glitter of outline pulsated evasively and enticingly. Discouragingly, too, because the eye could fasten upon no one point and locate its clarity, yet there it was along the weaving edge. . . . Does the light come down from Heaven first, to awaken us to adore and be still?

While the infinitessimal atoms played among the shadow of the edges in the copse a firefly lazily opened and closed its wings for a final adieu to a night of joy. An inky night for his clan, always, for a legitimate occasion. And almost at the same instant a smothered, incomplete, but undeniable crow infiltrated. It came from Michael's presumptuous young rooster who actually did not know how "his clarion to blow," as he undoubtedly confessed, with embarrassment, a second later, when the farmyard cock trod on his heels with a mighty salute. This fowl must have learned that call from Rostand's "Chanticleer," who, you will remember, believed himself commissioned to order the sun to rise. Then the wind hurried away to "whisper it to the fields of corn," tossing the branches of the trees as he went until they made Rosseau-like clusters of minutest foliage.

A little gurgle in the young elms. And at the same instant the cricket allowed the mechanism which makes his legs whirr to run down and went off his night shift. Does he depend on the first bird call for his quitting time whistle? There had been no moan from the pewee, no "sister" from the phoebe during the obscurity. But with the assurance that the robin family were awake that cricket "quit and called it a day."

When there is a baby in the family there is no telling just when or how it wakens. A sweet, gurgling, cooing gradually makes itself heard, that's all. It is loveliest of all sounds even though it becomes the tocsin for another strenuous day. The robins waken somewhat like the baby except that there is almost at once a querulous, complaining episode.

"Time to get up," says Mrs. Robin.

"Surely not," says he.

"Beyond peradventure," insists Madam, "Do I have to tell you forever that the early worms are caught by early birds? I don't want to feed my nestlings stale, insanitary, dried up fellows. The doctor says birdie needs worms pasteurized by morning dew."

"Seems to me I have a tougher time than any of the bird families. Other fellows have only one brood per season to dig worms for while I have three and four." . . . Talk about robin "singing sweetly!" He complains for a living.

While he fussed, a catbird began to practice his morning scales and was soon joined by the luscious notes of the wood thrush. These came from so near the fountain that it could be imagined he was taking his morning dip. Is that why his breast is such a bed of cotton for the brown dots to lie in, like jewels?

The powers of light and darkness are supposed to be opposites, but they are alike in that, once either obtains the upper hand, it becomes authoritative quickly. The


# Cyrena Van Gordon

## Gains new laurels as Amneris in "Aida" at the Auditorium

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Following are the press comments:

"Cyrena Van Gordon's stage beauty was at its resplendent best, and her singing of the Amneris music was stamped with authority. She was also in very good vocal condition."—(Herman Devries, in the Chicago American, November 26, 1918.)

"Cyrena Van Gordon has a grateful part in Amneris, and she not only looks regal, but also puts into her role a very admirable vocal art. She was a most important integral of the cast."—(Maurice Rosenfeld, in the Chicago Daily News, November 26, 1918.)

"She is singing now as she never sang before. Her voice has become more smooth and more brilliant and her singing of the role of Amneris in this opera, particularly in the first scene of the fourth act, was fully as good as the rest of the performance, which is no small praise."—(Edward Moore in the Chicago Journal, November 26, 1918.)

light grew stronger so fast there was no reckoning with its unfoldings. Familiarity walked where uncertainty had stumbled. Insects took up the day's duties and a rattling milk cart on the highway said that Tom's stunt was under way.

The Elderly Person saluted it all, being glad for the life it symbolized. The thoughts flew to where the wind "crossed the church yard with a sigh and said, 'Not yet. In quiet lie.'" It was good to "have an eye for such mysteries." Comfortable, too, to turn towards the warm bed and extra snooze admissible. But at the instant a something intruded itself which was not of nature's adoring awakening. No, indeed. And in a flash came the remembrance that it was Fourth of July in this year of our Grace. The intruding noise was the indubitable, early firecracker of the young patriot near by. His appearance and concussion on the scene spelled disaster for the contemplated nap. He had a can of 'em and plenty of punk. He greeted the Elderly Person as one of the fraternity and was ready to hobnob and share patriotism and crackers.

Declining, with thanks, the civic impulses took another form. The flag was brought from its shelter, its lovely folds passing the lips and leaving a thrill behind. The pole went into its sockets and the breeze, catching the bunting caressingly, tossed it with freedom "on the loyal winds it loved so well." The fresh, vivid coloring was dominant in the myterious light. So clear and unhesitating—so boldly certain—are the hues that it is not surprising that Francis Scott Key felt that the Stars and Stripes could be seen a long way off. Humming the strains, the Elderly Person saluted and went indoors.

"What have you been doing?" was the inquiry to be answered.

"Well, I've been asking for years, 'Oh say, can you see,' but now, for once, I can say that I have seen 'by the dawn's early light what so proudly we hailed at the twilight's last gleaming.'"

## MME. HANNA BUTLER STUDIO NOTES

Mme. Hanna Butler sang a group of French songs at the opening of the new Music Hall in the High School Building at Riverside late in October, scoring a fine success, as she did also in the Belgian and French National Hymns when she sang them last week at the opening meeting of the Matinee Francaise at the residence of Mrs. Door-Felt on Wellington avenue.

At the same function Mme. Butler's artist pupil, Miss Rhoda Arnold, was very successful in her singing of the Aria from "The Queen of Sheba" and in the "Jai Pleure en Reve" (Hue).

♮ ♮ ♮

Mme. Butler sang before the Mangasarin Society on November 17, and will be special soloist at the Alliance Francaise today, December 7.

♮ ♮ ♮

Mrs. Florence Chaiser, soprano, artist pupil of Mme. Butler, recently appeared with great success before the Englewood Woman's Club.

♯♯♯

**Kimbell**—Grant Kimbell appeared Monday, Tuesday and Wednesday at Riviera Theater of last week. On December 4 Mr. Kimbell sang the Lament from "Pagliacci" with the Sinai Social Center Orchestra, under Maurice Goldblatt. On December 7 and 8 he will appear in South Bend in concert.

♯♯♯

**Bishop**—Mme. Genevra Johnstone Bishop gave a concert with her quartet (the Alcha Quartet) at Great Lakes, November 27. Lorraine Earnest, student of Leon Samtini, played some violin solos. A very successful studio recital was given by Mme. Bishop's pupils November 22.

♯♯♯

**Simpson**—Corinne Simpson of Chicago is fulfilling concert engagements in Wisconsin.

## GERTRUDE OGDENS FLEMING'S STUDIO NOTES

Miss Marian Lewis and Miss Sara Roske are scheduled to appear in solo and duet numbers with Ballmann's Orchestra.

Miss Esther Lang was soloist at the entertainment given for the Sailors' Club in Waukegan, Saturday night, November 30.

Martha Williams appeared in costume singing groups of Irish, Scotch and English songs at the double program given November 29 in Central Recital Hall.

♯♯♯

**Mullen**—Mme. Marie Kern-Mullen sang on last Sunday afternoon at the Three Arts Club.

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LUCY J. HARTMAN

## HAYDN CHORAL SOCIETY

The Haydn Choral Society, under direction of H. W. Owens, will give "Elijah" at Central Music Hall on next Tuesday evening, December 10.

Miss Lucy J. Hartman, the distinguished oratorio singer, will appear in the contralto solos and Thomas Remington, who made so great a success at Winona Lake last summer, will appear in the name part, while Matilda Turnock will sing the soprano solos and Harlan Haics those for tenor.

There will be a chorus of 100 voices and accompaniments will be played by Edith Baughman.

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## CHICAGO ARTISTS' ASSOCIATION

The first program of the Chicago Artists' Association was held in the Recital Hall of the Fine Arts Building November 19. A short program by the junior members of the association was given preceding the artists' program and was cordially received by the audience. The members appearing were Miss Alma Alpers, pianist; Miss Ruth Swanson, violinist; Miss Sophine Lobel, pianist; Miss Pearl Hughes, voice, and Mrs. Peter Bernard, voice.

The opening numbers on the artists' program were three duets, Serenade "Roi I'a Dit" (Delibes), "L'Heure Exquise" (Hahn), and "The Lass With the Delicate Air" (Arne), sung by Eleanor Eastlake and Kathryn Kiernan, that was the most artistic duet singing heard for a long time. The two voices blended beautifully, and their shading and pianissimo effects left nothing to be desired.

Mignonette Schruta, violinist, gave an interesting group including Schubert-Wilhelm's "Ave Maria," Weidig's "Venetian Serenade," Wolfe's "Mazurka," and a composition of her own called "Idylle" that brought forth insistent applause from the audience. Miss Shruta's playing disclosed lovely tone power, and splendid technical ability, instantly winning the approval of her hearers.

Rene Lund, baritone, whose work is at all times artistic and satisfying, came next on the program, singing "Love and Springtime" (Metcalf), "A Vision" (Protheroe), "A Lake and a Fairy Boat" (Homer), "The Piper" (Stoughton), and "Nature Awaits Thee" (Warner). Especially pleasing was Stoughton's "The Piper" as interpreted by Mr. Lund, while Warner's "Nature Awaits Thee" afforded excellent opportunity for his dramatic ability.

Adela Laue, a pianist of rare and brilliant technique, charmed the audience with Grieg's Six Tone Poems and Rhapsodie, F minor, by Dohnanyi. Miss Laue's playing showed intelligence and breadth of thought that, combined with splendid technique, go far toward the success of any artist.

Eleanor Eastlake and Kathryn Kiernan closed the program with another delightful group of duets—"The Charm of Spring" (Salter), "The Duet of the Stars" (Chaminade), and "The Gypsies" (Brahms-Viardot), the last named making a fitting climax for a program of such unusual attractiveness and real worth.

Helen Campbell and Beulah Taylor Porter played excellent accompaniment throughout.

L. B. H.

———♯♯♯———

**Turner Hall**—Ballmann's Orchestra at north side Turner Hall. The regular Sunday afternoon concert at north side Turner Hall, under direction of Martin Ballmann, will take place on Sunday afternoon at 3 o'clock. Soloists are Mme. Henrietta Pepin from Milwaukee, soprano; also the Singing Society Young Men's Choir, Hans Biedermann, conductor (40 singers), in songs a capella and with orchestra. Program of popular music will be rendered.

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**Birch**—Robert Birch, Chicago organist, writes friends in this city that he celebrated the signing of the armistice at Bordeaux, France, in company with Lieut. Leo Sowerby, also of Chicago.

# Lucien Muratore

## Makes a Glorious Re-entry at the Chicago Opera

**"Lucien Muratore is one of the greatest tenors of his time."**

**(Karleton Hackett in the Chicago Evening Post, Nov. 27, 1918.)**

"As for his singing, it is in a class by itself among the tenors of the stage who have been brought to us in recent years. He is one of the greatest tenors of his time."

(Karleton Hackett in the Chicago Evening Post, Nov. 27, 1918.)

**As Don Jose in "Carmen."**

"There was the same glorious, golden voice, the perfect type for French opera, round, warm, appealing and thrilling. He is the great Don Jose."

(Edward Moore in the Chicago Journal, Nov. 27, 1918.)

"The great tenor was received with a burst of applause on his first entrance, and after the famous 'Flower Song' the applause became a riot."

(Henriette Weber in the Chicago Herald-Examiner, Nov. 27, 1918.)

"His singing of the 'Flower Song' won him storms of applause and his dramatic play in the smugglers' camp scene brought him many times before the curtain. In a cast which contained several great artists, Muratore stood forth eminently as the first."

(Maurice Rosenfeld in the Chicago Daily News, Nov. 27, 1918.)

"Muratore rightfully awoke the first genuine storm of the evening."

(Herman Devries in the Chicago American, Nov. 27, 1918.)

**Muratore Unique as Romeo.**

***It was Muratore Day.***

(By Henriette Weber in the Chicago Herald-Examiner, Dec. 1.)

"The greatest of Romeos was in fine vocal trim and again showed himself to be a master of the vocal art in one of its most romantically dramatic manifestations. Every nuance was an artistic gem in itself, every posture and gesture bespoke the patrician of Shakespeare and Gounod. Muratore's was once more a practically perfect interpretation of a great role."

(By Edward Moore in the Chicago Journal, Dec. 2)

"His Romeo was at all times suave and elegant. He was once again one of the glorious phenomena of the company."

(By Maurice Rosenfeld in the Chicago News, Dec. 2)

"Our leading French tenor was in very good vocal condition and gave freely of his voice and of his dramatic talents in a role which he plays with a buoyant enthusiasm. His performance again stood forth as a capital representation."

(By Herman Devries in the Chicago American, Dec. 2.)

"Saturday's matinee set the great Muratore more firmly upon his particular pedestal of glory. His is immortal art."

(By Frederick Donaghey in the Chicago Tribune, Dec. 2.)

"Muratore renewed his admired Romeo and took uncounted calls and recalls."

(By Karleton Hackett in the Chicago Post, Dec. 2.)

**Muratore Wins Glory as Romeo.**

"No artist of our generation has maintained such an average of excellence."

## MARIE KERN-MULLEN SINGS AT THE THREE ARTS CLUB

Voices come and go in Chicago and many are those which have some special points to recommend them and also plentiful enough is the number of those which should never seek an outlet in this busy and critical musical center.

The voice of Marie Kern-Mullen is not, however, of the latter kind, for it is exceptional in every sense of the word and also it is joined to a personality and an intelligence which certainly will make it known throughout the city and will give its possessor much success.

Mme. Kern-Mullen is striking in appearance and very strong in personality and intelligence.

Her enunciation in each language she employs is clear and definite and her conception of each song is clean-cut and always convincing.

Her voice is contralto of great range and power and it is also of refined and thoroughly agreeable quality.

On last Sunday afternoon at the Three Arts Club she sang first "Ah Love of Thy Might" (Samson and Delilah) in French and gave the fine, big song a really noble interpretation.

Later she presented "Yesterday and Today" (Spross), "Lullaby" (Scott) and "When the Boys Come Home."

In the first she was very dramatic and introduced a contrast which was vivid and effective. In the second she presented a beautifully sustained and musically conceived melody line and in the last she attained an emotionalism which few interpreters of the song have been able to present.

The Three Arts Club is a very delightful place and the audience of Sunday was wholly sympathetic and appreciative of the work of Mme. Kern-Mullen.

There was also on the program some piano numbers (name of the player was inaudibly announced) which would have been more pleasing had the piano been in tune.

C. E. W.

———♯♯♯———

**Thatcher**—A largely attended recital given by students in the preparatory piano department was given in the Chicago Musical College, Recital Hall, November 13. Future events in the hall will be programs given by students of Miss Woodstock of the School of Expression and of students of Burton Thatcher of the vocal department.

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**South Side Club**—Mrs. Eudora B. Harbers of the Chicago Musical College faculty will give a recital on December 11 before the Chicago South Side Club, assisted by Helen W. Ross of the faculty, also Carl Rink, violinist; George F. Kortzenborn, baritone, and Irene Monroe, solo dancer.

## WAUKEGAN CONSERVATORY OF MUSIC

Music lovers of Waukegan turned out in a goodly number Thursday evening, November 21, to hear the annual fall recital by pupils of the Waukegan Conservatory of Music, Mary Hotchkiss-Love, president. Illness on the part of some of the pupils altered the original plan of the program and although previously advised that some especially talented of Mrs. Love's pupils would not appear, the program as it was presented was in no wise a disappointment.

That the Waukegan Conservatory stands for and maintains high ideals is very evident. Those appearing were of three classes —vocalists, pianists and violinists, the latter being pupils of Professor Mandy and, if I mistake not, both vocal and piano students were pupils of Mrs. Love. Each individual showed careful instruction and conscientious preparation. The following is the program:

Piano—Hungarian March ..... Engelman
Helma Vilin

Violin—
Minuet in G ..... Beethoven
Polish Dance ..... Drake
Marshall Meyer

Piano—Dancing Fireflies ..... Meyer-Albersleben
Vera Jones

Vocal—Sunshine of Your Smile ..... Ray
Alfhield Smedberg

Piano—Gigue ..... Watson
Helen Amann

Vocal—
Carmena ..... Wilson
Near the Well ..... Quinlan
Ellen Johnson

Piano—Star Spangled Banner ..... Arr. Hoffman
Lois Rockafellar

Piano—The Surf ..... Merz
Marjorie Mills

Piano—Punchinello ..... Rachmaninoff
Julia Osling

Vocal—Dismal Care (Martha) ..... Flotow
Mrs. Josephine Darrow

Piano—Spinning Wheel ..... Raff
Jessie Julian

Piano—C Minor, Prelude ..... Rachmaninoff
Clarence Ericson

Violin—Fantasia Appassionata ..... Vieuxtemps
David Cohn

Piano—Second Hungarian Rhapsody ..... Verdi-Liszt
Louise Osling

Chorus—
America Will Fight for Freedom and for Right ..... Arr. Love
Marseillaise ..... de Lisle
Ruth Love, accompanist

T. F.

———♯♯♯———

## LEGINSKA OPENS SEASON AT MAINE MUSIC FESTIVALS AND EARNS "EASY MONEY"

Portland and Bangor, Me., were the first cities to hear Leginska play this season, and that they fully appreciated and realized the treat is shown by the columns of newspaper praise given the little pianist.

"The greatest woman piano player of the century" is the Bangor Daily News' verdict, while the Portland Telegram echoes with "Leginska, the piano wonder, whose technic and mastery of her instrument is nothing short of marvelous."

All of which, however, is not quite such an awe-inspiring tribute as that of two little newsboys who, standing by the curb as Leginska entered her taxi to go to the concert hall, were overheard to remark: "Gee! there goes Leginska. She gets $1,000 for playing two little pieces on the piano. Some easy money, ain't it?"

———♯♯♯———

**Holmes**—The choir of Emanuel Lutheran Church presented "The Song of Miriam" (Schubert), under direction of A. Alfred Holmes, on last Sunday evening.

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# "Triumph *for* Matzenauer"

## *with* Philadelphia Symphony Orchestra

**"She sings with heartfelt passion numbers from Chausson, and Tschaikowsky."**

***—Huneker***

James Gibbons Huneker in NEW YORK TIMES—

Margaret Matzenauer was magnificent. The singing of this woman carries us back to the glorious days of Lilli Lehmann and Milka Ternina.

Reginald de Koven in NEW YORK HERALD—

Mme. Matzenauer sang the lovely music with full appreciation and poetic feeling.

Sylvester Rawling in NEW YORK WORLD—

Margaret Matzenauer was the soloist. She was stunning to look upon and in superb voice. She sang with fire and passion, tempered with artistic discretion and intellectual understanding.

William J. Henderson in NEW YORK SUN—

Her singing yesterday delighted the audience.

Max Smith in NEW YORK AMERICAN—

Her gloriously ample voice was heard to advantage in the Chausson music which she proclaimed with great dramatic power and eloquence, always preserving, however, full intellectual control over her emotions.

Pitts Sanborn in NEW YORK GLOBE—

Rarely has any woman been blessed with such a throat and such a native musical gift—a voice which is hardly short of phenomenal.

PHILADELPHIA NORTH AMERICAN—

Her singing of "The Flower of the Water" was instinct with mystical poetry, while she rose to sublime tragic heights in the final "Death of Love."

PHILADELPHIA INQUIRER—

No finer or more satisfying exemplification of the vocal art than Mme. Matzenauer provided is readily imaginable, and the enthusiastic heartiness of the applause which she elicited bespoke the appreciative intelligence of her hearers.

PHILADELPHIA PRESS—

It is stale news that Margaret Matzenauer is one of the few most accomplished artists on our stage—concert or operatic. But to have heard the simplicity and distinction with which she sang the little Tschaikowsky songs was to have had an illustration of the heart-reaching fundamentals on which a great art is based. Only the real artist can do the simple things supremely well.

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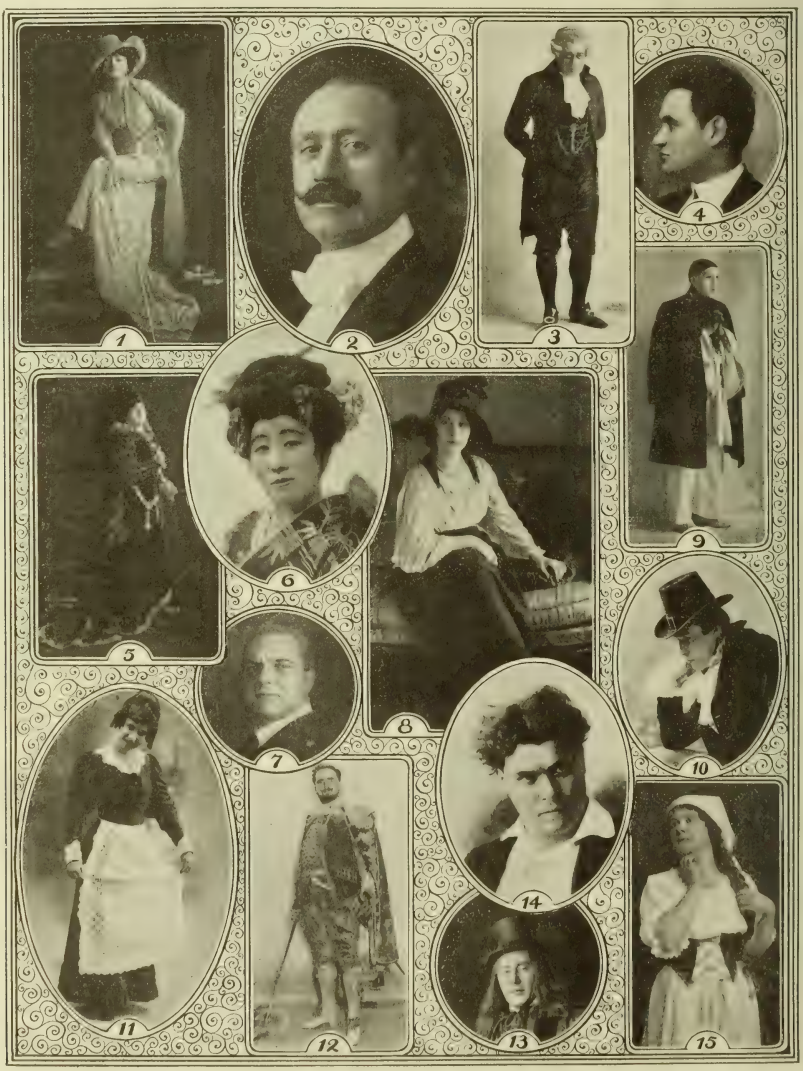
# SECOND WEEK OF OPERA

## AIDA

The second week of the season opened with the usual big Monday audience, possibly the finest society display of any night of the week.

Whether this is true because of the fact that Society wishes by patronizing Monday night extensively to prove its superiority to the tradition of "wash day," or whether it is because this is considered a good way to open the week's activities, is a question.

At any rate, Monday is a big night always. It was particularly big last week because of the fact that at that time Rosa Raisa made her reappearance in the part of Aida, one which is indissolubly connected with her local prestige.

She is, indeed, a very great interpreter of

(1) MARY GARDEN
(2) CLEOFONTE CAMPANINI
(3) BAKLANOFF IN "TOSCA"
(4) RIMINI
(5) ROSA RAISA IN "LES HUGUENOTS"
(6) TAMAKA MIURA
(7) JOURNET
(8) GALLI-CURCI
(9) MURATORE IN "PAGLIACCI"
(10) O'SULLIVAN
(11) MYRNA SHARLOW IN "WERTHER"
(12) STRACCIARI
(13) HUBERDEAU
(14) DOLCI
(15) FLORENCE MACBETH AS MICAELA

the part, and in the vocal score she finds a splendid vehicle for the display both of that power which is so certainly hers and also of the finesse which is possessed by but few dramatic sopranos but unquestionably has been brought to full perfection by Raisa.

Arimondi was the same heavily stepping King we have observed so many times, and

AMELITA GALLI-CURCI
Coloratura Soprano

Virgilio Lazzari as the High Priest made another fine impression both as to fitness for the part in appearance and action and in the skill with which he handled the vocal score.

Cyrena Van Gordon, improved so greatly this season as to give unquestioned proof that she has been studying assiduously the past year, disclosed in the part of Amneris not only a regal bearing and beauty but also in the vocal score showed herself to be one of the finest of contraltos now in opera.

Dolci, announced for Radames, was not able to appear, and in his place the thoroughly dependable as well as wholly artistic Forrest Lamont came on without rehearsal and scored one of the big successes of the week.

The part is not so absolutely suited to him as others he has presented, for he is romantic and lyric rather than dramatic and robusto. Nevertheless he has enormous versatility as well as splendid musicianship, and it is believed that he could assume with entire satisfaction any tenor role of the operatic repertoire.

He was one of the best-looking tenors who have ever essayed the part on the Auditorium stage.

Rimini, a very versatile man, with a voice which comfortably fits a wide variety of scores, is at his best in the part of Amonasro, and in the duet passages with Raisa he was especially fine.

The third act, enlisting the services of Raisa, Rimini and Lamont in very full and special measure, was more beautifully done than this writer remembers to have ever seen it, and this great excellence was largely, also, because of the wonderful art exercised by Georgio Polacco, who held the baton.

Throughout the opera this exceedingly talented man held all the stage forces to exact command with one hand while with the other he manipulated the Orchestra in a way to make everyone wonder at his power as well as his finished reserve.

He is a very great Conductor, and Chicago has accepted him without reserve.

Chicago has been accustomed to hear the music of the Priestess sung beautifully, and among those especially remembered for loveliness of voice in this part are Mabel Riegelman and Mabel Hall—but the newcomer to the part on last Monday—Emma Noe, quickly and certainly proved her right to be measured by the most distinguished of predecessors, and in the measurement she proved herself entirely up to all requirements.

A beautiful voice is hers and—very evi-

LUCIEN MURATORE
As Don Jose

dently, it is backed up with musicianship and intelligence.

Sylvia Tell and the corps de ballet did a charming dance, and all the pageantry of the opera was up to the usual Chicago standard—a very high one.

But—the Chorus did not distinguish itself. There was considerable laxity in singing and there was so much uncertainty of movement as to suggest that rehearsals had not been as frequent or as diligent as they should have been.

In passing, it may be said that this same laxity was observed in "Carmen," but that in "William Tell" on Wednesday we witnessed a performance in which every factor seemed to have been trained to the final degree.

C. E. W.

♮ ♮ ♮

## CARMEN

The performance of "Carmen" on Tuesday will long be remembered by the Chicago reading public because of the fact that while every daily newspaper—save one, wrote glowingly about it and especially of the first appearance of Muratore, the one exception was particularly unkind and equally unjust in treatment both of Muratore and Marguerita Sylva, who sang—for the first time, the part of Carmen.

Of course critics will disagree, but in this case—the critic of the Tribune stood absolutely alone in an opinion which seemed to everybody else to have no basis in fact or justice.

Miss Sylva is very pretty and very dainty. She gave us a perfectly beautiful and charming Carmen, with not much dramatic fire and not a bit of coarseness.

Her costumes were the best remembered, with the one exception that it is hardly conceivable that the real Carmen would have worn in the Tavern Scene an almost priceless string of matched diamonds.

The Sylva voice is not a great one, but it is very pleasant, and her participation in all the ensembles proved conclusively that she has both musicianship and routine.

And—speaking of ensembles, the Quintet has absolutely never been done with a smarter crack nor with a more perfect adjustability of one part to the other than at this time by Sylva, Alma Peterson, Irene Pavloska, Nicolay and Daddi, while the many trio bits involving the three Gypsy girls (Peterson, Pavloska and Sylva) were absolute delight both to the eye and the ear.

With so many fine sopranos sighing for "a chance" in any opera, and with voices unnumbered almost, superior to that of Myrna Sharlow, it becomes a wonder that she should have been put on to sing the part of Micaela when so palpably out of condition as on last Tuesday.

In times past she has sung the third act aria beautifully, but she did not do so at that time.

Lucien Muratore, superb in style as ever

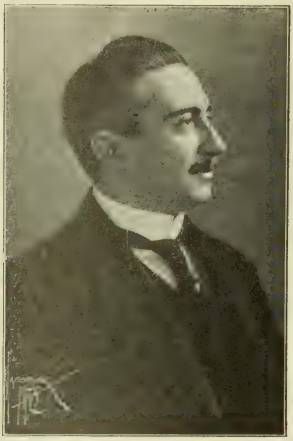
ROSA RAISA
As Aida

and with an even added breadth and dignity, was again the Don Jose, and—entirely as usual, he swept the audience off its feet with the glory of his singing and the perfection of his dramatic art.

Desire Defrere sang his usual part, and young Corenti did a bit very well.

Sylvia Tell and the other dancers appeared in the last act and added one more leaf to their growing book of popularity.

Louis Hasselmans was the Director and, for the second time—proved himself a really



GIUSEPPE STURANI
Conductor

remarkable character and a worthy alternate with Polacco. He has originality, intelligence, technic and style, and in "Carmen" was not afraid to exercise all of them.

C. E. W.

♮ ♮ ♮

### WILLIAM TELL

A desperately dull opera is "William Tell," but on Wednesday evening it was made to carry a burden of keen interest through several unusually propitious circumstances.

To detail these in order—When, in the first act, Warren Proctor, the young Chicago tenor, began to sing the solo of the Fisherman at the back of the stage, the effect was electric, for, without any question—no more beautiful voice nor any greater purity of quality has been disclosed on the Auditorium stage in many years.

The audience reacted to this in the most unusual manner, and on every side could be heard exclamations of surprise and delight.

The part played and sung by Mr. Proctor was not a long one, and in the action of it he disclosed the fact that he is still in the formative stage of operatic work, but,

JOHN McCORMACK
Tenor

beyond any question—the absolute beauty and purity of his voice and the perfection of his musicianship and style were such on Wednesday evening as to have given him an upward move in the estimation of everyone who heard him and to have put him in

VIRGILIO LAZZARI

the running for a continually growing success.

He will not develop into a robust tenor, probably, but, in the opinion of this writer, the work he did last Wednesday evening as well as that of the previous Sunday at the popular concert was such as to prove conclusively that as the Duke ("Rigoletto"), Alfred ("Traviata"), Rodolfo ("Boheme") and similar parts his voice and his personality point irresistibly to a career comparable only with that made by John McCormack in the earlier years of the Chicago Opera, when he was doing those parts continuously at the Auditorium.

The next feature to come to attention was the singing of John O'Sullivan, who at this time made his American debut.

The part of Arnold is a very trying one—for it demands of a singer that he possess every attribute of both the dramatic and the lyric tenor, and that in ensemble he be absolutely a giant in power and endurance.

Mr. O'Sullivan was, very likely, a little nervous when he first appeared, and his early solos did not bring unqualified approval, but, scene by scene, he progressed in the display of intelligence, style and voice until—at the last, he had scored a very great success.

In manner he may safely be compared to Mary Garden, being the definite masculine parallel to her feminine characteristics.

He has exquisite taste in costuming and in posturing, and, altogether, he gave us at his first appearance much to admire and much to build our hopes upon that he will be one of the growing sensations of the season.

The next sensation was Yvonne Gall, who, in a gorgeous red velvet robe, impersonated Mathilda beautifully and artistically.

The opera was cut to some extent and her participation in it was therefore not of long duration, but every moment was fraught with charm and beauty, and she succeeded in impressing every auditor again with the

## Marcel Journet

### *Gives a splendid characterization of Athanael in "Thais" at the Chicago Opera.*

Following are the press comments:

"Journet returns with a voice sounding at least ten or fifteen years younger than it was before. Athanael is a baritone role, but he appeared to be fully at ease in it; he sang it exquisitely, with a fine, rotund, suave tone of lovely quality and good expression."—Edward C. Moore in the Chicago Journal, November 23, 1918.

"Mr. Journet gave a quite remarkable performance of Athanael."—Karleton Hackett in the Chicago Evening Post, November 23, 1918.

"The role of Athanael became more realistic than formerly. The transition from the fervent, religious ascetic to the lover was brought out graphically. He sang it with vocal finish and with great warmth and power."—Maurice Rosenfeld in the Chicago Daily News, November 23, 1918.

"The French bass-baritone finds a way to illuminate the character of Athanael with a wealth of interesting detail. In facial expression, makeup and both histrionic and vocal interpretation, Journet presents one of the best characterizations on record of this difficult role."—Herman Devries in the Chicago American, November 23, 1918.

"Marcel Journet was welcomed back and greeted with eager applause upon his first entrance, the heartiness of his greeting being but a forerunner of the enthusiasm which his fine impersonation of the Monk created."—Henriette Weber in the Chicago Herald-Examiner, November 23, 1918.

fact of her great gifts, her superb art and her unquestioned routine.

The next point of great interest was the remarkable ensemble offered by Auguste Bouilliez, Marcel Journet and O'Sullivan.

Rossini, in this opera, has laid on the work for these three with lavish hand—again and again must they, as William Tell, Walther Furst and Arnold, appear in heroic song and action, and on Wednesday night they rose to these successive climaxes splendidly.

Bouilliez as William Tell was a dominant figure throughout, both vocally and in dramatic action. Margery Maxwell as his son sang well and acted very prettily, going to the great ordeal of having the apple shot off her head with the sang-froid of a child who has been bribed with a dime to take a dose of medicine.

Defrere, Huberdeau, Dua and Berat did small parts, and Constantin Nicolay as the

MARCEL JOURNET
Baritone

Grandfather gave another of his faithful genre pictures.

Charlier conducted with skill and style.

The Opera was beautifully mounted, and the Chorus knew its work.

The Orchestra did fair work only except in the famous Overture, which was played in genuine concert style.

There was a dainty ballet also—but all these factors combined could no more than arouse interest for about half the time taken to present the very long work, and again was it proven that "William Tell" is an opera for occasional resurrection only and that were it not for the beautiful trio numbers for the three leading men its music score would hardly be worth preserving.

C. E. W.

♮ ♮ ♮

## LINDA DI CHAMOUNIX

Another revival of an old-time opera occurred on Thanksgiving night, and in "Linda" there was found a vehicle for the display of all that beautiful vocalization and quaint old-fashioned charm possessed by Galli-Curci and which was given such eloquent expression in "Dinorah" last year.

The opera was revived beautifully. The scenic investure was neat and restful, the Chorus work, both in song and action, was fine, and the Orchestra played with animation and style under the alert baton of Giuseppe Sturani.

But when the old operas are "revived" in modern style, when the scenic investure is made modern, when the Orchestra and Chorus are such as could not have been

YVONNE GALL
French Soprano

dreamed of in the day when the opera was first current, why do not the stage manager and the artists combine in an agreement to drop the old "traditions" which, when introduced in this day and age, are nothing short of distressing?

For instance, every one of the principals on last Thursday evening, after his or her big songs, invariably kept the action waiting while they stood and bowed, for minutes at a time, and even in the most ridiculous instances they returned to the stage to acknowledge applause when by so doing they utterly ruined the dramatic flow of the piece.

Wouldn't it be a great joy to have an old opera (as we sometimes have a new one) go straight ahead without the actors paying any attention to the audience at all until the end of the act?

"Linda" (which is the nomenclature adopted by Chicago for the old Donizetti opera) gives wonderful singing opportunities to a number of stars as well as providing the place for good characterization and skillful acting—opportunities which, in every case, were splendidly conserved at this first performance of the work in Chicago for many, many years.

Vittorio Trevisan, an incomparable comedian, brought to "Linda" all that wealth of refined and effective fun-making which he has employed so often and so wonderfully well in "The Barber" and in the big scene with Galli-Curci especially he was irresistible.

His singing voice also was exceptionally good at this time. Forrest Lamont, the thoroughly attractive young tenor, assumed his fifth role for the still new season and scored his fifth big success of the year.

In the romantic part of Carlo he looked and acted splendidly, and in the singing of the graceful music he was magnificent. The big duet with Galli-Curci proved to be one of the most charming moments yet offered this year.

Virgilio Lazzari, with a voice which is nothing less than phenomenal and with a presence and poise which encompasses every part with entire credibility, sang the part of the Parish Priest and did it most sympathetically as well as with beautiful vocal art.

Stracciari had the part of The Father, a character role of great possibilities, and he met them all splendidly.

Madalena, his wife, was skillfully and very effectively done by Maria Claessens, while small parts, all well taken care of, were in the hands of Oliviero and Beryl Brown.

Carolina Lazzari made her second appearance for the season and created a genuine sensation both by the charm and dignity of her presence and the beauty of her interpretation of a very sympathetic role (Pierotto), and also in the glory and finish of her wonderful voice.

Here is a voice of such rare beauty and volume as well as of such perfection in production as to make it comparable with the

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very greatest contraltos ever heard in this country.

In basic quality and in the glory of the lower tones it is like the voice of the once very famous Scalchi, but in evenness of scale and ease of production throughout it is immensely better than that of the once famous singer.

Besides, Scalchi, when heard in this country, was an unattractive woman, past middle age, while Lazzari is young, vibrant, and beautiful.

Some one said to me, "Just wait until you see her Delilah in 'Sampson and Delilah,'" and I am certainly waiting impatiently, for beyond question that will be a wonderful performance.

Galli-Curci was in a radiant mood on Thursday night and in perfectly glorious voice. She assumed the part of Linda with the utmost of simplicity and bucolic charm in the first act, played the dressed-up beauty (a la Manon) of the second act with dignity and style, and went through the episodes of the demented girl very cleverly and with entire conviction to the audience.

Imagine, if you can, how "easy" it would be to change from a demented girl to one of sound mentality during the course of a single song—and then, when you reflect that Galli-Curci did this in an entirely credible manner, you will have a new respect for her histrionism which, while not overpowering at any time, is always and completely adequate and satisfying even in the old operas, such as "Dinorah" and "Linda," which would be almost impossible of successful impersonation by the vast majority of singers.

The score of "Linda" affords some very good Galli-Curci moments, one coloratura song of the first act (well known) suits her admirably and was sung adorably on Thursday, the mad scene provides a good pyrotechnical display, and the duet with Carolina Lazzari was a joy not to be forgotten.

C. E. W.

♮ ♮ ♮

## TOSCA

One of the best "wearing" of all operas, and one indeed to which many repetitions bring only added charm, is "Tosca."

This is (1) because of the plausibility and consistently dramatic working out of the story; (2) because of the very wonderful orchestral score, and (3) because the three

LOUIS HASSELMANS
One of the New Conductors

major parts in this opera provide unusual opportunity for the artists who essay them.

On last Friday evening, when the opera received its first performance for this year, it assumed its usual importance as a play and a spectacle, for it was magnificently presented, while in the matter of orchestral manipulation, as in fact in the handling of the entire music score, there was provided the utmost of pleasure as well as considerable novelty through the superb directing of all the forces by Polacco, who was at the baton.

This brilliant man and consummate musician is not afraid of contrast nor of color, and he applies both with lavish hand. The singers must needs be big ones to measure up to the demands he makes upon them, but on Friday night there was no question of failure on that standpoint.

Rosa Raisa, who sang Tosca for the first time, dressed the character magnificently and acted it with much vigor as well as an abiding refinement.

Her voice was in superb condition and covered all of the score splendidly, rising to tidal eloquence in "Vissi d'Arte" and (with Dolci) sweeping to a whirlwind success in the bravo duet of the last act.

Dolci, very fine to the eye in the dress of Cavaradossi and with an ample and power-

JOHN O'SULLIVAN
Tenor

ful dramatic tendency, proved to be as robust as well as thoroughly refined an impersonator of the part as we have had, while rarely indeed in any role at the Auditorium have we heard more glorious singing.

The last act solo was particularly fine. Baklanoff, always a little different from anyone else, played Scarpi convincingly, even though much more quietly than we have been accustomed to see, and in the vocal score he was at least adequate.

Constantin Nicolay played Angelotti with good dramatic effect and with fine vocal display, and Vittorio Trevisan as the Sacristan repeated a part which, in his reading, has become a tradition and a classic at the Auditorium.

Desire Defrere was the Sciarrone, and Marie Pruzan, who sang the little song for the Shepherdess, disclosed a sweet but very small voice—in fact her solo was almost inaudible.

The pageantry of the "Church Scene" was more admirable than usual, being given an added touch of firmness and solidity by the skillful use of the organ, an item which has been omitted in late years, and the chorus throughout was fine indeed.

As for the orchestral score and its reve-


# Virgilio Lazzari

***Scores brilliantly with the Chicago Opera as***

**Ramfis** *in* **"Aida"**

The following are the press comments:

"His voice is a genuine basso, clear, brilliant, of fine quality and expressive. With such a voice the trial scene of the fourth act is worth hearing and it was so on this occasion."—Edward C. Moore in the Chicago Journal, November 26, 1918.

"Virgilio Lazzari was impressive as the High Priest. His voice sounded rich and solid."—Karleton Hackett in the Chicago Evening Post, November 26, 1918.

"Virgilio Lazzari found the role of the Priest a grateful one and improved in voice on most of his predecessors."—Maurice Rosenfeld in the Chicago Daily News, November 26, 1918.

"Virgilio Lazzari is the finest High Priest I have heard in Chicago and behold he sings in tune."—Herman Devries in the Chicago American, November 26, 1918.

lation by the conductor of the evening, it would be impossible to speak in terms too glowing.

C. E. W.

### ROMEO AND JULIET

The usual Saturday matinee throng was in attendance and sat enthralled through the four long acts of "Romeo and Juliet," held spellbound by the well-remembered art of Muratore in the part of Romeo, set opposite, on this occasion, to the exquisite and potent Juliet of Yvonne Gall.

Here is another splendid "double-star" attraction and one which will, inevitably, take hold of the Chicago fancy just as have other famous events the past year or so.

Yvonne Gall is so inherently beautiful of face and form, and she has such exquisite taste in clothes as well as a wonderful feeling for the niceties of the stage, that she could not fail to find in the Gounod masterpiece a magnificent vehicle for the display of her charms and her talent.

She certainly looks and acts Juliet to the very life and she sings the music equally well.

Opposite Muratore, both in action and song, she lives up to his great traditions beautifully, and the art of each of these two remarkable singers merges into and offsets the art of the other as can happen in but few castings of any opera.

Muratore, in glorious voice this year and with an even added dignity, poise and grace at his command, gave us again his matchless reading of the Romeo score and again was rewarded with that whirlwind applause which always follows his efforts in this opera, as indeed it does equally in every other one he essays.

Arimondi, Dua, Maguenot, Pavloska, Journet, Berat and Defrere contributed again those parts which they have done before and so often in such fine solo and ensemble effects, Maguenot, Journet and Pavloska being particularly fine in their offerings, while Auguste Bouilliez, who is destined to become a very great Chicago favorite, was one of the best Capulets ever seen on the Auditorium stage.

Charlier, suave and effective as ever, was the conductor. There was a pleasing ballet display, the scenic investiture was, as usual, one of the finest offerings of the Chicago Opera Association, and the beautiful dressing of principals and chorus made again a vivid and beautiful picture.

C. E. W.

### MADAME BUTTERFLY

The Saturday night packed house found the Puccini music and the engrossing story of the hapless Japanese maid much to its liking, and in Tamaka Miura a compendium of the action. In fact, the opera may be said to belong to her. Not only in wealth of knowledge of correct detail, with ease and poise to use these for ornament and illumination, nor in the presence of dramatic talent of a first order, but in the vital quality of voice and genuine musical feeling she meets the complete requirements of the role in such fashion as to be the embodiment of the luckless heroine of the tragic story. An astonishing volume came in the big moments and there were other times when the mezzo voice was felt with touching effect. She differs from all who sing the role in that her accents are placed elsewhere. The points which they exaggerate she treats lightly as not being the true illustrations. Her markings should be preserved for future exponents. At present she is uniquely, artistically, alone.

Forrest Lamont is a rousing good Pinkerton; his voice is large, ringing and brilliant, with a passionate intensity which never flags. Vitality radiates in all that he sets his hand to, and he was splendidly in the picture. The lovemaking in the first act and his remorseful "Adieu" later on throbbed mightily with spirit and purpose.

And Bouillez proved one of the best of Sharplesses. The voice is ample and well controlled. He proved his individuality by making much of the child in the scenes—a usually overlooked point but wonderfully effective.

Irene Pavloska added new laurels to her conception of Suzuki. The flower duet has never been better done.

Alma Peterson has only a small bit to do, but proves her fitness by doing it more than well.

Trevisan, Nicolay, Defrere and Daddi added each his own portion to round out a wonderful whole.

The orchestra was like an ocean of sound. It muttered and fumed sullenly; it sighed in soft lappings of mysterious secrecy; it was turgid and ugly; it sent sprays of scintillant color in dashing confusion; it sobbed and wailed in long waves of mournful heaving; it fought and beat in anger; it tore at restraint and strove to unleash its fury, to break bounds and destroy. And ever and anon it thundered in blinding storms of furious power, gathering up into one over-


# FORREST LAMONT

## Proves His Artistry in Various Roles at The Chicago Opera

***Following Are the Press Comments:***

### As Pinkerton In "Madame Butterfly"

**Chicago Herald and Examiner, November 20, 1918—(By Henriette Weber)**

LAMONT SINGS EFFECTIVELY

Forrest Lamont, who made good as one of the American artists in the Chicago company last year, had assigned to him the ungrateful task of trying to make us like that cad, Pinkerton, and while he could not change the story he certainly proved himself well equipped to sing the music with finish and eloquence.

**The Daily News, November 20, 1918—(By Maurice Rosenfeld)**

FORREST LAMONT PRAISED

The role of Pinkerton was given to Forrest Lamont, an American tenor, who was one of our most capable singers and artists last season, and last evening he gave conclusive evidence that he will again prove himself to be a versatile and valuable member of the company. His tenor voice is growing in volume and warmth and he did his share of the singing in the first act most admirably.

**Chicago Evening Post, November 20, 1918—(By Karleton Hackett)**

Mr. Forrest Lamont made a good Pinkerton, making that rather dubious representative of our navy appear like a fairly decent fellow, and singing with feeling.

**Chicago Daily Tribune, November 20, 1918—(By Frederick Donaghey)**

Lamont sang Pinkerton well; and he looked it.

**Chicago Daily Journal, November 20, 1918—(By Edward C. Moore.)**

He is a fine, upstanding artist with a splendid voice and a good stage presence. It was good to hear a vigorous, youthful sounding voice in the love duet at the end of the first act. It had high merits of its own. The result was that when the last high note was reached the audience burst into loud applause.

**Chicago Evening American, November 20, 1918—(By Herman Devries)**

Lamont's voice is in excellent condition. It sounded very fresh and ringing, especially in the duet with Butterfly. He is a very capable young singer.

### As Nicias in "Thais"

**Chicago Herald and Examiner, November 23, 1918**

Forrest Lamont sang the music of Nicias well.

**The Daily News, November 23, 1918**

LAMONT'S SINGING PRAISED

Surely Lamont's singing was the best we have heard of them usic writen for Nicias.

**Chicago Sunday Tribune, November 24, 1918**

Mr. Lamont gave to Nicias more of good voice than it had in any season.

### As Folco in "Isabeau"

**Chicago Evening American, November 25, 1918**

LAMONT AT HIS BEST

Forrest Lamont was at his best in the role of Folco; in fact he was remarkably well cast, surprising even those who have always applauded him as one of Mr. Campanini's most reliable young singers.

**Chicago Herald and Examiner, November 24, 1918**

Forrest Lamont did exceedingly well.

**Chicago Daily Journal, November 25, 1918**

He sang his various solos as though they meant something musically. In fact he succeeded in giving meaning to that of the first act, which ended with the catching of a hawk on the fly. This is an easy place to score an error, but Lamont is an American, and he fielded the play perfectly.

**The Daily News, November 25, 1918**

Mr. Lamont earned a big share of the evening's applause for his fervent singing.

whelming chord the passionate music it held in its folds. All evening it dominated, impressed, conquered, illuminated. Polacco is its master—a director of the first magnitude.

ALBERT COTSWORTH.

♮ ♮ ♮

### LA BOHEME

Days in advance the Auditorium was sold out for the double-star event—Galli-Curci and John McCormack in "La Boheme," which remarkable function took place on Sunday afternoon in the presence of an audience as enthusiastic as it was remarkable in size and complexion.

The opera was beautifully put on and in every detail proved a most delightful reading. Giuseppe Sturani, called to the baton on short notice because of the illness of Polacco, proved himself a thorough master of the situation and gave a fine reading of the score.

The part of Mimi is not in any sense a coloratura one, and in it Galli-Curci has no opportunity whatever to exercise those particular gifts which so entrance the multitude.

But—on the other hand, the Mimi music is lovely throughout, and when rendered with such exquisite art as is possible for Galli-Curci it becomes a genuine benediction.

John McCormack, especially gifted for lyric tenor parts in the opera, and whose many successes in earlier years of the Chicago company are affectionately remembered, was again that same delightful Rodolpho he taught us to adore in years past.

The two incomparable solos of the first act (Galli-Curci and John McCormack) were impeccably presented, as was also the beautiful duet with which the act closes, while the "Adieu" music of the third act, in which both participate, was particularly fine.

In this scene a perfection of ensemble was attained by the addition of Rimini and Pavloska as the quarreling lovers, each of them having attained special distinction in earlier numbers, and Mme. Pavloska having given in the "Waltz Song" of the second act an exhibition of skill and art which placed her very high in the esteem of the thoroughly delighted audience.

Huberdeau made his usual big appeal in the last act; Trevisan was the inimitably merry and always refined comedian as Schaunard, and the cast was filled out, definitely and well, by Daddi, Oliviero, Cantor and Lendesman.

C. E. W.

♮ ♮ ♮

### Other Operas

On this (Friday) evening the opera will be "Carmen," and Muratore will sing.

On Saturday at the matinee Rosa Raisa will appear for the first time in "La Gioconda," and the cast will be made notable also by the appearances of Carolina Lazzari, Dolci, Rimini, Nicolay and others.

In the evening "Thais" will be presented with the same notable cast of its first performance, including Gall and O'Sullivan.

On Sunday afternoon at 3 o'clock there will be another Gala Concert, and the next week will begin on Monday evening with a repetition of "Romeo and Juliet."

♯ ♯ ♯

### FREDERIKA GERHARDT DOWNING FOR THE OPERA

The many friends of Frederika Gerhardt Downing, Chicago contralto, are congratulating her on her engagement by the Chicago Opera Association, and Music News offers also congratulations to the company on the acquisition of so fine and sincere an artist as is Mrs. Downing, whose wonderfully fine voice will certainly prove a valuable addition to the opera forces.

♯ ♯ ♯

### HANS HESS IN CELLO RECITAL

Hans Hess, the brilliant young Chicago cellist, will give a recital during the season under the management of F. Wight Neumann.


# Louis Hasselmans

*makes his debut as conductor and creates a furore in the performance of "THAIS" with the Chicago opera.*

*Following are the press comments:*

"Louis Hasselmans made good, proving that he has an authoritative beat and fine sense of the balance of ensemble. It was good to hear the score subdued where it should be and to catch the finer nuances of modern French orchestration."—(Henriette Weber in the Chicago Herald-Examiner, November 23, 1918.)

"He commands the orchestra with suave but authoritative surety. The Meditation was applauded with unusual enthusiasm for the exquisite phrasing from the Hasselmans brain."—(Herman Devries in the Chicago American, November 23, 1918.)

"He disclosed temperamental traits, a command of the orchestral body, an intimate knowledge of the score and an alert regard for the singers."—(Maurice Rosenfeld in the Chicago Daily News, November 23, 1918.)

"He is a conductor with the power to bring out the meaning. The orchestra played excellently under his direction and he will prove a valuable addition. He had not been conducting five minutes before he was a huge success."—(Karleton Hackett in the Chicago Evening Post, November 23, 1918.)

**Mr. Hasselmans conducted with much eclat the performance of "Carmen" on November 26th.**


### SHERWOOD MUSIC SCHOOL

The large audience at the Sherwood Recital Hall Friday evening showed, by generous applause, that the two-piano program given by some of Miss Georgia Kober's pupils was well received.

One is apt to suppose that an entire program of "just one kind" of music would prove a bit monotonous, but this was avoided by consummate skill in the selection and arrangement of the works presented.

For some of the pupils it was the first public appearance since studying with Miss Kober, but they, as well as the others, gave full and complete testimony that they had "imbibed freely" of her teaching. At no time was there apprehension as to the support they were to receive, as Miss Kober, in each instance, took care of the orchestral parts on the second piano in her usual sympathetic manner.

The program opened with Mozart's C minor Fantasie, arranged by Grieg, played by Miss Ruth Thompson in a delicate but accurate way that was truly Mozartian, yet with the Grieg flavor.

Miss Gwendollyn Llewellyn gave a nice interpretation of Arensky's "Waltz," playing the dreamy passages with exquisite grace and attacking the big chord skips fearlessly and precisely.

"On the Mountains," by Grieg, was played with excellent taste by Miss Elizabeth Lovell. Miss Lovell has a fine touch and displays good judgment in using it.

Miss Hazel Crone, in Chaminade's "Morning" and "Evening," proved to be a young player of much promise, as her work in this pleasing number showed conscientious study and fine discrimination.

The same was true of Miss Margaret Anderson in her playing of Schytte's "Barcarolle." The characteristic rhythm of a boat-song was nicely brought out and the melody sung with good tone.

Because of the illness of the pupil who was to appear next on the program, Miss Meta Kummer, who is "always prepared," substituted, at the eleventh hour, with Liszt's Preludes in a most satisfactory manner. Miss Kummer's playing is always good because of her earnest and sincere work in preparation.

The remainder of the program consisted of the first movements of three popular Concertos—Pierne's C minor, played by Miss Marion Rinn; Grieg's C minor, by Miss Frederica Toenniges, and Rubinstein's D minor, by Miss Helen Holcombe.

These young ladies showed real musicianship in technic and interpretation, and give much promise of even greater achievements in their chosen field. Added interest was given the Pierne work from the fact that the author, with his orchestra, is soon to appear in Chicago. The Grieg C minor Concerto is a favorite with the Sherwood Music School because Mr. Sherwood studied this work under Liszt and introduced it to America.

W. G. H.

♯ ♯ ♯

**Wedertz**—C. Gordon Wedertz was in charge of the musical portion of the Elks' annual memorial service at Cohan's Grand Opera House on Sunday, December 1. Amy Neill, who was studying with Professor Leopold Auer in the Chicago Musical College last month, was the solo artist.

# Yvonne Gall

## makes a glorious debut as "Thais" with the Chicago Opera on November 22nd.

**"Massenet's music was vocal gold in her hands."**

***—Henriette Weber in the Chicago Herald-Examiner, November 23, 1918.***

The following remarkable comments are from the Chicago press:

"Yvonne Gall, a beautiful Parisienne, gave Chicago the first real Thais heard here. Mlle. Gall was seen and heard and conquered easily. She is one of the most scholarly artists among the women that it has been Chicago's good fortune to hear. Massenet's music was vocal gold in her hands."—*Henriette Weber in the Chicago Herald-Examiner, November 23, 1918.*

"Mlle. Gall makes her own appeal by reason of a fresh, full, young voice of excellent range, warm and pleasant in the medium register and especially charming in mezzo-voce. The mirror scene was sung with firm tone."—*Herman Devries in the Chicago American, November 23, 1918.*

"She sang throughout with musical feeling and with many a nuance of expression. Her debut must be recorded as a success for she was recalled many times."—*Maurice Rosenfeld in the Chicago Daily News, November 23, 1918.*

"Miss Gall is by far the best representative of the French school that has been brought here in recent years. She plays the part with the grace that all who succeed on the French stage must either have by nature or acquire, and she can sing. Her voice is rich in color, especially in the middle register, of ample range and power. There was deep feeling in her tones."—*Karleton Hackett in the Chicago Evening Post, November 23, 1918.*

"The typical French soprano voice has as characteristic a tone as a clarinet. As nearly as her tone may be put into words it is clear and always perfectly true to pitch."—*Edward C. Moore in the Chicago Journal, November 23, 1918.*

## MAX ROSEN'S RECITAL

Max Rosen complimented his Chicago following, and it proved to be a goodly and enthusiastic one, on Sunday by arranging an unhackneyed program for his recital. F. Wight Neumann, with his clear perspicacity, was the sponsor. Kimball Hall, bright and cheerful, was the place, and Mr. Rosen and the audience did the rest to make the event a notable one on a day crowded full of high-grade music.

Through the cool, clear arches of the

MAX ROSEN

stately Nardini Concerto came the processional of lovely music. That gave the note of repose to contrast with all the fire and passion and technical demands of Paganini's D minor. Burleigh's "Summer Idyll" brought a spell of the enchantment of serene outdoor beauty, making way for the witchery of Kreisler's embellishment of a Dvorak "Slavonic Dance," so good as to be worthy quick repetition. The slow-moving Elgar offered a surprise in the deftness of projection he has infused into his "Capricieuse" and prepared the way for Burleigh's "Perpetual Motion," a breathless bit of grace and stunning speed. Godowsky's well-made and atmospheric "Legende" provided an exquisite interlude between Burleigh and Auer, whose "Concert Tarantelle" brought the printed program to a close. The supplemental program was still going at 5:30, with an applauding and eager multitude loudly cheering the smiling young man who had won a most pronounced success and aroused the most cordial approval. The encores were as fresh and enjoyable as the unworn numbers making up the formal program. And Rosen did them with cumulative power and verve—as much as to say what he had done was only a warming-up process and he was now ready to play indefinitely! The audience certainly gave him every encouragement to go on, too.

In every way Mr. Rosen has gone further on in his strides toward the high places in his profession. He is grave and serious, for a young man, with a reverence toward his art which pervades his varied offerings. What is done carries on its face a valid musical reason—there is no apparent exploitation of either talent of technique. What might be felt as reserve is only sweet reasonableness and a seeking to let the music filter through his personality and speak for itself. One marked exception to this general rule is evidenced in the things which carry a certain wild strain. The Auer "Tarantelle," for example, and one of his encores was Magyar-like as to themes. These seemed to touch a certain chord in Rosen's make-up and he put into them a nameless intensity that was almost perversity beside his well-ordered scheme of things.

His tone is fuller, larger, warmer, more pulsing with emotion than a year ago, but the outstanding trait which made him friends in his debut then still abides with him. His violin sings all the time. He seldom allows any interpretative demand to rob it of its pure, smooth sweetness. It throbs with a fine emotion throughout. If there are difficulties to overcome there is nothing to indicate their presence. Fluent, easy, unvaryingly mellow and appealing is his music, suggesting a rarely fine soul at the heart of it all. His present is great, but the future will give him rank among the mighty.

Emmanuel Balaban, his accompanist of a year ago, if memory serves, was again at the piano. An evident comradeship between the two young men made the ensemble admirable.

ALBERT COTSWORTH.

### A. G. O.

Probably the largest assemblage of the local chapter of A. G. O. assembled at their monthly dinner on Monday. It was Composers' Night. Marie Sidenius Zendt was there to sing four of Herbert Hyde's lyrics, and he was there to play them. One, a "Bird Song," was written for Mrs. Zendt, and by the tokens of a hearing it belongs to her. Together they made it delicious.

Walter Keller's brilliant and unusual "Canon" for piano was assigned to his son for utterance—capitally presented amid hearty enthusiasm. An address on French music by Charles Koechlin of the Official Mission of French Scholars was the final item of entertainment.

**Thatcher**—Pearl Townsend, pupil of Burton Thatcher, will sing at the Illinois Pageant, Hibbard School, Albany Park, Tuesday, Wednesday and Thursday.

### NORTHWESTERN UNIVERSITY

On Thursday evening, November 21, th Evanston Musical Club gave Goring Thor as' lovely cantata, "The Swan and the Sk lark." The soloists were Mary Ann Kau man, soprano; Edna Jukes, contralto; A bert Lindquest, tenor, and Charles E. Lu ton, bass. The chorus was in the best trim and sang with conviction and in e cellent ensemble. Miss Kaufman, who voice is well known in Chicago, sang wi dramatic brilliancy. Mr. Lindquest, young tenor who is pursuing his studies New York, gave evidence of promisi worth in his reading of the beautiful ten part. Edna Jukes, who sang the contral role, is an artist pupil of Mr. Grant-Schaef and sang with satisfactory assurance a interpretation in every detail. Charles Lu ton, in the bass aria "A Grecian Poet," the beginning, and again at the end, ga a most substantial and artistic frame to t whole work, and not only did he win wi voice but with the personality which he a ways possesses in the singing of orator parts.

MARY CARVER WILLIAMS.

### CHICAGO MUSICAL COLLEGE

On next Saturday morning at 11 o'clo the program will be given by Magda Jense Elsie Barge, Mrs. Nelson C. Brewer, Lu Miller, Mrs. S. V. L. Rodriguez, Gilbe Ross, Madeline Reed and Margueri Kelpsch.

**Mendelssohn Club**—The Chicago Me delssohn Club, Harrison M. Wild, condu tor, opens its twenty-fifth season with concert at Orchestra Hall, Thursday ev ning, December 12th. Arthur Hacke tenor, will be the soloist.

**Reuter**—Rudolph Reuter of the Chica Musical College faculty will present a r cital of works for piano and chamber mus at Davenport, Iowa, December 8.

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# ROSA RAISA

## *Triumphs in* LA TOSCA

**Maurice Rosenfeld in the Chicago News (November 30):**

**"The greatest of the Dramatic Sopranos made her initial appearance in this capital part at the Chicago opera on November 29."**

### *The following are the comments of the press:*

By Maurice Rosenfeld in the Chicago News (Nov. 30.)

"Last evening her interpretation of Floria Tosca was one of the greatest operatic characterizations we have had from this star. Vocally she gave a rendition rich in tone and artistic in musical ideals. Dramatically it rivaled the portrayals of the best exponents of this well known tragic personage and pictorially it was a revelation in elegance of costume and grace of carriage. Her Tosca is a role which has established her as a great dramatic singing actress."

By Herman Devries in the Chicago American (Nov. 30.)

"She sings with a limitless wealth of rich, pure tone that never at any time grows harsh or grating."

By Henriette Weber in the Herald-Examiner (Nov. 30.)

"She gave a delineation of Sardou's heroine that was positively thrilling. She sang brilliantly."

By Karleton Hackett in the Chicago Post (Nov. 30.)

"Miss Raisa sailed through the performance in brilliant fashion. She looked quite stunning, played the part with Italian fire."

By Frederick Donaghey in the Chicago Tribune (Dec. 1.)

"It was fine, sane acting. No Tosca has been lovelier to the looker-on. Musically, Tosca 'holds no tests for Raisa.'"

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### THE PYRE PLAYERS

For several months the Pyre Popu[lar] Players, under direction of Walton Py[le], have been delighting a fine clientele at [the] Warrington Theater, Oak Park, and cl[osing] ing there on Thanksgiving night, they h[ave] gone to Fort William, Canada, where th[ey] expect to play a round of standard dra[ma] throughout the balance of the season.

The last bill given at The Warring[ton] was the merry comedy, "Officer 666," a[nd] in this there was shown a skill and fin[ish] which was the natural result of the rout[ine] acquired during the long season and wh[ich] presages that the Canadian season will [be] an unqualified success.

D. M. Selden played the part of "Offi[cer] 666" with care and skill and Mr. Cas[ey] who has grown to be a prime favorite [in] Oak Park, was effective as "an Officer."

Bess Bennett, a genuinely success[ful] player of young girl parts and an actr[ess] of much routine, played Helen, while M[ary] Cooper, who has also become a sta[r] favorite in Oak Park, was the Sadie.

Mr. Way, attractive as ever, played [the] part of Travers Gladwin and Mr. Pyre [was] a distinct pleasure in the role of the J[ap] a fine part and one which he understa[nds] to the smallest detail.

Miss King, who will unquestionably pr[ove] a fine success in Canada, played the p[art] of the Aunt in "Officer 666," and as [has] been the case throughout the season pro[ved] thoroughly competent, while Mr. Doyle a[nd] Mr. Jones as "Raffles" and "Captain [of] Police" were intelligent and pleasing [in] their work.

For the final production at Oak P[ark] Allen York was assigned to the part [of] Whitney Barnes and in this found a fr[esh] vent for his talents than in most of [the] parts he has played, for he has the you[thful] vivacity and good looks to clearly typ[ify] this important role and throughout the p[lay] proved his adaptability and his dram[atic] gifts.

C. E. W.

\#\#\#

### YOST IN ALL-AMERICAN PROGRA[M]

The distinction of being the first viol[in]ist to give an all-American recital will [go] to Gaylord Yost, composer-violinist, wh[o] appeared in Indianapolis December 5 [at] Hollenbeck Hall. For many years Mr. Yost has been an ardent worker for [the] recognition of native composers, and s[uch] programs have from time to time represe[nt]ed practically all of the American writ[ers] of violin music. He was one of the fi[rst] to publicly perform the Carpenter Son[ata] which work he introduced in 1914.

The following program is of uncommon interest by virtue of the fact of its breadth, scope and great variety, proving conclusively that a violin recital of genuine and substantial worth can be built from "Americas own."

Pasquale Tallarico, the gifted pianist, assisted at the piano in the Carpenter wo[rk], and John Gunder acted as accompanist [for] the other numbers. The complete progr[am] follows:

| | |
|---|---|
| Sonata, G major | John Alden Carpe[nter] |
| Mr. Tallarico and Mr. Yost | |
| Melody | Arthur Fo[ote] |
| Serenade No. 2 | Gaylord Y[ost] |
| American Dance | Albert Sto[ne] |
| Concerto, E minor | Cecil Burle[igh] |
| Moment Musical | Carl Be[ck] |
| Serenade Negre | Francis Macmillen |
| Scherzo giocoso | Albert Spalding |

### RAYMOND WILSON

Raymond Wilson, the pianist, has recently appeared in two important recitals in Syracuse, playing on Tuesday evening at the Mizpah Auditorium under the auspices of the Recital Commission in a joint recital with Charles M. Courboin, organist; Haig Gudenian, violinist, and Florence Girton Hartman, soprano. Mr. Wilson's selections on this occasion included Ravel's "Fountain," Dohnanyi's "Cappricio," and the "Paraphrase on Theme from 'Eugene Onegin'" by Tschaikowsky-Pabst.

On Wednesday, November 27, Mr. Wilson appeared on the program of the morning musicales at the Onondaga, playing a group of Chopin numbers. Mr. Wilson's work on both occasions was characterized by virility and brilliancy. Runs of sparkling clarity, a technique which was so ample that it made the most difficult passages seem insignificant, a deep and satisfying tone, and a fine sense of proportion appeared in all his renditions. He was received with great enthusiasm by large audiences on both occasions and scored marked success.

———♯♯♯———

**Thatcher**—Miss Esther Essig, student of Burton Thatcher and of Ethel Woodstock, read "Madame Butterfly" and sang excerpts from it at the Austin Baptist Church, November 21.

### DECATUR, ILL.

Millikin Conservatory of Music Artists' Series opened on Monday evening, November 25, with Thelma Given, violinist. A capacity house welcomed Miss Given most enthusiastically to her childhood home town.

Other artists in the series will be:
January 14—Joseph Bonnett, organist.
January 30—Cornelius Van Vliet, cellist.
February 25—Charles W. Clark, baritone.
March 25—Ethel Leginska, pianist.

In spite of the war conditions the Millikin Conservatory has a larger enrollment this term than for the four terms last season. The Music Kindergarten also has an enrollment of ninety-eight children ranging in age from 3 to 7 years.

———♯♯♯———

### ARTHUR A. PENN, COMPOSER OF "THE MAGIC OF YOUR EYES"

Arthur A. Penn, not Albert Penn as erroneously stated in Music News last week, is the composer of the very popular "The Magic of Your Eyes," a song which is destined to such a great popular success that everyone will want to know the exact name of its composer.

The Witmarks are to be congratulated on having been able to add this song to their catalog.

### SOME OF FLORENCE EASTON'S "EARLY STAGES" REVEALED

To an interviewer on the New York Evening Mail Florence Easton, who sang with the New York Philharmonic Orchestra last week at Carnegie Hall, besides creating her usual furore at the Metropolitan Opera House, confided that her family was willing for her to become a concert singer, but absolutely refused to hear of an operatic career. Whereupon 17-year-old Florence, spurred on by this family opposition, went up to London to sing for an opera impresario and returned home, not with a contract, but with a promise that if she would spend her summer learning roles she could have a contract in the fall. This was more difficult to accomplish than it sounds, for in order to practice these roles the would-be prima donna had to continually visit friends and relatives, since her own family had no sympathy with her operatic ambitions. But all's well that ends well, and Florence Easton has certainly ended, or rather arrived (both meaning the same in this case) at the top.

———♯♯♯———

**Rankel**—John Rankel, baritone, sang on November 25 with the Chicago Male Quartette for the Chicago Drug Club, and on November 26 for St. Luke's Men's Club, Evanston.


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## FRANCES COATES IN COSTUME RECITAL

"Musical Etchings" was the title given by Lucie Roberts Lenox to the costume recital given by her artist pupil, Frances Coates, on Friday evening. It proved an appropriate title indeed, for the lines were clear and undisputed as to technique and preparation and yet there was the delicacy of curve, the fleeting suggestion, the value of effect to produce the atmosphere of the periods represented.

Miss Coates is gifted with a marked sense of mimicry and Mrs. Lenox has known how to develop the talent without robbing it of individuality. It was easy to believe that every pose and action was the result of study, but the impression left was that of artlessness, as if the means used t project the moods were, spontaneously the moods of the songs. And Miss Coate has a good voice and knows how to us it as well. It has apt flexibility, adequat range, is even, pure and true. Best of al the musical instinct is unerring and th training has made excellent use of this fac tor, so that taste, talent and instructio have worked together to fit well the youn woman for a place of definite service in th musical world. Without seeking for th crowded fields she can find the uncultured one where etchings of the first orde are appreciated. Every one does not un derstand an etching. Those who do hav knowledge and insight.

FRANCES COATES

Miss Coates' recital was divided into fou parts. I missed the Irish songs. Th French ones included a group of the popu lar "Chansons"—street and folk songs. I these Miss Coates was particularly happy doing them with an abandon altogethe felicitous. She proved her sincere musica worth by a rapt presentation of that al most perfect essence of song, Huhn' "L'Heure Exquise." Nothing in the eve ning was of greater worth than her par in this offering.

The Dutch group had the patter o wooden shoes to make it lively. The musi used was largely from the light opera school and served its rather fleeting pur pose well. Best of all was Bohm's good song, "The Vow," put over with a nea archness.

The English costume was adorable an Miss Coates fitted her tempos to what i demanded. Very dainty and elegant wa the style of Dr. Arne's "Lass with th delicate air." The pronunciation was im maculate. In fact one of Miss Coates vital assets is the ability to make hersel readily understood. She did the "Tragi story of Barbara Allen" with choice Victo rian neatness and "Oh! for a husband" deftly and surely made its coquettish way. Mabe Daniels' "Soldier Cap" afforded a brillian finale which was supplemented by Fay Foster's "Americans Come." It's a truly dramatic song and it should be a safe pre diction that it will long be found on pro grams—so compact and effective is its con struction and content. It had fine force this time.

The abused word "charming" may be ap plied correctly to the event and congratu lations go to Miss Coates and Mrs. Lenox Alma Berming Law was an accompa nist of admirable assistance and skill.

There was dancing afterwards. It re quired magnificent self-control to deny one's self the proffered privilege of the "first dance" with the concert giver. Some day I may claim it!

ALBERT COTSWORTH.

———###———

**Zouboulakis**—At the dinner given by the Serbian Congress at the LaSalle Hotel on last Sunday, among the numbers presented was the very serious and effective new song "On to Victory," by John C. Zouboulakis who presided at the piano during its ren dition by Eugenia Vessella, a young so prano, whose good voice and fine stlye won her much favor from the large audience present.

———###———

**Frazer**—Arthur Frazer, pianist, played for the Winnetka Woman's Club last week.


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## Makes Possible the Revival of William Tell at the Chicago Opera

## A SENSATIONAL AMERICAN DEBUT

"Mr. O'Sullivan is the most welcome of operatic strangers from Paris in recent seasons."—*Frederick Donaghey in the Chicago Tribune November 27, 1918*

## Following Are the Remarkable Press Comments:

**O'Sullivan Is Welcome**

(Frederick Donaghey in The Chicago Tribune, Nov. 27, 1918.)

"Mr. O'Sullivan is the most welcome of operatic strangers from Paris in recent seasons. I have heard Tamagno fail in the incidental part of Arnold, the terror of tenors; and O'Sullivan didn't fail last night when he effected his American debut."

(Mr. Donaghey said again on December 1 that tenors who can sing the music of Arnold as written are infrequent phenomena.)

**New Tenor Scores in William Tell**

(By Karleton Hackett in the Chicago Post, Nov. 27, 1918.)

"His voice at a first hearing is one of clarion quality, which sounds the call to arms with brilliant power. Mr. O'Sullivan's voice is pitched so high by nature and he sings the upper tones with such surety that those not of the trade hardly realize the tremendous feats he is accomplishing. He was complete master of himself and tossed off phrase after phrase of vocal skyrockets as if they were nothing at all."

**O'Sullivan Another Great Tenor**

(By Edward C. Moore in the Chicago Journal, Nov. 27, 1918.)

"It would have been almost enough to find someone who could sing the role of Arnold at all. That he did it in such stunning fashion as he did came very near to making him a big sensation on the strength of the one appearance alone. O'Sullivan's voice has a personal, distinctive quality which is not in the least like any tenor that I ever heard before. If you hear a trumpet or a cornet played in its upper ranges by an expert in tone production you will know as nearly as possible what his voice sounds like, but that is not so very close after all. It will be better to go and hear him. You will not only satisfy your curiosity, but you will hear something remarkable. It takes a real singer to go through the role and he is a real singer."

**Tenor O'Sullivan Hits Mark in Tell**

(By Maurice Rosenfeld in the Chicago News, Nov. 27, 1918.)

"Mr. O'Sullivan disclosed operatic qualities of paramount caliber, is intelligent in the handling of dramatic situations and his voice can be rated as of brilliant quality of carrying power, high in range. He managed the high and difficult music with adroitness and was accorded a flattering reception."

(By Herman Devries in the Chicago American, Nov. 27, 1918.)

"Tenors who can successfully juggle with the Rossini tessitura are rare in our day, and O'Sullivan is one of these."

Mr. O'Sullivan, the French-Irish Tenor of the Chicago Opera Association, repeated his initial sensation at a second performance of William Tell given on the evening of Dec. 2

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# Books and Music

BY HERBERT J. WRIGHTSON

## BOOKS

**Contemporary Composers**, by Daniel Gregory Mason. Price $2. (Macmillan Company.)

The four composers placed on this pedestal of honor are Strauss, Elgar, Debussy and D'Indy. There are also two essays, as prelude and postlude to the work, entitled "Democracy and Music" and "Music in America," between which there exists a certain kinship, as the question of popular appeal figures largely in both. The first, of course, considers the question in a more universal sense and compares different schools and styles in an interesting manner, with many pungent truths expressed in a scintillating way. The comparison of a mode such as Debussy's with that of Richard Strauss leads to the conclusion that the former is not, as sometimes supposed, more spirituelle than the latter, excepting "as a gourmet is more spiritual than a glutton" (p. 20). The author refers to these two composers as typical representatives of Programism and Impressionism, and says that just as the former "appeals from music to association, impressionism appeals to sentiment, to fancy and to the phantasmagoric reveries upon which they are ever ready to embark." Other comparisons are made which are highly noteworthy and instructive, but "the stressing of that which the senses alone can perceive from moment to moment" (alluding to sensation rather than intellect music) "is appealing with varying success from our minds and hearts to our auditory nerves. The increasing measure of success attending such appeal shows vividly the numerical advantage that the hungry or curious auditory nerves have, in the modern democratic audience, over the enlightened minds and hearts."

The biographical essays are very analytical, giving numerous quotations from the musical works, illustrative of individuality, method, etc. Some particulars of the composer's life are naturally included, yet the personal element is more or less incidental.

In the final chapter, "Music in America," we find more perspicacious summarizations of things. The refutation of the idea that ragtime is the typical American music is both decisive and unanswerable. This passage from the writing of an enthusiastic champion of the "popular" brand of music is quoted: "As you walk up and down the streets of an American city you feel in its jerk and rattle a personality different from that of any European capital. . . . This is American. Ragtime, I believe, expresses it. It is today the one true American music." The retort is a smashing counter, such as one might expect from intelligence and good taste to relatively uncultured zeal (see p. 248). Concerning the tendency to lack of individuality which characterizes the lesser artist, no matter what his technique, the author says: "It is no more possible for a human being to be, let us say, at once as subtle as Debussy and as gorgeous as Strauss than it is to be in two places at once. . . . But the young American . . . in the attempt to be everywhere at the same time . . . cuts himself up into little pieces that end by being nowhere" (p. 277). He accords MacDowell a high and permanent place on account of his individuality, in spite of mannerism and deficient technique. The Negro Spirituals are considered more worthy to be held as representative than the popular music of the day.

**Music Composition, a New Method of Harmony**, by Carl E. Gardner. (Carl Fischer.)

The author begins by giving a "Vocabulary of Chords," consisting of triads, chords of the seventh, of the ninth, of the eleventh and of the thirteenth, on every degree of the scale, and in major, minor, harmonic and melodic, ascending and descending. The only exception is, as a footnote states, that the eleventh and thirteenth chords of the two forms of melodic minor are omitted. This seems a pity. Why not have the thing complete? Apart from this ridiculous array of the possible Combinations and Permutations of the letters of the alphabet from A to G (or H), with no particular bearing on the art of music, the book contains many features of excellence. There is some treatise on Elementary Form in the first chapter—the divisions and subdivisions of the Period. One very commendable point is the prolific use of examples taken from actual music, instead of the perfunctory, dry and often meaningless made examples, found in so many textbooks. The chapter on Altered Chords contains some novelties of classification, for instance, among the augmented sixth chords; yet it is again far in advance of the average treatise on the subject.

The section on Elevenths and Thirteenths contains the saving statement "Because of the immaturity of these chord formations it is not advisable for the student to attempt to use them at the present time." The analysis of some of the illustrations appears to have in view the conformity to an adopted premise (and a by no means self-evident or proved one) rather than a sense of fundamental principles. To call the D natural in the MacDowell example on page 90 a dominant eleventh, and an augmented one at that, is surely far-fetched and inadvisable. It is plainly a non-harmonic tone in a simple dominant seventh chord. Of course every example may not be as easy to dispose of on regulation lines as this. "Modulation and Transition" occupies only about three pages! "Style" and more advanced form are given a good deal of space in conclusion, and though appropriate to the title of the work, are extraneous to the subtitle.

**Notes on Music in Old Boston**, by William Arms Fisher. (Oliver Ditson Company.)

The history of music in Boston and that of the publishing house of Oliver Ditson Company are, of course, closely related. The present volume may have as its chief motive the second, but gives a very thorough and interesting account of the first, replete with old woodcuts, maps, portraits, facsimiles of music, play-bills, newspaper extracts, etc. To the musical historian the work will be of great value and will be added with pleasure to the library. The progress of events is

traced in considerable detail from June, 1630, to the present day. The music produced, the artists who visited Boston when it had attained town-like proportions, the shops, newspapers—in fact everything having a bearing upon musical activities, are mentioned and often illustrated. "State Street in 1801" has a very old-fashioned aspect, and "Tremont Street in 1798" (then "Common Street") exercises the imagination. In the up-to-date section, the photographs of the personnel of the Ditson firm, the various buildings it has occupied, and many of the departments of its present place of business show a remarkable culmination of well-directed business enterprise.

**The Trial of Santa Claus,** an operetta by J. S. Fearis. Price 50 cents. (Chicago, J. S. Fearis & Bro.)

This amusing operetta is suitable for school entertainments and other amateur performances. The choruses are two-part, all the solos in the treble clef, the accompaniment easy, and there is some spoken dialogue to give variety to the proceedings.

**The Singing Leaves,** cantata for women's voices, by Frances McCollin. Price 50 cents. (Oliver Ditson Company.)

The text of this work is by James Russell Lowell, and the cantata took a prize in the 1918 competition of the Philadelphia Matinee Musical Club. Beginning with a decided reminiscence of a well-known song by a namesake of the composer, it nevertheless shows no other tendencies to plagiarism but distinct originality and style. The solo voices are soprano, alto, tenor and baritone, the time of performance about twenty minutes.

**The National Songs of the Allies,** harmonized for mixed voices. (Oliver Ditson Company.)

With a very striking cover design, this little collection brings us the familiar national airs (thirteen of them) arranged for mixed chorus. The native texts as well as English are given in each case, excepting for the "Hymn of Free Russia," which has only English.

SHEET MUSIC

**Bramwell & Ragen**

**Piano**—John Janscek, "The Call to the Flag."

**Oliver Ditson Company**

**Songs**—William Arms Fisher, "Zero Minus One," "There's a Great Day Coming"; Augusta O. Renard, "Evening Prayer"; John Hyatt Brewer, "O Lord, Our God"; Mary Knight Wood, "Love Song of Egypt"; Folksongs, "Volga Boatmen's Song" (Russian), "Barbara Allen" (English), "May Song" (Spanish), "Oh, Hop-Vine" (Hungarian), "Sorgen" (Scandinavian); W. R. Spence, "The King of Love My Shepherd Is"; Mark Andrews, "Still Will We Trust"; Arditi, "Speak, Love"; A. G. Wathall, "Hush, My Dear"; H. W. Loomis (arr.) "Little Papoose"; Bohm, "Still as the Night" (violin or 'cello obb.); A. Armstrong, "A Long Fight, a Strong Fight."

**Duet**—W. R. Spence, "The King of Love My Shepherd Is."

**Octavo**—Mixed voices: Root, "Just Before the Battle, Mother"; G. B. Nevin, "O Lord, to Whom Vengeance Belongeth," "Let This Mind Be in You"; Bizet, "On the Front" ("Carmen"); Protheroe, "Turn Thy Face from My Sins," "More Love to Thee"; John H. Brewer, "O Lord, Our Governor"; Andrews, "Seek Ye the Lord"; Mauro-Cottone, "Tantum Ergo"; Berwald, "Lead Us, O Father"; Manney, "America's Crusaders," "Grant Us Thy Peace," "They That Trust in the Lord"; Hosmer, "And It Shall Come to Pass"; William Reed, "Ye Armies of the Living God"; Henry Hadley, "Out of the Depths"; E. S. Barnes, "By Cool Siloam's Shady Rill."

Women's Voices: Coleridge-Taylor, "Song of Deliverance"; Cesar Franck, "Processional"; Sullivan, "Orpheus With His Lute"; Jensen, "Golden Moments"; J. Bertram Fox, "A Tragic Tale."

Men's voices: Barnby, "Crossing the Bar"; Manney, "America's Crusaders"; G. B. Nevin, "When the Flag Goes By"; A. E. Johnstone, "America's Message"; Macfarlane, "Up and On."

**J. S. Fearis & Bro.**

**Song**—J. S. Fearis, "Flag of the Stars."

**Octavo**—Fearis, "Flag of the Stars" (mixed voices, men's voices, women's voices and 3-part men's voices.)

**William A. Pond & Co.**

**Songs**—Edgar P. Crissman, "I Know Thou Art Near," "The Rose's Message," "The Mark of a Rose," "Jock," "A Toast"; J. Fletcher, "The First Christmas Solo."

**Carl Fischer**

**Piano**—Godowsky, "Humoresque," "Rigaudon"; Josef Hofmann, "The Star Spangled Banner."

**J. Fischer & Bro.**

**Songs**—Cecil Forsyth, "Call Me Thine," "A Masque," "The Watcher," "When the Last Sea Is Sailed," "Rest"; Fay Foster, "The Honorable Chop-Sticks," "The Shadow of the Bamboo Fence," "The Cruel Mother-in-Law"; Elmer Andrew Steffen, "Two Loves"; Victor Harris, "When Daddy Sings."

**Octavo**—Male voices: Cecil Forsyth, "In Old Japan," "Mr. Alphabet's Holiday."

**Hinds, Noble & Eldredge.**

**Songs**—William Barnes, "Everybody Hit for Victory," "The Selfsame Moon."

**R. Ricordi & Co.**

**Songs**—Gerald Arthur, "A Rose, a Kiss and You"; H. T. Burleigh, "O Peter, Go Ring Dem Bells," "Sometimes I Feel Like a Motherless Child," "I Stood on de Ribber ob Jerdon," "My Lord, What a Mornin'"; Granville Bantock, songs from the Chinese, "From the Tomb of an Unknown Woman," "A Feast of Lanterns."

**Piano**—Hugo Frey, "Dear Old Pal of Mine"; Bantock, "Quickstep," "Reel."

**Organ**—Cyril Scott, "Requiescat" (arr. by A. E. Hull.)

**Violin and Piano**—Cyril Scott, "Lullaby" (arr. by Ethel Barnes.)

**Cello and Piano**—Cyril Scott, "Lullaby" (arr. by C. Warwick Evans).

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Among the songs published by J. Fischer & Bro., the Japanese sketches by Fay Foster are very quaint and cleverly done, with texts from the original Japanese. Cecil Forsyth's songs exhibit genuine art, the poems also being of a high order, and "When Daddy Sings" by Victor Harris, is delightfully humorous.

J. S. Fearis' "Flag of the Stars" has an easily grasped rhythm and is tastefully harmonized. It is in all arrangements, as quartet, trio and solo.


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# SOMETHING ABOUT MME. MARGUERITE NAMARA

By ELEANORE CAPPS HOSTLER

Everybody on Michigan avenue was wondering about the stunning woman in the wine-color suit, trimmed with skunk fur, buttoned up the back and with a high collar over her chin, a gorgeous black hat and walking stick, when finally I found it was the Opera star I wished to interview—Mme. Marguerite Namara of the Chicago Opera Association and the subject of this sketch.

This is only one of many beautiful costumes possessed by this singer, and I would like to tell you about all of them—those wonderful lace and spangled gowns, the gorgeous ermine opera coat and others, but while Mme. Namara has many and wonderful gowns and knows how to wear them, she prefers to talk about her music and her children.

She is a very beautiful woman, a striking figure, and she has a charm which is really quite irresistible.

Mme. Namara began her career at the age of six years, playing piano as a child prodigy, until she reached the age of fourteen, when she discovered she had a voice. She inherited her gift from her mother, Margaret Namara, called the "Forest City Nightingale," who was a very popular singer until she gave it up for domestic life and to further her daughter Marguerite's career.

How well she succeeded must be realized when it is known that Marguerite never studied with anyone else until she sa in Opera in Italy.

Marguerite Namara made her debut Marguerite in "Faust" at the Politema Th ater in Genoa, Italy, at the age of eightee the youngest prima donna to have a peared in first roles in Italy. She sang f a season of three months in Genoa, wh she was engaged by Henry Russell for t Boston Opera Company. After singi with the Boston Opera Company for som time she went to Paris and studied wit Melba and Jean de Reszke. For two year she sang in many concerts in Paris an Brussels, scoring a well-merited and grea success.

FREDERICK NAMARA TOY
Son of Marguerite Namara

She was then engaged by R. E. John ston for two seasons' concert work, whe she traveled from coast to coast and mad a tremendous success.

She went back to Paris and St. Peters burg, but the outbreak of the war cancele all operatic contracts for which she wa engaged in London, Paris and St. Peters burg.

At the beginning of the war she san for four months in concerts for the Re Cross and other war charities.

When the war broke out Debussy wa writing an opera for Mme. Namara, t which D'Annunzio was to have supplie the libretto. Both Debussy and D'Annun zio were much interested in Mme. Namara' work. It is needless to add that the wa and the sudden demise of Debussy prevent ed the finishing of the opera, and Madame not being able to obtain enough prope food for her baby boy, then one year old was forced to return to America. Afte her return she accepted a flattering offe from the Shuberts to create the star par in Lehar's beautiful opera comique "Alone at Last." This had a run of on year and was one of the greatest successe ever produced on Broadway.

She abandoned the stage for a time, bu later signed a contract with Johnston, un der whose management she is at the presen time.

She recently scored a tremendous suc cess in joint recital with Mischa Elman a

MARGUERITE NAMARA AND HER BABY GIRL, PEGGY BOLTON

# ANNA FITZIU

## *Soprano with Chicago Opera Associaton*

### Makes a great success in the name part of Mascagni's "ISABEAU"

**Herman Devries in Chicago American, Nov. 25**

Anna Fitziu is one of our reasons for just pride. Her growth and artistic development have been watched by the entire theatre-going nation.

Today she needs no explanation. Her "Isabeau" is real grand opera, and her voice—it pours out in full-throated richness, ample, warm, free, glowing, pure, silver-clear, and never, never hard nor brittle. Its tone is a refreshing river of melody. Miss Fitziu's intelligence and her open-minded eagerness for knowledge and wider educational possibilities will make her eventually one of America's finest singing actresses. Of course, she was a beautiful picture, too.

**Karleton Hackett in Chicago Evening Post,**

Miss Anna Fitziu sang Isabeau with full, rich tones and played the role with sympathy. She even handled the difficult situation of the disrobing with dignity. The long flowing tresses of her wig must have cost a mint of money at the present prices, but it was worth it, since it was voluminous enough to serve as a veil. Without such covering the scene is quite impossible, but secure behind this golden screen she moved off with decorous modesty.

**MISS FITZIU APPEARED ALSO AT THE MEDINAH TEMPLE ON SATURDAY EVENING, NOV. 30, SCORING A SPLENDID SUCCESS**

**Herman Devries in the Chicago American commented as follows:**

Miss Fitziu's voice stands the test of concert singing. It pours out all its richness and warmth with a surety of tone and effect.

**CONCERTS—RECITALS—FESTIVALS**
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he Hippodrome in New York, the house eing packed, with 1,000 people seated on he stage. She has given two recitals in New York City this season, besides singng forty times for all of the different "War Charities," for the W. S. S. drive and many of the camps. She says she was never appier in her life than while doing this work, and was so glad to be able to "do er bit" in this way.

After hearing her in New York City last ear, Campanini engaged her on a four-ear contract, so Chicagoans will have opportunities of seeing and hearing this harming and gifted young singer and ctress. She is said by some to resemble Calve in looks and in acting when Calve was in her prime, but Namara has a personality which is all her own and which hould win for her in Chicago, as well as ll other places where she has appeared, tremendous and instantaneous success.

In addition to her engagement with the hicago Opera Association, Madame Namra has many concert and recital engageents. On December 3rd she gave a reital in Brooklyn, and on the 6th a joint ecital with Caruso at the Biltmore in New ork City, and will open the season of the ew York Mozart Society on December 7th.

In January she will go on tour with the Minneapolis Symphony Orchestra, and will make a tour through California in February and March, besides many concerts in all of the larger cities in the east.

At the first concert of the Chicago Opera Association given at the Auditorium on Sunday, November 24th, Mme. Namara made so signal a success that she was immediately engaged by Campanini to sing for the concert on Sunday, December 8th, following her return from concerts in New York.

After so many successes, it is not strange that this charming and talented young singer should be sought for in marriage, and so at a very early age she became the wife of Frederick Toy, former manager of Isadore Duncan, which marriage proved to be an unfortunate one, and she was divorced, later marrying Guy Bolton, the famous playwright, whom Madame says is adorable, and whose married life is said to be as successful as the many plays which he has produced. Among his best known plays are, "Nobody Home," "Very Good Eddie," "Have a Heart," "Miss Springtime," "Riviera Girl," "Girl Behind the Gun," "Oh Boy," "Lady Lady," "Leave It to Jane," "Polly With a Past," and "Hit the Trail Halliday."

Madame has two children, a boy by her former marriage, Frederick Namara Toy, and a little girl two years old, Peggy Bolton, with whom she spends a great deal of time when at home.

♯♯♯

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Citizens of Waukegan should feel very much elated over the bringing to their very doors of such good teachers and such fine ideals as those which obtain in the Waukegan Conservatory of Music, of which Mrs. Mary Hotchkiss Love is the directress and in which also Frank Mandy, violinist of Chicago, is a prominent teacher.

The courses of study in this school comprise every branch of music and have been carefully and skillfully arranged and the list of teachers is a long one and contains the names of many experienced and well known artists.

At a recent concert given at the conservatory it was clearly proven that the enrollment of pupils for this season is not only large, but that it comprises many talented young people and that results of the finest may be expected. Music News expects to report other functions of the conservatory before the close of the season.

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**Hadley**—Mrs. B. F. Hagar, artist pupil of Grant Hadley, sang before the Windsor Park Woman's Club on November 26.


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### FREDERICK W. VANDERPOOL

From a neat little circular sent out by his publishers (Witmark), we glean the following information about Frederick W. Vanderpool:

To paraphrase an old saying, a little knowledge is a pleasant thing, especially when it applies to the personality of a composer. A natural curiosity about the composer is usually aroused in those who love his music. Partly to satisfy that curiosity and partly to acquit others with his works, this little circular about Mr. Vanderpool and his songs has been compiled.

Frederick W. Vanderpool was born in New York City on May 8, 1877, of American parents. He has always been associated with things musical so that the natural gift for composition and expression which he has used to such good advantage has been fostered by his surroundings. He was a boy soprano in various churches, and came under the influence of R. Huntington Woodman, with whom he studied organ. The influence of that noble instrument can still be clearly traced in his work, although he very soon gave up its study and developed his voice instead. He worked with such eminent voice teachers as Louis Koemmenich, Dr. Carl Dufft, and Dr. Frank Dossert.

Subsequently, he joined various musical and theatrical companies, but didn't give up his early interest in composition. About 1900 his first song was published. This was the song "If" to a lyric by Ella Wheeler Wilcox, and it became at once so substantial a success that Mr. Vanderpool decided to devote more of his time to composition. "If" still is one of his most successful songs and holds its place on recital programs today just as it did when it first appeared.

Since then his compositions have followed in rapid succession until today he is one of the best represented American composers on all recital programs. His songs have attracted the attention of most of the distinguished singers of the day, and the advent of a new Vanderpool song is always a matter of great interest. There is a spontaneous freshness about his conception of a musical setting that accentuates the merits of the lyrics he selects, and an endless fountain of melody seems to be at his disposal. To the ear of the uninitiated Mr. Vanderpool's songs are welcome because they are understandable and directly appealing; to the singer and the vocal teacher they possess the added charms of musicianly quality and an unerring appreciation on the part of the composer for effect and, in many instances, dramatic fervor.

### JOHN McCORMACK IN RECITAL AT HUTCHINSON, KAN.

Through the personal efforts of Mrs. E. Richards of Hutchinson the world renowned tenor, John McCormack, was heard in recital Friday evening, November 22, at Hutchinson, Kan.

The large convention hall was completely filled with an enthusiastic and appreciative audience. Though the crowd was not as large as the occasion would merit, due to the epidemic of "flu," it amply demonstrated the fact that it made up for the lack of attendance by rounds of thunderous applause.

To the surprise of the writer the Gazette of Hutchinson took a very skeptical attitude toward the McCormack recital in an article printed last Friday evening in which it remarked, "If he has the goods, so to speak, he will make a home and welcome for himself in Hutchinson."

The writer fully appreciates that the state of Missouri covers considerable territory but he was not aware of the fact that it extended as far west as Hutchinson.

It took McCormack less than three minutes to show that he not only had the "goods," but that he could deliver them to the queen's taste as well.

The tenor was in excellent voice and was indeed a rare privilege to again hear John McCormack, to allow one's self entirely to fall victim of his art.

His remarkably clear enunciation was a pleasure to listen to as was his gorgeous voice. In no matter what style, whether be lyric, dramatic, a sympathetic ballad, or quaint Irish ditty, John McCormack is master of them all. Truly, as it has been written, "There is but one McCormack—his name is John."

Mr. McCormack opened the program with "Plaisir d'Amour" (Martini), which he did in splendid style.

The numbers chosen were of a great variety and to try to discriminate with reference to artistic values would be but camouflage, for we vainly seek superlatives rich enough to say that which words cannot express.

"The Americans Come" by Foster touched the popular pulse of the audience which, being electrified by this dramatic rendition, burst into a long continued applause for which Mr. McCormack replied for encore with M.

Other favorite encores which were given were: "Little Mother of Mine," "It's a Long, Long Trail," "Mother McCree" and "I Hear You Calling Me."

Mr. McCormack was ably assisted by Mr. Edwin Schneider, accompanist, Mr. Wilston Wilkinson being assisting violinist.

The work of Mr. Schneider was a rare bit of art in itself. At all times his accompaniments were extremely sympathetic, invariably adequate, never obtrusive.

Mr. Wilkinson is a young violinist who plays tolerably well. We have indeed heard many violinists who were his superiors. His playing Friday evening was but a criterion of what he could accomplish with serious study.

WILLIAM BARNES.

###

**Krum**—Mrs. Frank B. Dudley, a pupil of Mrs. Charles Krum, sang last Monday for the Chicago Society of Artists at the Art Institute.


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## CLEVELAND, OHIO

The New York Symphony, in Cleveland n Friday and Saturday, had the marvelous largarete Matzenauer as soloist for Friday ight, singing "Ah, Mon Fils," from "Le 'rophete" (Mayerbeer) and the arioso "Du 'hrist Avec Ardeur," from "The Death of oan of Arc" (Bemberg). The inevitable ncores were responded to with "When the ioys Come Home" (Oley Speaks) and The Years at the Spring" (Mrs. H. H. A. ieach). The Saturday afternoon program or young people featured Lila Robeson, letropolitan contralto, who sang an aria om "Rinaldo" (Handel).

The leaders of the thousands of children ho will sing Christmas Carols in the treets of Cleveland are already organized nd have received their instructions. This iovement is regularly carried on by the fusic School Settlement.

Cleveland's brand-new Symphony Orhestra, under Nikolai Sokoloff, will give concert for the benefit of St. Ann's Church n December 11 at Gray's Armory. The oloist is Rev. John M. Powers, tenor. The ew orchestra contains sixty pieces. Mr. okoloff, the guest of the Chicago Orches-a this week, is a rising young conductor hom New York listened to with great iterest last spring. Last winter he spent n France, organizing American aid for usicians in France. His present work in leveland is largely educational and is un-er the auspices of the Musical Arts Asociation.

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The Cleveland Harmonic Club will pre-nt the "Messiah" during the Christmas season, and various church choirs are planning special music for the near future, among them St. Paul's, Euclid Avenue Presbyterian, Old Stone, and Miles Park Presbyterian.

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The Fortnightly Club enjoyed again hearing Mrs. Caroline Hudson Alexander, a former member, at their opening afternoon concert. This is the twenty-sixth season for "Fortnightly." Cleveland's pride in Mrs. Alexander is just indeed, for she stands pre-eminent in the artistic use of her voice. Small though it is, perfect training has produced a superbly delightful vocal usage, and Mrs. Alexander is second to none among oratorio singers. Her quality is liquid and beautiful and her manner has that peculiar ease and naturalness that is all too rare. When Oscar Wilde wrote a play everybody in London thought they could write plays, too, it looked so easy; and just so, the Fortnightly ladies said, "She makes me want to go home and try it myself." Surely that is an art. That it is not without recognition is demonstrated by the fact that Mrs. Alexander has for several years been the recipient of the highest church singer's salary in the world, in New York, and has recently accepted a position in The Mother Church, Scientist, Boston, even better than her former one.

She also sang at Akron while in the vicinity.

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Mme. Helen Stanley, of Chicago Opera connection, is continuing her work with Mr. Raoul Laparra, famous French composer-pianist. Their presentation of a "Musical Journey Through Spain" on Monday morning at Hotel Statler in Cleveland proved a delightful and unusual feat. One felt that the performers were thoroughly imbued with the spirit of the Spanish provinces, although neither are of Spanish nationality. The costumes, the dances, the interpretations bore the aspect of the authentic to a marked degree, and the numbers had an educational interest as well as great musical charm.

Levitzki's well-known genius graced the morning musical at the Statler Friday, November 29.

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The Cleveland Museum of Art has recently received a gift of sixty-two musical instruments, collected in various countries, and presented by Mr. Charles G. King Jr. Dr. Charles Koechlin delivered a lecture on "Modern French Music" at the Museum on Monday, November 25. The awakened interest in the French composers rendered the audience very receptive to what this distinguished member of the French Educational Mission had to say.

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It is worthy of mention that both Cleveland and East Cleveland public schools allow High School credit for work in music done under outside instruction. Cleveland is the largest city to have taken this step forward.

LOUISE MORRIS.

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**Peterson-Barth** — Helen Peterson-Barth has been engaged to sing for the Druggists' Association on December 10 at the Hotel La Salle, and for the Englewood Sunday Evening Club on December 15.


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## ELIAS BREESKIN'S RECITAL IN NEW YORK

Elias Breeskin, who has just finished the tour with the Russian Symphony Orchestra, and who will be the assisting artist in the Caruso concerts in the spring, will give his

ELIAS BREESKIN

only New York recital of the autumn season on Thursday evening, December 12th, at Aeolian Hall at 8:15. The program will be as follows:

Suite ..... Sinding
Presto; andante; allegro
Concerto ..... Mendelssohn
Allegro moderato; andante; allegro
Le Deluge ..... Saint-Saens
(With piano and organ accompaniment)
Valse ..... Godowsky
Introduction and Scherzo Caprice ..... Kreisler
(For violin alone)
Nocturne, D major ..... Chopin-Wilhelmj
Chorus of the Dervishes ..... Beethoven-Auer
Witches' Dance ..... Paganini-Kreisler

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**Craven**—In his appearance as soloist at the dedication of the Bethany Lutheran Church new organ, with J. Lewis Browne playing the recital program, Carl E. Craven will sing an Aria from "Elijah" and "Arise, Shine" (Buck) and "The Lord Is My Light" (Allitsen). Future engagements for Mr. Craven are: December 14, Chicago Athletic Club; 15, College Club; 17, Wicker Park Woman's Club; 17 (evening), Woodlawn Park Woman's Club.

## AMERICAN CONSERVATORY

The following program was given at the American Conservatory last Saturday afternoon by pupils of Silvio Scionti, Charles LaBerge, and Adolph Weidig:

Thirty-Two Variations ..... Beethoven
Master Coe Pettit
Come Unto Me ..... Lynes
The Fairy Pipers ..... Brewer
La Tarrantella ..... Boyd
Miss Ada Meservey
Ballade, G Minor ..... Chopin
Miss Ruth Freeman
Andante ..... Mendelssohn
Tambourin Chinois ..... Kreisler
Miss Anna Nyberg
Miss Dorothy Pelck at the Piano
Nocturne, G Minor ..... Chopin
Etude, A Minor, Opus 25 ..... Chopin
Miss Grace Welsh
Adelaide ..... Beethoven
The Lark ..... Rubinstein
Miss Louise McDonald
Concerto, F Major, First Movement ..... Saint-Saens
Miss Florence Burke
Prelude from First Sonata (Violin alone) ..... Bach
Concerto, D Minor, First Movement ..... Vieuxtemps
Miss Janet Cobb
Miss Marion Lychenheim at the Piano
Rose in the Bud ..... Forester
Cradle Song ..... MacFayden
Come Into the Sun ..... Ronald
Miss Martha Feche
March from Nutshell Suite ..... Grainger
La Campanella ..... Liszt
Master Coe Pettit

All but the first and last two numbers were heard by this writer, whose only criticism of the program would be that it was slightly too long. The vocal pupils revealed lyric voices of resonance and warmth, with real insight into the spirit of song interpretation, though perhaps deficient in enunciatory clearness.

Scionti's pupils played with great individuality of style and finesse of technique. Without exception they all bid fair to become distinguished artists. Of the violin pupils, Miss Anna Nyberg played the Kreisler "Tambourin Chinois" with stunning temperament, and Miss Janet Cobb evinced a thorough technique and an artistic if somewhat serious-minded reading of the Bach and Vieuxtemps numbers.

Miss Mabel Stapleton proved a rarely sympathetic accompanist.

MARY CARVER WILLIAMS.

\# \# \#

**Lowenberg**—Miss Ruth Lowenberg appeared at the Riviera Theater all last week and Monday, Tuesday, and Wednesday of this week. Miss Lowenberg has a beautiful high soprano voice, and she sings with splendid style and musicianship, which, combined with a simple, straightforward manner of presenting her songs, makes her work very attractive.

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DECEMBER 13, 1918

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# Music News

Vol. 10 No. 50

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, DECEMBER 13, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

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Music News

Vol. 10 Chicago, December 13, 1918 No. 50

# Editorial

### PASSING COMMENT

The fact that this week marks the twenty-ninth anniversary of the opening of the Auditorium brings to mind a flood of reminiscence.

During the two or three years in which the Auditorium was being planned and built there was an immense amount of talk and speculation about it and therefore the public was thoroughly primed for a sensational "opening."

This took the form of a Dedicatory Concert (on a Monday night) and chief figures in this were President Harrison, Adelina Patti, Clarence Eddy and (I believe) the Apollo Club.

♮ ♮ ♮

The first opera given (Tuesday) was "Romeo and Juliet" with Patti singing Juliet and the second (Wednesday) was "William Tell," in which Tamagno sang the part of Arnold.

♮ ♮ ♮

Even then, hungry as Chicago was for opera, the Rossini masterwork seemed dreadfully long and boresome.

♮ ♮ ♮

At that time we had a month of opera, unless memory is at fault, and thereafter we had, most years, until our own company was created eight years ago, a month or less each spring by the Metropolitan forces from New York.

And, while many Chicagoans refer regretfully to "the days when we had Melba, the De Reszkes, Plancon and Eames" this writer has no recollection of any performances whatever given by the Metropolitan in any of its visits to Chicago which could compare in any way with the beautiful work being done right now by our own Chicago company.

True, the past years did bring us, at times, a plethora of fine stars, but never any such mise en scene, such completeness of production or such variety and worth of repertoire as we have now.

♮ ♮ ♮

Don't forget that victory must be paid for. Keep your War Savings pledge.

♮ ♮ ♮

To revert to the opening concert at the Auditorium. A chief glory of the new building and one which was intended to be a permanent feature in the musical life of Chicago was the magnificent organ which, at that time, was played by Clarence Eddy.

If that organ had only been kept in repair and added to from time to time, and if the public had been trained through the years to appreciate organ recitals by having them offered regularly at so central a place as the Auditorium, we might today still be enjoying a class of concerts in which the possibilities for music delight are unlimited.

But a great opportunity was wasted and today, after years and years of neglect and abuse, the noble old organ at the Auditorium is almost unusable and has not in years been in such shape that a recital could be played on it.

♮ ♮ ♮

And this reminds me once more to remind the thousands of students in Chicago that on every Thursday afternoon of the year (at 4:30), at the Fourth Presbyterian Church, which is only ten minutes from down town, a beautiful program of organ music is played and the admission is made absolutely free through the generosity of a music lover who has given a fund for the perpetual maintenance of these events.

The organ at the Fourth is a marvel of beauty and effectiveness and Mr. Seder, a newcomer to Chicago, who is now giving the recitals week by week, is a genuine and an inspiring artist.

♮ ♮ ♮

It may take more than two years to demobilize our fighting forces. Buy more W. S. S.

♮ ♮ ♮

Music News, in its report of the Carmen of Marguerite Sylva, questioned the advisability of the display of a matchless necklace of diamonds which she permits the Gypsy girl to wear in the second act.

In an interview with Miss Sylva she resented this criticism a little and declared that the real Carmen might very easily have been the possesor of such diamonds.

"For," she said, "you must remember that Carmen was a cigaret girl merely as a means to an end—she was typically an adventuress and she belonged to a group of lawless people who were ready at any time to help her 'fleece' any victims she might entangle.

"It was her pleasure as well as business to fascinate the men and, having gotten one in her power, she would have no scruples in robbing him in whatever way was quickest and easiest. The band of Gypsies to which she belonged would, doubtless, commit murder for the purpose of robbery if the 'stake' were large enough. Therefore Carmen probably could have had many diamonds, acquired one way or another."

Miss Sylva's reasoning is ingenious and she is "authority" on "Carmen" (she ad-

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mits it herself), but it still seems to us that Carmen could hardly have been the possessor of such a magnificent necklace as the one displayed by Miss Sylva in the character.

Don't stop buying W. S. S. until you have purchased all you can. Don't be a quitter—buy your quota.

We are asked by the government to reproduce this letter:

The secretary of the treasury has called for redemption on December 19, 1918, the issue of United States treasury certificates of indebtedness maturing January 2, 1919, and requests that this call be given the widest possible publicity. In order to assist in this, if you have an issue of your paper going to press on either Friday, Saturday or Monday, December 9, we will appreciate your publishing the following notice:

"All United States treasury certificates of indebtedness of series IV E., dated September 3, 1918, and maturing January 2, 1919, are hereby called for redemption on December 19, 1918, at par and accrued interest pursuant to the provision for such redemption contained in the certificates.

"On December 19, 1918, interest on all certificates of said series will cease to accrue."

Federal Reserve Bank of Chicago,
Government Bond Department.

Don't Hooverize in the matter of W. S. S.

After reading the interview with Reed Miller, the celebrated American oratorio singer, in Musical America, we had resolved to make editorial note of his chief point, which is that the release of the soldiers, who have learned the value of music in the army, should be the signal for the starting of oratorio and choral societies all over the country.

The idea is a magnificent one and will eventuate not alone in pleasure and profit to the amateur singers (military and otherwise), but will also, in course of time, provide numerous solo engagements for young American artists.

Instead of writing further on the matter, we here reproduce a letter sent us by Haensel and Jones, the New York managers of Mr. Miller:

"Every American soldier or sailor who has learned to sing during his months of service with the colors will find a welcome waiting him in the oratorio society or choral organization of his home town, if a plan suggested by Reed Miller, the distinguished oratorio tenor, is carried into effect." This is the beginning of a most interesting interview with Mr. Miller published in Musical America, in which he points out the fact that thousands of American soldiers will, in the next few months, be returning to their homes—men who have been taught in camp that singing is quite as essential a part of the soldier's equipment as his rifle. It rests with the conductors of oratorio societies and of men's singing clubs to see that these voices are brought into their organizations, Mr. Miller believes, and if this is done, it will mean the greatest impetus that could be given music in this country. "Never before has music been recognized in America as it has been during the war just ended," Reed Miller said. "Hundreds of thousands of soldiers have for the first time in their lives learned the joy of creating music, of participating in its production, instead of merely being listeners. Now, what is the sense in letting all this ability, this newly-awakened power, go to waste? And that is what will happen unless the leaders of choruses are awake to their opportunities and go to work in systematic fashion to bring these new singers into their organizations."

Patriotism does not cease when fighting ceases—keep on buying W. S. S.

The Manuscript Music Society of Philadelphia sends out the following interesting announcement:

The Manuscript Music Society offers a prize of $100 for a cantata on the subject of Peace, open to all American composers.

The cantata shall not exceed forty nor be less than twenty minutes in length, and shall be for solo voices and chorus.

It may be submitted with piano score, but the successful composer should be prepared to furnish the orchestral score and parts.

Compositions must be submitted anonymously, but shall bear some distinguishing mark or motto, a copy of which, with the composer's name and address, is to be inclosed in a separate sealed envelope.

The society reserves the right to withhold the award if none of the compositions submitted are deemed of sufficient merit.

Manuscripts shall be sent to the secretary and must be in hand June 15, 1919.

Please note that manuscript music is first-class matter.

December 1, 1918.

Samuel J. Riegel, Secretary,
763 N. Twentieth St., Philadelphia, Pa.

Pay up your W. S. S. and get it off your hands.

We are in receipt of the following letter from Minnie Hubbard, a charming and brainy violinist of Mankato, Minn. It deals with the "Commercial" and the "Nothing for Nothing" problems, both of which will be kept well to the front in Music News columns henceforth:

Mankato, Minn., Nov. 29, 1918.

Mr. Watt: Ever since I heard your paper on "Commercialism" I've wanted to say that every professional musician should feel like thanking you for your efforts in his behalf. It is not the amateur who needs the advice, "Nothing for nothing," but the kind hearted artist whom people try to take advantage of. If I could only tell how many times musicians have expressed their feelings regarding this subject saying, "No, I shall never play for them again, because when they have money to pay they engage outside artists. They expect us to play for nothing because we live here and we don't feel it is treating us right." Some of these artists were members of the Minneapolis Symphony Orchestra.

There is no reason why a musician should give his services for nothing. The public is mistaken when it thinks an appearance means "pleasure" to the artist, for it means effort with apparent ease.

You, Mr. Watt, in coming forth so frankly advising "Nothing for Nothing" have proven yourself a friend of the musician. For he needs the advice of a business man. Many musicians have offered in a friendly way to play for me for almost nothing with the hopes of more appearances in the future. But I refuse to accept their offers unless financially profitable to them. Who will deny that money is welcome and an inspiration?

But the musician must also remember that "Nothing for Nothing" applies to others as well as himself.

(Signed) Minnie Charlotte Hubbard.

A wide circle of friends throughout the country was shocked on Monday to read of the death of Saba Doak, which occurred on Sunday in Chicago.

Miss Doak, who was a soprano of beautiful voice and fine personality, devoted her entire time to concert singing and had made numerous tours with various bands and orchestras. She had made her home at the Plaza Hotel for several years. She was a victim of pneumonia.

The Church of the Epiphany, on Ashland boulevard, celebrated its fiftieth anniversary on last Sunday, and a big item of the day was the fine music provided by Dr. Francis Hemington. Dr. Hemington has been organist in this church for a number of years and has become noted not only for the fine music he provides on Sundays but also for the splendid series of organ recitals which he has been giving for a long time.

A. A. Van de Mark, originator and manager of the American Musical Festival at Lockport, N. Y., is a Chicago visitor this week.

The allied forces must remain under arms until peace is permanently established. Lend your savings—Buy W. S. S.

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## MAE DOELLING AND ALMA HAYS REED IN BENEFIT CONCERT

A fine audience came to the Florentine Room at the Congress Hotel on last Monday afternoon to hear an excellent program of music by Alma Hays Reed, so-

MAE DOELLING

prano, and Mae Doelling, pianist, with some fine readings by Natalie Whitted Price of the Chicago School of Expression and Dramatic Art, given in historic colonial costume.

The concert was a benefit for wounded soldiers, given by the Mu Phi Epsilon.

Miss Doelling is a pianist of the most sincere as well as thoroughly artistic type and her every appearance makes for the complete pleasure of her audience.

There was such an abundance and such excellence of technic that this became a factor unnecessary of mention. Miss Doelling is able to give full play to her poesy and her inherent feeling for musical story and these are backed up further with a complete musicianship and an abiding good taste.

A recent pupil of Godowsky, Miss Doelling was able to give a polished as well as definitely thrilling reading to three transcriptions of his, i. e., Concert Allegro

ALMA HAYS REED

(Scarlatti), Minuet (Schubert) and "Tambourin" (Rameau), this constituting a charming group.

Later she played in splendidly intelligent and musical style a Chopin Etude and the "Danse des Elfes" (Sapellnikoff), and closed the program with a brilliant reading of the "Tarentelle et Venezia e Napoli" (Liszt).

Mrs. Reed, who has spent much time the past few years in concert touring and in teaching at Lawrence Conservatory (Wis.), has returned to Chicago and her reappearance in the local concert field on Monday was the signal for sincere delight and unqualified approval.

In the "Caro Nome" ("Rigoletto") she showed that she has ample facility as well as clear and clean technic and in a group of small songs disclosed not only lovely vocal quality, but also the keenest sort of interpretative intelligence.

This group, beautifully contrasted, comprised the Prelude from Ronald's "Cycle of Life," "Snowflakes" (Mallinson) and "Bird of the Wilderness" (Horsman). Mrs. W. D. Pennington was the accompanist.

———♯♯♯——— E. C.

## LEVITZKI IN NEW YORK RECITAL

That New York looks forward with pleasurable anticipation to again hearing Mischa Levitzki, who has been declared by critics to be the greatest of the younger pianists before the public today, is evidenced by the fact that before any recital of his was announced for this winter people sent in a number of orders for "boxes for Levitzki's next recital."

This looked-for musical event will occur on December 22, in Aeolian Hall, on Sunday afternoon at 3 o'clock, and among the numbers that Levitzki has arranged in his program are the Chromatic Fantasy and Fugue (Bach), "Melody" (Gluck-Sgambati), Polonaise, Opus 89 (Beethoven), Etudes Symphoniques (Schumann), four selections of Chopin; "Poeme Heroique" (Mana Zucca), Waltz, D major (Stojowski), "Music of the Spheres" (Dohnanyi), Etude, D sharp minor (Scriabine), "La Campanella" (Paganini-Liszt).

No higher tributes could be paid to genius than musical critics of New York have accorded Mischa Levitzki, but it remained for Chicago to say: "Levitzki played Saint-Saens' Second Concerto better than did its composer. His work is brilliant, brainy, correct, clean, dazzling, easy, fragrant, insouciant, lovely, musical, sensuous."

Levitzki has been playing steadily of late, and is an untiring worker, so that the forthcoming concert on December 22 at Aeolian Hall promises a treat for music lovers.

———♯♯♯———

## LYCEUM ARTS CONSERVATORY

The pupils' recital on the evening of December 3 was given by Miss Anna Brauer, pianist, and Miss Merlyn Pococke, contralto.

Miss Brauer is an exceptionally talented young lady who has already done much professional work. She is a pupil of Katherine Howard Ward. Her numbers on this occasion were Variations on a Pastorale (Mozart), Intermezzo (Letchitiskii), "In Autumn" (Moszkowski), Fourth Rhapsody (Liszt), a Minor Concerto, first movement (Grieg), and Sonata Tragic, first and second movements (MacDowell).

Miss Pococke is a pupil of Sibyl Sammis MacDermid. She has a fine, sympathetic voice and uses it well. Her numbers were "Ah, Rendim"; "The Shadow of the Bamboo Fence" (Fay Foster), "Retreat" (La Forge), "The Odelisk" (Carpenter), and "Dawn in the Desert" (Gertrude Ross).

Miss Pococke's accompanist, Miss Doris Doe, is a very good one.

H. L. W.

## DEBUT OF AN UNUSUALLY GIFTED YOUNG CONTRALTO

Kimball Hall was filled to the last seat on Thursday evening of last week and there was unbounded enthusiasm for the work of Elizabeth Walsh, a young contralto who is studying at the American Conservatory under Charles La Berge.

Miss Walsh, accompanied by Mabel Stapleton in good style and assisted by Herbert Butler, violinist, was at no loss to make up an attractive program without including anything whatever of the usual list of composers.

Hallett Gilberte, a fine American writer, furnished one of her most satisfactory groups; another was made up of old Irish and old English songs; Frank La Forge, another American, was responsible for a third group, and Grieg and Rossi, both far removed from the usual German school, completed the list.

Mr. Butler played only a group of Cecil Burleigh (Six Characteristic Pieces), and in so doing proved this American writer for violin to be vastly superior to many of the foreign writers we have heard time out of mind.

In "A Dream" (Grieg) Miss Walsh was delightfully suave and steady, and in the old aria, "Ah, Rendimi" (Rossi) she disclosed vocal graces and intellectual charms very far above the ordinary.

She has a voice of great range and powerful quality in the lower scale, while she rises easily and brilliantly to an altitude which covers, probably, every requirement of the dramatic soprano repertoire.

These qualities were amply and beautifully shown in "Two Roses" and "Ah, Love, but a Day," two remarkably colorful and effective songs by Gilberte.

Miss Walsh has a very nice interpretative sense, and her good control of vocal powers makes it possible for her to devote much attention to this department of her work. Therefore, in the La Forge group, one was impressed with the beauty of the songs and with the intelligent way in which they were interpreted rather than with the technical display or with the method by which the very satisfactory results were attained.

This group was made up of four songs, all beautiful and comprising together much variety. They were "When Your Dear Hands," "I Came With a Song," the very popular "To a Messenger" and "Spooks," which latter is, I think, very new.

The closing group (mostly old Irish) introduced Miss Walsh in a comedy vein, which is one she well understands and knows well how to conserve faithfully. Altogether, this young singer is one of very unusual voice, and her attainments are already such as to warrant the assumption that she will go a long way along the road she has chosen to travel and will meet with much success by the way.

C. E. W.

———♯♯♯———

**A. G. O.**—The American Guild of Organists (Illinois Chapter) will hold a service at the Second Presbyterian Church on December 15 at 4:30, when the soloists will be S. E. Gruenstein, Florence Hodge and Walter Keller.

———♯♯♯———

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## F. WIGHT NEUMANN ANNOUNCEMENTS

Flora Guenzburg-Zygman, pianiste, will be heard in recital next Sunday afternoon, December 15, at 3:30 at Kimball Hall, under the direction of F. Wight Neumann. The program is as follows:

Sonata, Op. 31, No. 2, D minor.....Beethoven
Allegro; adagio; alegretto
Pastorale.....Scarlatti
Theme et Variations.....Chevillard
Etude.....Szymanowski
Gavotte.....Michalowski
Mazourka.....Heniot Levy
Prelude in E flat minor.....Rachmaninoff
Rhapsodie, D minor.....Brahms
Prelude, C sharp minor
Mazurka, A minor
Impromptu
Etude, C sharp minor
Etude, A minor
.....Chopin

♯♯♯

**Farr**—Hilda Butler Farr has written the music to "A Toast to the Absent" (words by Charles F. Lummis of Los Angeles), and this was sung with great success by Edna Swanson Ver Haar, the popular contralto, at the First Presbyterian Church of Oak Park on November 24 and also by Gretchen Ernst at the Presbyterian Church of Roseland.

♯♯♯

**Stokes**—Kate Pentzer Stokes, dramatic reader, appeared at the Edgewater Beach Hotel on last Thursday evening, including in her program a group of Browning poems and the reading of "Friendly Enemies," for which she has created a fine reputation.

♯♯♯

**Namara**—Marguerite Namara, soprano of the Chicago Opera Company, made a trip to New York last week to sing in a morning musicale at the Biltmore, the alternate artist of the program being Caruso.

# Music in Chicago

## DEARBORN SCHOOL OF LYCEUM ART

Lena Budd Powers, the director of the expression department of the Dearborn School of Lyceum Art, was heard in a dramatic reading on Tuesday evening. She chose, as her vehicle, Zangwill's potent and vigorous "Melting Pot," compressing it sufficiently, yet preserving a remarkable amount of detail. She differentiated admirably the characters, giving them almost visibility by the realism infused. Astutely, also, she allowed much of the dialogue to tell its own story and create the atmosphere it could not fail to do. The discussions with which it is interlarded really accomplished their definite purpose—perhaps even better than in the stage usages where the subject matter is often swallowed up in effusive personality. This perspicacity of Mrs. Powers is a form of artistry that cannot be too much commended. Phrases in music or spoken language are many times at their best when left to voice their own message. It is the discriminating artist who makes use of this truth.

Mrs. Powers has a stately mien and carriage, has a voice that runs well the gamut of feeling and passion and can mellow with tenderness. She senses the value of costume and grace of motion, is picturesque the while, and is charmingly artistic at all times.

The choice of the "Melting Pot" for exploitation at the present time was opportune and Mrs. Mandeville voiced the sentiment of the entire audience which had followed the graphic story with interest when she impulsively led it in the strains of "America."

ALBERT COTSWORTH.

♯♯♯

## CHICAGO MUSICAL COLLEGE

The concert of last Saturday morning was given by advanced pupils in the various departments and was one of variety and great interest.

Norma Lenhardt, pupil of Mr. Wedertz, played the brilliant "Waldesrauchen" (Liszt); Elsie Barge, a talented young woman, was very good in Prelude and Rigaudon, from the "Holberg Suite" (Grieg); Tula Miller, pupil of Mr. Raab, played an interesting group of pieces by Scott, and a fine group of MacDowell numbers was beautifully played by Marguerite Kelpsch, an artist student of Mr. Reuter.

The vocal department of the college was well represented in the work of Magda Jensen (Thatcher), Mrs. S. V. L. Rodriguez and Madeline Reed, their numbers ranging through Burleigh, Whelpley, Reichardt, Sinding, Kursteiner and MacFayden.

Mrs. Nelson C. Brewer (violin) played a movement from a Mozart Concerto, and Gilbert Ross, a talented boy from Madison, Wis., was heard to much advantage in a Spanish Dance (Granados) and "Ronde des Lutins" (Bazzini).

♯♯♯

**Toy**—Ernest Toy of the faculty of the Columbia School of Music, has classes also at the Sacred Heart Academy in Lake Forest and at the conservatory at Lafayette, Indiana.

## CHICAGO PIANO COLLEGE

At the Chicago Piano College last Saturday afternoon an excellent recital was given by pupils of Mr. Harmon H. Watt. The program was as follows:

Prelude—The Approaching Storm.....Homer Bartlett
Norwegian Peasant Dance.....Haberbier
Miss Lavinia Kent
Guitarre.....Moszkowski
Nocturne, B flat major.....Paderewski
Mandolinata.....Leschetzky
Miss Julia Perry
Air de Ballet.....Moszkowski
Miss Kent
Concert Etude, F sharp major.....MacDowell
Arthur Lang
Concerto, A minor.....Grieg
Miss Perry
(Orchestral parts to Concerto played on second piano by Mr. Watt)

The last two numbers heard by the undersigned were sufficient to prove conclusively to any critic the sterling worth of the work done by these students. Mr. Lang played the MacDowell "Concert Etude" with ease and brilliancy, while Miss Perry presented the difficult and demanding Grieg Concerto with poise and acumen, as well as a thoroughly developed technique.

MARY CARVER WILLIAMS.

♯♯♯

## CHRISTINE LANGENHAN STARTS ON WESTERN TOUR

Just as many others of the prominent artists had to consent to cancellations of engagements during the influenza epidemic, so did the well-known dramatic soprano, Christine Langenhan, who intended to open this season in October in the state of Nebraska. Mme. Langenhan started forth this week for a tour of the leading cities of the northwest—Minneapolis, Fargo, Moorhead, and others—which will keep her occupied until Christmas time.

Mme. Langenhan introduces this season many songs of well-known American composers, as O. Walter Kramer, Frederick W. Vanderpool, Arthur A. Penn, Fay Foster, Marion Bauer, Lieut. B. C. Hilliam, Arthur Trostroyk, Manna Zucca, Ralph Cox and many others.


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## OLDE FOLKES' CONCERT AT YE SOUTH CONGREGATIONAL CHURCH, CHICAGO

There is something ever new in the tunes of long ago, and when they are given in an appropriate setting, as they were last Tuesday, they have a double charm.

The concert was given in costume under the direction of "Artimissimo Cotsworth, Chief Tyme-Beater." (Brother Artimissimo asked the writer not to say anything about him, and forced a promise—so please read between the lines. If the writer did not detest puns he would say that Art was back of the whole thing, for both he and it were, to be really frank and truthful.)

The "syngers" were in colonial costume, and the platform was set with fine pieces of colonial furniture, rugs, throws and bric-a-brac. A crystal candelabra with lighted candles added a quaint touch, which was heightened by occasional use by the Tyme-Beater of the candle-snuffers.

Probably the chief distinction of the program lay in the fact that more perfect enunciation was never heard by the writer. Not one single word was missed in any solo, and at this writing no instance can be recalled where the chorus could not be understood perfectly, all of which reflects great credit upon the painstaking training of—(I almost forgot my promise!)

Some of the numbers stood out with especial distinction. Probably the high-water mark of the evening was reached in the "Meditation" (Bach-Gounod), engaging "Dame Faithful Hathaway" on ye fiddle. This was a concerted number for violin, piano and organ, and had to be repeated. Another number which had to be repeated was "Comin' Through the Rye," sung by Mistress Hopeful Beatitude Lee ("she that was a Buckley"); "Sweet Genevieve" by "Dame Blessed Kenturah Schwartz" and "When You and I Were Young," by "Wonderful Jehosaphat Oliver." Both left a tear in many an eye. The "Worldly Songe," "Rocked in the Cradle of the Deep," by "Eliphalet Furioso Rea," was as potent as ever in making us listen breathlessly for the very, very, very low tone. It came, and thrilled—as it always has, and probably always will.

"Cousin Jedediah" failed to strike the writer as humorously as it did the rest of the audience, with its refrain about Azariah, Hezekiah and Sophia, for most of these appear in his own circle of cousins, so the names aren't funny—they're folks. However, everybody else enjoyed the song, and "Brother Andreson, ye High-up Singer," sang it excellently, aided and abetted by the chorus.

"All Among the Barley" went with great artistic finish by "IV of Ye Prodigiouslie Smarte Syngers." The work showed a polish and artistic ensemble which indicated careful preparation.

"Ye Mayden, Alicia Webber" played two of Mendelssohn's songs without words on "Ye New-fangled Spinnette," and showed that she was not at all awed by the camouflage of the name.

The chorus did some fine work in the "Gloria" ascribed to Mozart, and in the quaint old "Greatte Anthem of Victory" by Pucitta. A clever bit of humor was shown in the "Spiritual Song," "Vain Are All Things Here Below, How False and Yet How Fair," where just enough caricature was delicately imposed to make it excruciatingly funny, the audience demanding a repetition.

To conclude, the writer wishes he were absolved from the promise so rashly given our Elderly Person, for he would then proceed at this point to comment upon the smoothness of the performance, the attention that had been given to all details, and the general pleasure that was given by the concert, all of which was due to the care and foresight of the Chief Tyme-Beater. But inasmuch as this is proscribed, he must content himself with saying that he had one fine good time, and that he only wishes that all who read this review had been there.

HUGO GOODWIN.

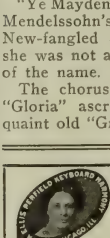
♮ ♮ ♮

And Hitemquick Peradventure Goodwin did his full quota and won a lot of new friends. He put some things into the old "Poet and Peasant" overture not found in the score, was a whole mountain of strength in the ensembles, and made himself valuable in just the ways an exceptional organist knows how.

A. C.

♯♯♯

Browne—Kathryn Browne, soprano, was soloist at the luncheon of the Pi Phi Sorority at the College Club late in November.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## EDWIN STANLEY SEDER AT FOURTH PRESBYTERIAN CHURCH IN ORGAN RECITAL

Edwin Stanley Seder, a newcomer to Chicago, who has but recently been engaged as organist at the First Congregational Church in Oak Park, where a magnificent new organ has just been installed, has been

EDWIN STANLEY SEDER

chosen also to play the organ recitals for the present on each Thursday afternoon at the Fourth Presbyterian church, where the organ is also one of rare style and beauty.

He was heard there on last Thursday in a beautiful program and brought swift conviction to each listener that he is not only technically able to cope with anything of the organ repertoire but also that he has unusual temperament and such imagination and taste as enable him to read a program of organ music with unwonted display of variety and dramatic color as well as an abounding play of fancy and sentiment.

The program under consideration began with the Mendelssohn Sonata in F minor, in which Mr. Seder's ability to read purely formal classical works with understanding and skill was made apparent, while his presentation of a Bach Toccata at the close proved him equally adept in those which run to technical display.

The organ at the Fourth Church is capable of giving forth the most refined tone, and it has within itself all the possibilities of the most exquisite sort of shading and tone color. These elements were splendidly conserved in the quiet works "At Twilight" (Stebbins) and "Cloister Scene," a very unusual piece by Mason, while the "Fountain Reverie" (Fletcher) was a model of grace in movement and elegance in tonal quality.

The Rogers Suite, comprising Prologue, March, Intermezzo and Toccata, was exceedingly well done, there being much variety in the reading, while in the latter especially there was a fine display also of technical brilliance.

These organ recitals are given every Thursday at 4:30 and the magnificent Fourth Church ought to be filled on every occasion.

C. E. W.

## JOHN WARREN ERB

John Warren Erb, whose beautiful work at the piano in the very interesting presentation of "Shanewis" given at Lockport, N. Y., last fall, was reported in detail in Music News, is sending out a neat announcement card in which he gives his address as 220 Madison Avenue, New York, and his lines of work as conductor, song coach and artistic accompanist.

He has made appearances during the past season in the last named capacity with Kitty Cheatham, Greta Torpadie, Emma Roberts and William Wilcke.

## MUSIC TO COME

**Friday, December 13**

Orchestra Hall, 2:30—Chicago Symphony. Orchestra, May Peterson, soloist.

The Auditorium, 8—Linda.

**Saturday, December 14**

Ziegfeld Theater, 11—Concert, Chicago Musical College.

Auditorium, 2—"Werther."

Kimball Hall, 3—American Conservatory Concert.

Centralizing School, 3:30 — Children's Christmas Program.

Auditorium, 8—"Il Trovatore."

Orchestra Hall, 8:15—Symphony Orchestra, May Peterson, soloist.

**Sunday, December 15**

Turner Hall, 3—Ballmann Orchestra.

Fullerton Hall, 3 and 4:15—Chicago Concert Ensemble.

Kimball Hall, 3:30—Piano Recital, Flora Grunzburg-Zygman.

Auditorium, 3:30—Concert, Ancient Instruments, John O'Sullivan, soloist.

Edgewater Beach Hotel, 4:30—Musicale.

Ebenezer Lutheran Church, 8—"The Crusaders."

**Monday, December 16**

Auditorium, 8—"Barber of Seville."

**Tuesday, December 17**

Blackstone Hotel, 11 a. m.—Kinsolving Musicale.

Auditorium, 8—"Samson and Delilah."

Lyceum Arts Conservatory, 8:15—Concert.

**Wednesday, December 18**

Auditorium, 8—"Cavalleria" and "Pagliacci."

**Thursday, December 19**

Fourth Presbyterian Church, 4:30—Organ Recital, E. S. Seder.

**Friday, December 20**

Orchestra Hall, 2:30—Chicago Symphony Orchestra.

Auditorium, 8—"La Gioconda."

## ELLEN KINSMAN MANN'S SPECIAL WORK IN THE LYCEUM AND CHAUTAUQUA FIELD

The five weeks' summer course which Mrs. Ellen Kinsman Mann offered during last July and August has shown excellent results.

Its special purpose was preparation of the pupils for lyceum work, and though Mrs. Mann gave no absolute guarantee of engagements to students, the immense value of her course has been fully demonstrated in actual results.

Some few of Mrs. Mann's class were placed even before finishing the five weeks' course. A majority of the others found engagements at the end of that period, while the rest, after continuing their studies up to October 1, were satisfactorily placed at that time.

Thus the entire rather widely assorted group (for some had studied in the states from California to Massachusetts, and others had had very little preparation at all) found places in their chosen work.

**Barradell**—Christian Matheison, student of Kennard Barradell at the Chicago Musical College, has been engaged as soloist at the Chateau Theater, Broadway and Grace street.

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## CAROLYN WILLARD IN PIANO RECITAL

Miss Carolyn Willard, a Chicago pianist who long ago won the right to be classed among the very best players in this city, gave a recital at Kimball Hall on last Tuesday eve-

CAROLYN WILLARD

ning under the auspices of F. Wight Neumann and again demonstrated her great pianistic skill and her musical artistry.

The chief item of her very high grade program was the monumental Fantasie in C major, by Schumann, a work which to play at all requires the maximum of technical equipment and endurance but which to play as well as was done by Miss Willard at this time proves unequivocally the possession of all the elements which go to make up piano-musicianship.

The piece is pure music; there is no claptrap and very little of saccharine display, and yet it is always logical and interesting, and it is of such elaborate and intricate makeup and development that the mere fact of committing it to memory constitutes a colossal task.

Miss Willard invested it with all the musical charm it will carry, besides playing it in an altogether intelligent and technically clear way.

The early part of her program included also the Brahms Rhapsody, Op. 119; two Preludes, an Etude and the charming Rondo of Chopin, all played with clarity as to tone, with musical beauty in all the lyric moments and with the necessary contrasts of movement, dynamics and color to make them thoroughly interesting.

The last group was, however, the most interesting of all and began with the strange "One More Day, John," a sea chanty, arranged by Percy Grainger.

That this writer does not find this work logical or beautiful in any sense does not mean necessarily that it is devoid of these elements, and Miss Willard certainly played it with entire ease and conviction.

Howard Brockway's Capriccio, which followed, was by way of contrast easy of apprehension and appreciation and its graceful and charming phrases, tossed off with rare abandon by Miss Willard, constituted one of the most delightful points of the program.

Miss Willard has long been noted for the surety of technic and the brilliance of interpretative thought she is able to put into such pieces as the "Forest Murmurings" (Liszt), and the enormously big and difficult E Minor Polonaise of MacDowell, and at this time she did not fail to give the usual vivid reading and to make the usual splendid impression.

Her piano playing is of such a grade of intelligence and beauty as to constitute a really valuable object lesson to all young pianists and when Miss Willard appears again Kimball Hall should be filled to the last place.

C. E. W.

## EDGEWATER BEACH HOTEL

The Twilight Musicale at the Edgewater Beach Hotel last Sunday was another delight added to the series which Miss Hall has been so successfully conducting. The soloists were Ruth Lowenberg, soprano, and Marion Bergman, pianist. They gave the following program:

In Quelle Trine Morbide (Manon Lescaut).....Puccini
Miss Lowenberg
Miss Bergman at the piano
Etude, Op. 25, No. 1.....Chopin
Ballade, G minor.....Chopin
Miss Bergman
Ishtar.....Spross
Come Down, Laughing Streamlet.....Spross
At Parting.....Rogers
Miss Lowenberg
Legende.....Paderewski
Les Vegas—Concert Etude in G flat.....Moskowski
Miss Bergman
Lullaby from Jocelyn.....Godard
The Gipsy.....Kirkman
Sunlight.....Ware
Miss Lowenberg
Heroic Elegie.....Liszt
La Campanella.....Liszt
Miss Bergman

Miss Bergman and Miss Lowenberg both stand in the first rank of the younger artists of Chicago. Miss Lowenberg is a skillful interpreter of both dramatic and lyric songs, although her voice is distinctly dramatic in quality. And, besides a very pleasing voice, Miss Lowenberg is the fortunate possessor of a winning personality, than which there is nothing more essential to the success of any singer.

Miss Bergman also possesses personality to a degree, together with a technic which is never-failing. The compositions which she chose were all-demanding in many ways and could not have been done equally well by one any less an artist than Miss Bergman. Added, however, to Miss Bergman's laurels as pianist, she possesses in even greater degree the gift of accompanying, which she did supremely for Miss Lowenberg, and of which gift she has due cause to be very proud.

MARY CARVER WILLIAMS.

**Gould**—December 16 (Monday p. m.) Herbert Gould will sing a part program for the Englewood Woman's Club. He will have with him a male quartet of bluejackets from Great Lakes. Miss Agnes Bodholdt, who is Mr. Gould's regular accompanist, will play for him.

We must keep our army equipped and ready to enforce peace terms. Buy W. S. S.

## VAN DUSEN STUDIO

The piano pupils of Frank Van Dusen gave a studio recital on Wednesday afternoon, December 4. One feature of the program offered was a paper on "Beethoven," by Miss Margaret Hughes, and the playing by pupils of various movements of the Beethoven sonatas. The program entire was as follows:

Appasionata Sonata, First Movement
Sonata, Op. 31, No. 1, First Movement
Sonata, Op. 27, No. 1, First Movement
Sonata, Op. 14, No. 2, First and Second Movements
Sonata, D minor, First Movement
} ..Beethoven
Three Waltzes.....Chopin
Chromatic Fantasia and Fugue.....Bach

Pupils who assisted in the recital were Misses Margaret Hughes, Idorna Newmark, Emily Roberts, Marguerite Peters, Ruth Rezanka, Rene Levy, Mildred Maedl, Margaret McClellen, and Whitmer Byrne and Lawrence Geib.

**Pfeiffer**—May Pfeiffer, contralto, will sing tomorrow (Saturday) evening at the Chicago Athletic Club.


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## ENGLISH VOCAL STUDIO NOTES

Jane English, coloratura soprano, sang at a dinner at the South Shore Country Club Wednesday evening and gave her program, "Songs of Yesterday," in costume before the Chicago Colony of New England Women in the Crystal Ballroom of the Blackstone Hotel December 12.

♮ ♮ ♮

Mrs. English has been giving duet programs with Miss Ethel Tamminga, lyric soprano, formerly her pupil. They sang recently for the Khaki and Blue Club and the Eleanor Club. Miss Tamminga is studying with Mr. English this season.

♮ ♮ ♮

Miss Matylee Lippard, lyric soprano, pupil of Mr. English, is engaged for the Alhambra Theater, Toledo, in January.

♮ ♮ ♮

Miss Tamminga will sing with an operatic quartet at the Hippodrome Theater the week of December 9, a return engagement.

♮ ♮ ♮

Miss Marion Harvey, lyric soprano, is now touring Wisconsin under the management of the Extension Division of the University of Wisconsin.

♮ ♮ ♮

Mrs. English is preparing to use on all her programs a very beautiful song written for her by Mme. Sturkow-Ryder—"The Fairies Have Never a Penny to Spend."

**Peterson**—Alma Peterson, soprano of Chicago Opera Company, gave a recital at Rockford last week.

## SWIFT & CO. CHORUS CONCERT

The following program was given under the direction of D. A. Clippinger last Saturday evening:

Hymn of Thanks.....Kremser
The Combined Choruses
Barcarolle.....Denza
Stars of the Summer Night.....Nevin
Chit-Chat.....Moffat
The Women's Chorus
A Warrior Bold.....West
The Rosary.....Nevin
The solo by T. R. Williams
My Lady Chloe.....Clough-Leiter
The Men's Chorus
Piano solo—Ballade.....Chopin
Miss Strom
Down in the Dewy Dell.....Smart
Mon Petit Coeur (Old French).....Arranged by Saar
Sandman Am a-Comin' (Arranged from Dvorak's Humoresque).....Rix
The Women's Chorus
Annie Laurie.....Arranged by Dudley Buck
The Chafer and the Flower.....Veit
Plainsman's Song.....Paul Bliss
The Men's Chorus

## WHAT DANIEL MAYER'S ARTISTS ARE DOING

Mischa Levitzki will give his first recital of the season Sunday afternoon, December 22, at 3 p. m. in Aeolian Hall.

Constance Balfour, soprano, and Elias Breeskin, violinist, are on tour in joint recitals.

Carlo Liten, the Belgian tragedian, is on tour.

Emma Roberts, American contralto, will be heard in recital January 7 at 3 p. m. in Aeolian Hall.

## NEW PARK CENTER CHURCH

At this newly named church (on Sacramento Boulevard), there was given on last Sunday evening a Gounod program under the direction of Mr. H. W. Owens, the participants being also almost all of them his pupils.

Mr. Owens has been at this church only a few weeks, but has already evolved a chorus which promises to become as fine and as popular as those he has conducted in years past at the M. E. church of Austin and the Park Avenue M. E. Church.

Gounod, whom we are apt to think of as operatic mainly, has to his credit nevertheless the greatest number of sacred works of any French composer known to America—perhaps the most of any French writer whatever, and these works are all of a graceful flow and a musical cast which makes them easily recognizable and wholly amenable to the uses of amateur church singers and also, in truth, they are all good music.

The only number on the program that was not written by Gounod was the solo number, "The King of Love," by Harry Rowe Shelley, who might easily be called "The American Gounod" so much is he like the Frenchman.

There is the same grace in his writing and the same flow of melody as well as the same saccharine quality to the accompaniment.

The full list of solo numbers comprised, besides the Shelley song, the following by Gounod: "Holy Vision," "There Is a Green Hill," "Come Unto Him," "O Divine Redeemer" and "Glory to Thee," these being sung in order by Thomas Williams, Mrs. Cora Gale, Catherine Owens, Mae Betts, Mrs. Isabelle Merrill, and Thelma Fisher.

Miss Fisher had the best voice among the women and Mr. Williams among the men, while Miss Betts was best prepared in her song, giving it without notes. But all these young singers showed musicianship and good style, each one paying good attention to enunciation of text and each, in turn, giving sincere and effective interpretation to his number.

The chorus, which has grown greatly in suavity as well as in power even in the past month and which is made up of a fine list of young singers in all parts, sang "Holy, Holy" (the sanctus from the "Messa Sollinelle"), "Send Out Thy Light," "Unfold Ye Portals Everlasting" (Redemption), "Grant Us Thy Peace," "Nazareth" and "Babylon's Wave," putting into each a fine amount of musical value and also interpreting throughout with genuine religious feeling.

The war has done many things toward evolving possibilities and breaking down conventions and it, perhaps, was wholly responsible for the introduction at the close of the program of "The Soldiers' Chorus" from "Faust."

A few years ago the singing of this piece on a Sunday night in a Methodist church would have been an unheard of and an impossible proceeding, but on last Sunday the audience seemed to sense the significance and to feel the martial impulse of the chorus just as keenly as did the chorus.

Mr. Owens conducted this (as in fact the entire program), with vim and skill and it proved to be the brilliant crown of a program which, throughout, was appropriate and beautiful.

C. E. W.

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## ETHEL LEGINSKA IN PIANO RECITAL

Unquestionably there is a distinct revival of interest in concerts in Chicago, and, although numerous dates have been canceled this fall, yet those concerts which have really been presented have, almost invariably, been in the presence of big audiences and to great enthusiasm.

Particularly fine was the audience which greeted Miss Ethel Leginska at Kimball Hall last Sunday afternoon, and wonderfully fine was the enthusiasm which attended her work.

She is, indeed—a pianist to arouse enthusiasm. She is so "different" in appearance, personality and style and she has in such superabundance all the best elements which go to make up great pianism that it is no wonder that she has become a popular idol.

It is doubtful if any woman pianist of the day has such power as has she, and this is coupled with a security and a certainty which never vary, and is in contrast also to a charm and daintiness which make for the complete enthrallment of her every audience.

Such bravura flights as those she took in the Chopin Polonaise, Opus 53, the "Hungarian" (MacDowell) and the Thirteenth

ETHEL LEGINSKA

Rhapsodie of Liszt are beyond words to tell, and in these she simply electrified the Kimball Hall audience.

In the Beethoven Sonata, Opus 53, she showed an intellectuality and a finish of pianism which place her way above the average of pianists who read this master composer, while in the Chopin Etude, Opus 10, No. 8, and the F sharp Etude of Arensky she displayed a speed and surety which were unbelievable unless you should actually hear them played by her.

MacDowell's "Witches' Dance" has been played by many pianists and numerous are the fine readings which have been given, but Ethel Leginska has evolved a crispness, speed and clarity which are positively uncanny and which place her playing of this number absolutely sui generis.

Both this and the Chopin Etude referred to were instantly redemanded by the audience, and, other encores being unavoidable, Miss Leginska played, to the delight of the audience, a Moszkowski Waltz and an additional Liszt Rhapsodie.

The program included, further—a Rachmaninoff Prelude (G minor) and the Cello Etude of Chopin, these numbers combining to make an ideal selection.

Miss Leginska has always been a Chicago favorite, and her fame here has been a steadily growing one; but it is safe to say that after the remarkable exhibition of last Sunday at Kimball Hall she will become one of the supreme favorites of this concert field and that her next appearance here will again be attended by a capacity audience.

C. E. W.

———###———

**Northwestern University**—At Music Hall of the Northwestern University School of Music on last Tuesday evening a fine program was given by Bernard Sheinn, baritone, pupil of G. A. Grant-Schaefer, and Emma Cumine Brady, pianist. Accompaniments were played by Mr. Grant-Schaefer.


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# Churches

## NEW FIRST CONGREGATIONAL CHURCH

The Christmas season again brings its annual musical offering from the united choirs of New First Congregational Church, Ashland and Washington boulevards. It will be Dudley Buck's cantata and pageant, "The Coming of the King."

Although given for many years, this beautiful cantata continues to draw large audiences. The choirs present to them the spirit of reverence, impressiveness and mystery which this cantata conveys not only musically but also in the stage effects of lighting, setting and costuming. Most of the costumes are real Oriental products brought from the East by one of the choir members, Tenney Ford.

To become imbued with the true Christmas spirit, see and hear "The Coming of the King" either on Friday night, December 20, when you must have a ticket of admission, to be secured from Lyon & Healy, Gamble Hinged Music Company or Central Y. M. C. A., or Sunday night, December 22, at 8:15 o'clock. The Sunday evening service requires no ticket.

The soloists are: Mrs. G. L. Tenney, soprano; Miss Lucy Hartman, contralto; Dr. Campbell and Dr. L. Jones, tenors; Rollin Pease, bass; William Morse, baritone. Miss Alice Deal will preside at the organ, and Dr. G. L. Tenney will direct.

## AT GRACE EPISCOPAL CHURCH IN OAK PARK

Mr. Arthur Fraser's boy choir at Grace Episcopal Church sang the sacred cantata, "Penitence, Pardon, and Peace," by Maunder, last Sunday night, the two special soloists being Mrs. Hildred Hanson Hostetter, soprano, and Mr. Richard C. Anson, baritone. Mrs. Hostetter has a fine voice and uses it excellently. She had much to sing in the cantata and was very pleasing throughout. An artist of rare discrimination, she is always able to fit into her environment with skill and grace.

Mr. Anson has a fine baritone voice and sang his solos artistically.

Mr. Fraser is a fine organist and choir director, and in his work invariably shows just how effective a boy choir can be when well trained, directed, and accompanied.

H. L. W.

## SAINT PATRICK'S

St. Patrick's Parish Hall has been equipped with stage and scenery. Also 1,000 opera chairs now find place in its auditorium. To mark the "opening" on Monday, Tuesday and Wednesday, December 16, 17, 18, a different entertainment will be given each evening. On Monday night the operetta, "The Wild Rose," will be presented by the present and former pupils of St. Patrick's Girls' School and Miss Marie Brady. On Tuesday night the boys of St. Patrick's Commercial Academy are to offer a varied program together with an operetta, "The Bogus School Inspector," and on Wednesday night the combined choirs of the church will appear in "Refined Vaudeville." Mr. E. Richardson Smith will direct the stage and Dr. J. Lewis Browne the music.

## ST. JAMES' FESTIVAL SERVICE

At St. James' Episcopal Church, Cass and Huron streets, next Sunday at 4 p. m., the following festival service program will be presented under the direction of Hugo Goodwin, organist and choirmaster:

Prelude—Christmas Song ..... Lemare
Processional—Hymn 45 ..... Plain Song
Magnificat in A ..... Foster
Deu- Misereatur in E flat ..... Buck
Anthem—Duet: Love Divine ..... Stainer
Solos by Roy Abramson, soprano, and Edward Brink, tenor
Hymn 642 ..... Dykes
Offertory anthem—Hark, Hark, My Soul ..... Shelley
Solos by Roy Abramson, soprano; Morris Jones, alto
Orison—Hymn 13 ..... Weber
Solo by Fred Stuhlman, soprano
Recessional—Hymn 23 ..... Parker
Postludial Recital of Christmas Music
Offertory on Christmas Hymns ..... Guilmant
A Christmas Lullaby ..... Melartin
Fred Stuhlman, soprano
Christmas in Sicily ..... Yon
Noel ..... Holmes
James Baker, soprano
Christmas Musette ..... Mailly
When Blossoms Flowered Amid the Snows ..... Yon
Roy Abramson, soprano
Improvisation on Christmas Carols

## CHICAGO ARTISTS' ASSOCIATION

At the meeting of the Chicago Artists' Association, December 17, at 2:30 p. m., St. James' Choir boys, under the direction of Hugo Goodwin, organist and choirmaster, will present the following program:

Carols—
Wassail Song ..... Legge
God Rest, You Merry Gentlemen ..... Traditional
Solos by Masters Abramson, Stuhlman, Baker and Jones
Good Christian Men, Rejoice ..... Traditional
Noel ..... Augusta Holmes
Master James Baker
Gesu Bambino ..... Pietro Yon
Master Roy Abramson
Nazareth ..... Gounod
Solo parts in unison by Masters Jones, Holmberg, Stowe, Anderson, Moffatt, Stuhlman, Johnston
Luther's Cradle Song ..... Spilman
Master Felix Conne
Carol—The First Nowell ..... Traditional
A Christmas Cradle Song ..... Melartin
Master Fred Stuhlman
Duet—Hark, Hark, My Soul ..... Shelley
Master Roy Abramson, soprano
Master Morris Jones, alto
Carol—Christus Natus Est ..... Bridge
O Holy Night ..... Adam
Master Morris Jones and Chorus
Noel of the Bressan Waits ..... Darcieux
Master Roy Abramson
Carol—Adeste Fideles ..... Reading
Duet—Silent Night, Holy Night ..... Gruber
Master Roy Abramson
Master Morris Jones

**Bender**—Miss Celia Bender was the soprano at the Oak Park M. E. Church Sunday, December 8, for the morning and evening services.

## MAC DOWELL CLUB OF AUSTIN

On Thursday evening, December 5, the MacDowell Club of Austin presented Maude Fenton Bollman in a program of classic and modern songs at the Christian church, which was thoroughly enjoyed by the audience.

After the program the audience had a pleasant surprise awaiting them when the president, Maude Jones McFarland, introduced Mrs. Edward MacDowell, who arrived on a late train from Port Huron, Mich. Having heard Mrs. MacDowell at least four times in the last year, one might think that it would be uninteresting. While Peterborough and the MacDowell Colony are always the big subject, she presents it in a different way, usually with some added features, some new thought or idea which she is endeavoring to work out so the subject never grows old. She spoke of receiving recently for "Colony" a library worth $30,000 from a woman in Cleveland, Ohio. A man also had said that while he hoped to live twenty years longer, he had willed $10,000 to the "MacDowell Colony when he dies." And so the work progresses.

Just now she is housing many of the men from different camps who are broken down from mental or physical strain. She has sent word to the Y. M. C. A. and different organizations that where they can and wish to do so, they may pay board, but if they cannot, they may come without.

She is also getting ready to entertain the National Federation of Music Clubs, which will meet in July.

ELEANORE CAPPS-HOSTLER.

## KINSOLVING MUSICAL MORNINGS

Reinald Werrenrath, baritone, and Toscha Seidel, violinist, will be the artists at the third musicale next Tuesday, December 17, at 11 o'clock, in the Crystal Ballroom of the Blackstone.

### Program

Devil's Trill ..... Tartini
Mr. Seidel
She Never Told Her Love ..... Haydn
Who Is Sylvia ..... Schubert
Some Rival Has Stolen My True Love Away ..... Traditional Surrey Air, arr. Lucy Broadwood
The Pretty Creature (Old English) ..... Arr. by H. Lane Wilson
Mr. Werrenrath
Sicilienne et Rigaudon ..... Francoeur-Kreisler
Hebrew Lullaby ..... Achron
La Chasse ..... Cartier-Kreisler
Mr. Seidel
Le Manoir de Rosemonde ..... Henri Duparc
Le Miroir ..... Gustave Ferrari
Vision Fugitive (Heroiade) ..... Massenet
Mr. Werrenrath
Polonaise, A major ..... Wieniawski
Mr. Seidel
The Irish Guards ..... Edward German
Roadways ..... John H. Densmore
When Daddy Sings ..... Victor Harris
A Khaki Lad ..... Florence Aylward
Mr. Werrenrath

Mr. Isaac Van Grove at the piano for Mr. Werrenrath.

Mr. L. T. Grunberg at the piano for Mr. Seidel.

**Browne-Craven** — At the dedication of a new organ at Bethany Lutheran Church on last Sunday evening the two artists were J. Lewis Browne, organist, and Carl E. Craven, tenor. Mr. Browne played the Sonata No. 4 (Rheinberger) and many short numbers, including his own Scherzo Symphonique, and Mr. Craven sang a Mendelssohn aria, "How Long Wilt Thou Forget Me?" (Buck) and "The Lord Is My Light" (Allitsen).

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# JOSEF HOFMANN

## *Criticisms Unparalleled by Any Other Pianist*

(James G. Huneker in *New York Times*, Nov. 24, 1918)

### JOSEF HOFMANN PLAYS

**Master Pianist in His Class Gives His First Recital of Season**

Josef Hofmann is the master pianist in his class—and there are so few in that class that he must feel lonely. He is an objective artist, i. e., he subdues his personality to the spirit of the particular composer he interprets. When he plays Chopin it is not Liszt you hear, but Chopin. He, too, can storm the battlements on high, but he never loses the central control of his spirit. He is the captain of his soul, and in all the fire and fury of his music—he never pounds. A negative virtue nowadays! Not at all. A positive one. His magnificent tone, the beauty of his nuances, his feeling for "values" and rhythmic vitality, are peculiarly his own. His left hand, surely the most extraordinary left hand in the pianistic world, creates those bell-like basses; this hand is the keystone in his musical arch.

(W. J. Henderson in *New York Sun*, Nov. 24, 1918)

### HOFMANN'S TECHNIC IS LIKE MAGICIAN'S

**Pianist Thrills Auditors in Symposium of Famous Composers' Works**

### RECITAL A GREAT SUCCESS

**Lyric Songs Breathe Tone Poetry Under Master's Touch of Keys**

Josef Hofmann, foremost of pianists, gave his first recital of this season yesterday afternoon in Carnegie Hall. The scene was one now familiar at the artistic offerings of the famous pupil of Rubinstein. Every seat was taken. There were as many persons on the stage as the space not needed for the piano and the player would permit, and many others stood patiently behind the rail at the rear of the parquet floor. . . . . .

A Sonata so bewitchingly vocal as the A Major demands interpretation by a master of the singing tone of the piano. Yesterday we had that master and with his singing tone he brought also his purity of style, his virile repose, his grand simplicity.

**Magic in Touch of Technic**

To the habitual listener there was a mystic's fancy in the delicate conceptions of the F Sharp Minor Nocturne, but to the audience as a whole the playing of the Nocturne in B Major was a greater joy. How the wondrous crescendo of the trills grew and waned! What a magician of technic and of tone painting! The E Flat Valse, beloved of students, was performed with glittering crispness of a frosty morning, and the B Flat Minor Scherzo, which concluded the group, was given with another flaming revelation of reserved powers and big Polish feeling.

When Hofmann plays the elusive will o' the wisp pieces they become as luminous and as entrancing as the phosphorescence on a summer sea.

Some day a master of pen and piano—there is one—will write an essay on Hofmann's technic, which is a supertechnic of his own solitary order. Then mayhap we shall know by what mechanical means this great pianist transmutes blows upon keys into deep breathed lyric songs of tone poetry. Meanwhile we may try to preserve within our memories the beauty of such a recital as yesterday's.

(P. V. R. Key in *New York World*, Nov. 24, 1918)

### HOFMANN IS HEARD IN A FINE RECITAL

**Beethoven's A Major Sonata Made Almost a Living Thing by the Pianist**

Hofmann's art has mellowed almost into perfection in recent years.

Hofmann played with an intellectual clarity, a classical breadth and poise and so discriminating an employment of dynamics that the sonata became almost a living thing.

No other pianist whom we know could have attained the simple musical beauty which Hofmann put into the Scarlatti pastorale; it fairly breathed of fields and flowers and gently swaying trees.

The final group, which included the Liszt Twelfth Rhapsody and Moszkowsky, had all in their presentation which ardent Hofmannites rave over—amazing tone coloring, perfect rhythms and a technic unapproached by even the so-called "technicians."

(Reginald de Koven in *New York Herald*, Nov. 24, 1918)

### JOSEF HOFMANN'S MARVELOUS ART SEEN IN PIANO RECITAL

**Immense Audience at Carnegie Hall Enjoys a Very Interesting Program of Piano Music Superbly Interpreted**

There are at the present time very few really great artists, and Josef Hofmann, who gave his first piano recital this season at Carnegie Hall yesterday afternoon, is certainly one of them.

Today Josef Hofmann stands before the public as undoubtedly one of the greatest, if not the greatest, pianists of his day. Every time I hear him it seems to me that in the breadth and development of his art and style, in his human sympathy as well as in the tenderness and emotion which comes of a life's happy experience, he plays better. Certainly at yesterday's recital he gave a most illuminating and enjoyable exhibition of high class artistic piano playing, and I was especially struck by the superb balance, proportion and finish of his interpretation from an intellectual standpoint, as well as from a mechanical standpoint, of his piano dynamics, contrasts and climaxes.

**His Marvelous Fingering**

Oh, those wonderful fingers, which no amount of automobile or house building, or the indulgence of those mechanical experiments which are his hobby seem to injure in their dexterity, but only to improve!

His program of yesterday, ranging in well considered succession from Handel to Liszt, was one to test the capabilities and capacity, as regard varied expression and mood, of any pianist; and I am free to say that I enjoyed every phrase and note of it to an extent which practically disarmed criticism and only called for unqualified expression of pleasure and enjoyment.

The program opened with Handel's D Minor Variations, and it was evident from his interpretation that Mr. Hofmann had well in mind the tonal quality and effect of the old-time spinet or harpsichord, for which the music was written, and with classic elegance and simplicity tempered the sonority of the modern instrument in accord with the original intention of the composer. And yet there were both force and brilliancy as well as classic reserve in his exceedingly finished interpretation. Again old-time grace and delicacy, like the perfume of old lavender, came to the fore in the two familiar Scarlatti pieces, "Pastorale" and "Capriccio," in which the pianist showed versatility in style and sure artistic intention; the formal classicism of Handel being tempered with a genial and modern touch which made for unusual charm of appropriate expression.

The Beethoven Sonata A Major, Opus 101, the high light of the program, which came next, was interpreted with a wealth of imaginative detail in the way of varied tone color and contrast, and differentiation of light and shade, and given with a reserve and continence fully illustrative of Beethoven as the first great romantic composer. Here was no hard formalism, but the sympathetic and plastic interpretation of the emotional thought of a composer bent on breaking the shackles of the convention and tradition that his progressive genius had o'erlapped. Enthusiastically encored, and probably as a fitting introduction to the succeeding Chopin group, Mr. Hofmann played the Chopin B Flat Waltz with a combined entrain and delicacy which were captivating. . . . . .

The C Sharp Polonaise was played with splendid rhythm and climax. In the E Flat Major Waltz the interpretation was eminently dansante and fluent, like running waters or dancing fountains. The Scherzo B Flat Minor, which closed the group, was played in the manner of a ballade, with strong romantic suggestion and with conviction, fire and brilliancy. A third group of pieces, "Orientale," by Stojowski; the inevitable "Melodie in F Major," by Rubinstein; Moszkowski's "La Jongleuse" and Liszt's Twelfth Rhapsody, all brilliantly interpreted, closed the program with effect and almost interminable applause.

What struck me perhaps most in the program for finesse and subtle intelligence of interpretation was the Beethoven Sonata. For this sonata is for the cognoscenti rather than for the general public, and the fact that Mr. Hofmann succeeded in making his interpretation of this work, which certainly marks a high point in the romantic expression of its composer, as effective and interesting as it is, speaks much for his sure artistic intuition and interpretative gifts.

Better piano playing than that of yesterday afternoon has seldom been heard in New York, and it was a pleasure to note that the immense audience, which flowed over onto the stage and crowded every nook with the cordial and appreciative spirit of real musical intelligence and appreciation, was fully alive to and impressed by the real artistic, rather than the merely sensational, value of Mr. Hofmann's playing.

All hail to a great artist!

At the close of the program Mr. Hofmann was obliged to respond to no less than five encores amid tumultuous applause.

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**STEINWAY PIANO**

# Edison Symphony Orchestra in Usual Monthly Concert

The usual monthly concert of the Edison Symphony Orchestra, under direction of Morgan L. Eastman, was given at Orchestra Hall on last Tuesday evening and had, as usual, a very interesting program, and it was, also—the scene of an unusual event and demonstration.

The preliminary announcements had carried the name of Giordano Pellonari, tenor, as assisting artist, and there was some speculation as to his personality, inasmuch as no one could be found who had ever heard his name before.

Just before his appearance Mr. Eastman made a little speech, in which the mystery was cleared up and in which also the graciousness and the helpful spirit of the conductor was made apparent.

"One evening a few weeks ago," said Mr. Eastman, "I went, after an evening in my office, to get a plate of spaghetti in a little Italian restaurant across the street, and when a young Italian came to take my order I noticed that he was humming a tenor aria from "La Tosca." When he returned with my supper he had changed to a song from "Boheme," and I became so interested that I asked about his music. 'Yes,' he said, 'I used to sing in Italy, but here I have found nothing to do but my present work in the restaurant.' I invited him to come next day to my studio and sing for me," continued Mr. Eastman, "and was so delighted with his voice that I at once asked him to come here tonight and sing for you. I must add that he is just twenty years of age and has had no lessons at all in vocal art, his gift being a natural one."

After this exciting introduction Mr. Pellonari came onto the stage and proved to be a nice looking, pleasant acting Italian youth, and when he began to sing it was apparent at once that he had a voice of very unusual compass and beauty, as well as natural temperament of great stress and effectiveness.

He sang three Neapolitan songs, as follows: "Tarentella Sincere" (De Crescenza), "Funiculi-Funicula" (Denza) and "O sole mio" with such fervor, beauty and style as to win a tremendous recall, when he gave an "Orientale" very beautifully. Recalled again and again, Mr. Eastman finally announced for him that there had been no more encores prepared, but that he would repeat any one of the four songs he had already sung on request. Immediately a shout of "Funiculi-Funicula" went up, and Mr. Pellonari repeated that pleasing lyric to the added delight of the audience.

So many things go into the makeup of a successful artist that this writer does not care to predict success for anyone unless he knows that the personality and the education of the young musician are good and that these are backed up with industry, perseverance and good sense.

Given these—and a few score more of necessities, however, Mr. Pellonari certainly has the voice, the appearance and the musical feeling to become a celebrity, and his introduction by Mr. Eastman was certainly a gracious thing.

The program played by the Orchestra was a particularly good one, and it was presented in a style several steps in advance of any before heard.

The "Marche Militaire" of Schubert went with a swing, a Brahms Hungarian Dance showed much skill on the part of Mr. Eastman particularly, with satisfactory response from his men, while two Wagner excerpts were also played consistently and effectively.

Many lighter works were also much liked, and, as usual, the audience demanded more and more, seemingly never being able to get enough of the graceful and brilliant music provided by this popular organization for its clientele.

The next regular concert will be given on January 2, but meantime, on December 19, will occur the Seventh Annual Concert of the organization, with the following splendid program:

Pomp and Circumstance, Op. 39, No. 1.....Elgar
Waltz from the Ballet Suite, Sleeping Beauty.....
.....Tschaikowsky
Ballet Music from Faust.....Gounod
Waltz from the Corps de Ballet
Entry of the Nubian Slaves
Solo Dance Cleopatra
Entry of the Trojan Maidens
Solo Dance of Helen
Solo—Selected .....
Frances Ingram
Evolution of Dixie.....Lake
Second Indian Suite, Op. 48, No. 1.....MacDowell
Entr'acte Gavotte from Mignon.....Thomas
Ase's Death from Peer Gynt Suite No. 1.....Grieg
Solo—Selected .....
Frances Ingram
March Slave, Op. 31.....Tschaikowsky

C. E. W.

THE EDISON ORCHESTRA AT ORCHESTRA HALL, MORGAN L. EASTMAN CONDUCTING

## LETITIA V. BARNUM PRESENTS KATE PENTZER STOKES AND ORIANA ABBOT JENNISON IN NOVELTY PROGRAM AT THE BARNUM RECITAL HALL

On last Monday evening Mrs. Barnum presented her assistant, Kate Pentzer Stokes, in some wonderfully effective readings in the pretty little theater which bears her name, and the occasion was made further interesting by the introduction of Oriana Abbot Jennison of the Dayton (Ohio) Conservatory—a very good singer, who, at this time, had the assistance of Shirley M. K. Gendell at the piano.

Mrs. Stokes had for her chief number an extensive reading from the popular drama, "Friendly Enemies," and in this she proved herself the possessor of a great many gifts and graces.

She has a rich and clear voice—nice stage presence and a delightfully frank and pleasing manner, and, in addition to this, a dramatic sense which enables her to grasp so intricate and difficult a story as "Friendly Enemies" and present it to the audience clearly and with much color and style.

Her differentiation of the various characters was uncommonly good and her control of both the pathetic and the comedy elements equally remarkable.

The many people present found this work very entertaining and occasionally thrilling, and the forty minutes consumed in its rendition seemed not half that time to the fascinated audience.

Mrs. Jennison sang first a group of new songs by Rudolph Ganz, and in so doing did honor to him and much credit to herself, for they are good songs from every musical standpoint, and their style and sentiment are particularly American.

The titles of these songs are "To Mary," "The Angels Are Sleeping" and "'Neath the Stars."

The second group included "Mandoline" and "Pantomime," two interesting and characteristic songs of William Spencer Johnson, and a Serenade by Dunn.

Mrs. Jennison has a nice style, good musicianship and a well-trained voice, entirely capable of covering easily the demands put upon it at this time, and the audience responded to her allure in no uncertain terms.

To close the program the two artists joined in a novelty entitled "The Rhapsody of Grandmother's Autograph Album," in which, after Mrs. Stokes had read an appropriate prologue, Mrs. Jennison appeared in the costume shown in the picture and sang a lot of the usual doggerel of the old-fashioned autograph album, such as "The rose is red, the violet blue," etc., set to music with more or less skill by Archie A. Mumma.

The idea is a charming one and the two performers got out of it everything possi-

KATE PENTZER STOKES

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ble, considering the text and the rather pale music. Mrs. Stokes caught the spirit of the thing at once in her introduction, and Mrs. Jennison looked a charming picture, while she and Mr. Gandell gave faithfully artistic interpretation to the Mumma music.

Mrs, Stokes and Mrs. Jennison form an interesting artistic combination, and it would be a great pleasure to hear them together again.

C. E. W.

ORIANA ABBOT JENNISON

## AMERICAN CONSERVATORY

The usual Saturday afternoon concert at the American Conservatory proved unusually interesting last week in the hands of advanced pupils of Ida Kaehler, Karleton Hackett and William Middelschulte. The program follows:

Sonata, G minor, Op. 22.....Schumann
Miss Alice Weber
(Artist pupil of Ida Kaehler)
Love Me or Not.....Fecchi
The Lonely Road (Manuscript).....C. Olim Rice
The Horn.....A. Flegier
Mr. Crow
(Artist pupil of Karleton Hackett)
Concerto, No. 4, F major, First Movement)....Handel
Cadenza by W. Middelschulte
Miss Renzina Teninga
(Artist pupil of W. Middelschulte)
Etude, Op. 25, No. 9
Etude, Op. 25, No. 1 .....Chopin
Etude, Op. 10, No. 5
Miss Weber
Mia sposa sara la mia bambiera.....A. Rotoli
(My Bride Shall Be My Flag)
Rosa.....Tosti
Ariette—Were I a Sunbeam.....Zidal
Mr. Crow
Concert Study, D flat.....Liszt
Gnomenreigen.....Liszt
Marche Militaire.....Schubert-Tausig
Miss Weber
Fantasie on a Choral by Meyerbeer.....Liszt
Miss Teninga

Miss Alice Weber, in her several technically difficult numbers, revealed a high degree of musical temperament, with more mature interpretation than would naturally be expected.

Mr. Crow disclosed a rich, flexible voice, with quality rather than quantity in the foreground, though the latter was not lacking. He is the possessor of a fortunate personality and wins his audience from the start. His is the promise of an interesting and successful career.

Miss Teninga, in her organ selections, particularly the Liszt Fantasie in the last group, gave conclusive proof of the fact that she is not only an adept in the technical use of the organ but well versed in the lore of organ registration, for she made most musical use of a none too musical instrument and employed every combination for some definite purpose.

MARY CARVER WILLIAMS.

———♯♯♯———

**Boyd**—Jeanne Boyd was accompanist for Sibyl Sammis MacDermid in joint recital with Glenn Dillard Gunn at Kimball Hall December 12. Two songs of Miss Boyd's were included in the program, "The Fairy Pool" and "La Tarantella."

## LEMUEL KILBY AT EDGEWATER BEACH HOTEL

Fortunate indeed was the audience to have heard Lemuel Kilby at the Edgewater Beach Hotel on Sunday, December 1.

Mr. Kilby is a singer of rare intelligence and musical feeling, and his program at this time combined both these qualities to a remarkable degree.

In choosing his songs, Mr. Kilby deviates from the usual routine of concert singers and takes works which not only have individuality and charm, but which carry with them a message that is really worth while and are also peculiarly adapted to his individual talents.

His voice is not a tremendously big instrument, but is a particularly pleasing one, while his pronunciation and enunciation are almost faultless, and his interpretation proves that he has studied very thoroughly the construction of each song.

His first song, "Lochinvar" (from Scott's Marmion) by Chadwick, is seldom heard. It is a big song, and as interpreted by Mr. Kilby is unusually interesting.

He sang the Saracen Songs" by Burleigh, also seldom heard, and a well contrasted and notable group consisting of the following: "The Sea" (Grant-Schaeffer), "Love in Southland" (Canfield), "My Desire" (Nevin), "Monks' Drinking Song" (Clough-Leighter), "The Lights of Home" (Seiler), and "Roadways" (Densmore). These were all extremely well done and elicited much applause from the large audience present.

Melita Krieg, Mr. Kilby's accompanist, is a sincere and thoroughly well routined student of the piano. She has been a pupil of Harry Detweiler's for a number of years and owes much to him for his painstaking efforts in her behalf. Her accompanying is musical and sympathetic and her work at this time, also when heard on previous occasions in recital as well as in accompanying, proves that she is capable of doing big work, and we shall hope to hear her again soon in a recital.

The alternating artist on the program was one of various talents, Miss Irma Becklenberg, programmed as a pianologist, but who also rendered some piano solos in addition to her pianologues, very much to the pleasure of the audience.

ELEANOR CAPPS-HOSTLER.

———♯♯♯———

## SERIES OF FIVE LECTURES ON THE ORGAN—ORGAN MUSIC AND ORGAN COMPOSERS

The following series of lectures to be given by Frank Van Dusen will be held in room 515 at the American Conservatory on the second Wednesday of each month, beginning December 11 at 3 p. m.:

December 11—Early Development of the Organ.

January 8—Later Development of the Organ.

February 5—Historical Lecture on early Music for the Organ and the Old Masters. Italian, German, French and English Schools.

March 12—Historical Lecture on Organ Music and Composers from the time of Bach. Italian, German, French, English and American Schools.

April 9—The Modern Organ—Its Construction—Registration, Organ Accompaniment and Hints for the Playing of Church Service.

## ERNEST KRIZAN

A unique and interesting program was given last Sunday evening by Ernest Krizan, a young Bohemian artist pupil of Mrs. Augusta Chapek. Considering the fact that the young artist not only played the program but managed the entire thing himself, including the makeup of the program, the engaging of the hall and the soloists and managing of the advertising, it was a

ERNEST KRIZAN

wonderful and daring feat. And a very generous aspect of it is that the performance was given for the benefit of the Czecho-Slovak Army, which has caused the whole world to applaud its heroism in the war which has just passed.

Mr. Krizan is a young artist of brilliant achievements and indomitable ambition. His choice of numbers was one which few young players of his experience would dare to attempt. Perhaps sufficient proof will be the quoting of the program, which was as follows:

Concerto No. 1, Op. 23, First Movement.....Tschaikowsky
Ernest Krizan
Orchestra parts played on second piano by Mrs. Augusta H. Chapek
Violin solo—Holka modrooka.....Sevcik
Mrs. Antoinette Zebrowska-Perlowska
Vocal solo—
La Boheme.....G. Puccini
Slovak Folk Song.....
Miss Helene Stevko
Address by Andrew Schustek, president Slovak County League
Prelude, Op. 3, No. 2.....Rachmaninoff
Polonaise, Op. 53, No. 6.....Chopin
Ernest Krizan
Violin solo—
Souvenir Poetique.....Fibich
Maiden's Wish.....Chopin-Taborowsky
Mazurka.....Malek
Mrs. Antoinette Zebrowska-Perlowska
Vocal solo—
The Last Song.....F. P. Tosti
Slovak Folk Song.....
Miss Susan Krc
Rhapsodie No. 12.....F. Liszt
Ernest Krizan
Mrs. Augusta H. Chapek, accompanist

Although an inadequate piano put Mr. Krizan at a distinct disadvantage, there was no lack of evidence of a broad, sympathetic tone and ample strength to attack big things. His reading of the Tschaikowsky Concerto revealed all his commendable qualities particularly well.

He was assisted by Mrs. Antoinette Zebrowska-Perlowska, who was ably accompanied by Mrs. Chapek. Both are thorough artists, and Mrs. Perlowska was particularly winning and exuberant in manner.

Two young singers also assisted: Miss Helene Stevko, possessing a sweet, free soprano voice with an evenly and wisely developed range, and Miss Susan Krc, who, singing Tosti's "Farewell," revealed a voice of much promise and with an artistically lyric quality.

MARY CARVER WILLIAMS.

## JENNIE F. W. JOHNSON

Miss Johnson has filled the following dates:

Nov. 7 Joyce M. E. Church.
Nov. 10 St. James' M. E. Church.
Nov. 24 Organ recital, All Souls' Church.
Dec. 1 Bethany Presbyterian Church.
Dec. 4 Oakland Parents' Association.

Miss Johnson conducts a fine chorus of young ladies every Thursday evening for the P. E. League. She is to give a recital of old Christmas carols of many nations for the Tuesday class at Lincoln Center on December 17.

## Harriet L. V. Hebert

Miss Hebert sang at the Third Presbyterian Church last Sunday and will be special soloist on the 15th at St. Mary-of-the-Lake Church.

On Sunday evening Miss Hebert will leave for a short concert trip in Kansas and Missouri, all the dates being re-engagements.

## MUSICIANS' CLUB OF WOMEN

A very interesting program of works by American women composers was given at the Musicians' Club of Women on Monday, December 2.

The first group, "The Song of a Persian Captive" (Mabel Daniels), "September" (Lucina Jewell), "One Golden Day" (Fay Foster), was sung by Florence Hallberg. Miss Hallberg has a lovely voice and sang with much refinement. "Eleven Variations on an Air by Scarlatti" (Helen Sears), was given a good rendition by Alma Birmingham.

Marie Sidenius Zendt, always good to look at, is also the possessor of a very beautiful voice. Although suffering with a cold, she succeeded in covering it up and sang with her usual artistry "Her Love Song" (Mary Turner Salter), "The Dawn" (Pearl Curran) and "Joy" (Beatrice MacGowan Scott). She also sang two duets with Miss Hallberg, "The Night Sea" (Mrs. H. H. A. Beach) and "Laughter Wears a Lily's Gown" (Gena Branscombe). These were done with much artistic effect, the voices also blending beautifully throughout.

The last number on the program was a "Quartet for Strings" by Amy Emerson Neill, with Miss Neill, first violin; Ruth Miller, Wally Heymar and Vera Poppe. This was a particularly interesting work and was given a splendid rendition by the quartet.

ELEANORE CAPPS-HOSTLER.

**Great Lakes Quintet**—The Great Lakes Quintet, the personnel of which is John Doane, Carl Fasshauer, Herman Felber, Walter Brauer and Robert Dolejsi, have accompanied President Wilson to Europe.


# Mrs. Ella Kinsman Mann

## Fine Arts Building

Mrs. Ella Kinsman Mann, Fine Arts Building, is now enrolling students for a special course of study designed specifically as an efficient preparatory training for the filling of Chautauqua and Lyceum engagements of the early Spring.

It will be similar to the course offered by Mrs. Mann last Summer, which by its splendid results so fully justified the expectations of the pupils.

For the more advanced pupils there are some openings in view for the first of the year.

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### AMERICAN CONSERVATORY OF MUSIC NOTES

The American Conservatory Students' Orchestra will give a concert at Kimball Hall, Saturday afternoon, December 21, under the direction of Herbert Butler. Miss Ruth Freeman will play the MacDowell A Minor Concerto, Miss Elizabeth Walsh will sing an aria and Samuel Frankel will play several violin selections.

Advanced piano students of Kurt Wanieck, voice pupils of Ragna Linne, and violin pupils of Ramon Girvin will appear in recital Saturday afternoon, December 14.

Last Saturday's recital of the American Conservatory was one of exceptional merit, a number of students of very unusual talent taking part. Coe Pettitt, a boy of 14 years, pupils of Silvio Scionti, played the Beethoven thirty-two variations and afterwards the Liszt Campanella in a manner that many a professional could envy. Florence Burke's rendition of the Saint Saens F Major Concerto also deserves special mention. Anna Nyberg and Janet Cobb, artist pupils of Adolph Weidig, distinguished themselves by their artistic playing. Some excellent singing was done by the Misses Martha Feche, Ada Meservey and Louise McDonald, all pupils of Charles LaBerge.

Leo Sowerby, now in France, cables that he will return at Christmas time.

### CHICAGO SCHOOL OF EXPRESSION AND DRAMATIC ART

Few schools in this country have a finer equipment for the development of dramatic art than has the school of which Letitia Kempster Barnum is president and which has its habitat in Suite 633, Fine Arts Building.

And, by the same token, no school anywhere gets better or more definite results than have been observed in the public performances in the charming little theater connected with the school.

The complete faculty list of the institution reads as follows:

Letitia Kempster Barnum.
Bertha L. Iles.
Margarette Lois Redfield.
Bozena Gueldner.
Natalie Whitted Price.
Leona Covey.
Kate Pentzer Stokes.
Frankie E. Swaim.
Lydia Earle Whitted, Registrar.

The school is devoted to the training of its students for public stage work, including the Chautauqua and Lyceum, and the Departments of Study include Voice Training, Public Speaking, Story-Telling Pageantry, School of Lecture Course, and Children's Department.

**Arthur Troostwyk**—Many new songs by Arthur Troostwyk are being featured this season by prominent singers. His "Spacially Jim" is proving to be one of Sophie Braslau's most effective numbers. Marguerite Namara is using "Sweetheart, Love Me Dearly" at her concerts with great success. She has sung it at many camps and patriotic events during the past summer. Christie Langenhan is singing Mr. Troostwyk's "Come for a Sail." She is soon to introduce a new number by this composer, "So Great Our Love," still in manuscript. Carolina Lazzari is to sing his "There's Love for You and Me."

## MUSICALE AT NORMAL COLLEGE

Wonderful as is the "wheel" with which the boys at Great Lakes reward the visiting entertainers, they have no patent on vociferous applause, for the young men students at Armour Institute long ago invented something which resembles a thunderstorm in effect and which gladdens the heart of every visiting artist.

Not to be outdone, however, the girls at the Normal College in Englewood have also invented a brand of applause which is peculiarly their own and which it is a joy and a benediction to hear.

This cheerful sound of approval was much in evidence at the college auditorium on last Monday noon and with good cause, for the concert provided at that time was one of distinct musical value and of decidedly entertaining qualities.

This year Miss Alice L. Garthe has the Junior Choral Club and she carried them (on Monday) thru a triumphant performance of a decidedly fine group of songs, including "The Vision" (Faure), "Nocturne" (M. H. Brown), "The Lark" (Carl Hahn), and a wonderfully fine arrangement of Gena Branscombe's "Dear Lad o' Mine," one of the most successful of the songs inspired by the war.

Miss Garthe is a fine musician and a painstaking teacher with the very apparent result on Monday that her class sings correctly, intelligently and with much musical feeling.

The Senior Glee Club, under direction of H. W. Fairbank, also appeared and this body likewise did excellent work and in so doing reflected much credit on their teacher.

Mr. Fairbank, himself at the piano, led his class through a solidly beautiful performance of "Dawn" (Tschaikowsky) and "At the Cloister Gate" (Grieg) and gave easy pleasure with a waltz song of Friml and the much liked "Italian Street Song" of Victor Herbert. By special request he added his own "Soldier Lover" and (with the audience singing the chorus) easily proved it a fine piece for either choral or community uses.

This song has but lately been put on the market and will unquestionably attain the same success of other Fairbank songs.

Miss Garthe, in conducting, showed great skill and musical style and Mr. Fairbank, besides playing for his class, provided accompaniment to several solo numbers and proved anew his musicianship and skill, both in this work and in conducting.

Mrs. Mary Hayes-Sheridan also appeared as accompanist and did work of the finest artistic caliber.

In addition to the choral numbers there were four solo groups and these added great variety as well as a wealth of musical charm.

Cecelia Urban, a student at the college, played a piano solo with much brilliance as well as finish and style and Marie Fleming, the possessor of a good soprano voice, did an incidental solo in one of the ensembles with much credit to herself.

Valerie Walker-Marshall, besides singing (at short notice) several solo bits in the various chorus numbers, appeared in a group of soprano songs and was so vociferously received and applauded that she was compelled to add two encores—both, I think, by Lisa Lehmann, one of them "If no one ever marries me," being done with more cleverness than this writer has ever heard in any other interpretation.

She sang, besides, the brilliant "Nymphs and Fauns" (Bemberg) and the cheerful "Sunlight" of Harriet Ware, in both instances showing clarity of tone, clean technic in the coloratura passages and a nice musical understanding.

Mrs. Marshall is a graduate from the Normal College and has sung there often. She is a pronounced favorite.

Elizabeth Walsh, another student, and a pupil in voice of Charles La Berge (whose Kimball Hall recital is reviewed in another column), appeared in a song of Gilberte, "In the Time of Roses" (Rechardt), and two old Irish songs, "The Ould Plaid Shawl" and "Nelly, My Love, and Me," and she, too, proved a fine addition to the program. She has a remarkably full and fine voice and knows definitely and minutely just what to do with it and how also to interpret her repertoire.

The third vocal soloist was Frank Barnard, a well-known local tenor, who made a good impression in "The Trumpeter" (Dix), "Little Mother of Mine" (Burleigh) and an encore.

C. E. W.

———♯♯♯———

Our army cannot be demobilized until the fruits of victory are assured—Continue to buy W. S. S.

———♯♯♯———

Send holiday greetings in War Savings Stamps.


# FORREST LAMONT

## American Tenor of The Chicago Opera Association

### Wins great approval for his Radames in "Aida"

***Following is some comment of the Chicago Press—***

Thus far in the season Lamont has been the most useful member of the organization. He was no less so last night. It is no small task to become an eleventh hour substitute in such a cast, but Lamont fulfilled all his obligations in an honorable and seemly fashion. He has a good voice and good sense, consequently he was in the picture at all times, dominating it where he should and bearing his full share where he was merely among those present. He made an excellent figure of Radames and sang delightfully.—Edward Moore in the Journal.

Forrest Lamont sang the part of Radames and gave the best account of himself he has ever given here. He started right in with excellent singing of "Celeste Aida" and kept it up all the evening. He made a fine success and deserved a lot of praise, for he walked onto the stage with no chance for preparation or rehearsal. The people applauded him with warmth.—Karleton Hackett in the Evening Post.

Forrest Lamont goes on his way reaping fresh laurels. An eleventh-hour substitute, he justified his Americanism once more by "making good" with a weighty balance of praise to his credit. He was not one bit afraid in the Radames music, and the "Celeste Aida" found him ready for the big test of the final B flat, which he met and conquered and held, with the absolute surety of an excellently-trained singer-musician. That high B flat has, by the way, become so important that several of my New York colleagues of the press in a recent review advanced it up to a high C! And this from the "invincible" music press of Manhattan!—Herman Devries in the Chicago American.

To Forrest Lamont, after his prompt acceptance of the role of Radames, which until last evening was programmed for another artist, who could not sing the role on account of sudden illness, must be awarded the palm of supremacy as the greatest American tenor of the day. Mr. Lamont made of Radames a most heroic character, and few Italian tenors have sung the music of this role with greater vocal opulence, with purer tone production and with more musicianship.—Maurice Rosenfeld in the Daily News.

## MEMORIAL SERVICES AT TRINITY EPISCOPAL

So cumulative in majesty and dignified sonority, so touching in its grave seriousness and tender emotion was the memorial service at Trinity Episcopal Church on Sunday afternoon that every heart was stirred and filled with overpowering sensations. When the last tones of the "Taps" died off into silence the tribute of moistened eyes was given spontaneously. And yet, withal, there was no hint of mourning, no tinge of sorrow, no effervescent woe. "The noble dead" Captain J. W. Borby called them repeatedly and the spirit of the great gathering echoed his words. And he was a small souled man, whatever his age, whatever his place in life, who would not willingly have had his body clothed in the khaki of the soldiers, there to honor the memory of their brothers gone on over the great top, or been glad to be remembered as having made the supreme sacrifice. As the years go on the regret will be the keener for every man who could not or did not offer himself in the modern crusade for justice and right. Those who could have gone and did not missed the supreme opportunity of all time.

This service was the homage of the church to three of its members who answered to the utmost the call of the country. They were Private John Wilson, Captain Franklin Wood and Sergeant Warren H. Brust, the latter a member of the choir and in his boyhood a soloist of first rank, as those of us who had heard him knew well. The singing forces were augmented by men and boys associated with young Brust, to probably sixty voices. Irving Hancock was the efficient captain of them and the result was a glorious mass of pulsating tone.

A primal tribute goes to Mr. Hancock for the music used. It was so fitting as to be virtually ideal and the absence of anything savoring of a solo was a master stroke. The intrusion of the personal note would have aroused resentment. Splendid processionals and recessionals with banners and dipping colors, stirring hymns of the faith and appeals to love of country and paeans of triumph and victory lifted the soul to lofty spiritual heights, cementing the union of the civic and religious in a triumphant outpouring of gratitude and praise for the present and a sure hope for the future. It was all uplifting and no schedule of items could add a tithe to the impressiveness felt.

ALBERT COTSWORTH.

## HENRIETTE PEPIN AT TURNER HALL

Last Sunday afternoon Mme. Pepin added to her Chicago triumphs in a group of songs at North Side Turner Hall with Ballmann's Orchestra accompanying. Her group consisted of "Spring is Here" (Hildach), "Mother Machree" (Ball), and "Old Folks at Home." When Mme. Pepin says she loves to sing and loves her audience, it is not hard to believe her to be absolutely sincere, for her singing is full of friendliness and enthusiasm, such as only a real and sincere artist could successfully convey to her audience. In spite of the fact that Mme. Pepin's experience has been confined to the recital stage, she adapts herself easily to singing with an orchestra and possesses a voice which is entirely adequate for the demands of orchestral singing.

The orchestra, heard in numbers by Chopin, Flotow, Von Weber and Fucik, was in excellent spirit and played artistically under the able direction of Martin Ballmann.

MARY CARVER WILLIAMS.

**Van Dusen**—Frank Van Dusen gave an organ recital of French compositions to precede Dr. R. A. White's lecture on "France" at People's Liberal Church on Sunday evening, December 8.

It cost considerable money to send our army to France, and it will cost just as much to bring it home—Make good your W. S. S. pledge.


# Marcel Journet

French Basso of the Chicago Opera Association Scores a Fine Success in "Faust"

Some press comment:

"Journet again verified my appraising of his Mephisto as a great and laudable reminiscence of Pedro Gailhard's unforgettable Gounod Devil. He is, I think, one of the best Mephistos in our modern stage. His voice was in excellent condition and he acts with all the cleverness of his developed and native talents."—Devriés in the Chicago American.

"Journet was in fine fettle and gave us the Mephistopheles which fitted into the scene. An elegant red devil with a big, luscious voice is the only sort I can believe in."—Hackett in the Evening Post.

"He sings with a resonant fervor and with many inflections of vocal expression, and he shows that he is at home every moment in this trying role. His impersonation of Mephistopheles is in accordance with the French art, as to costuming and also as to acting."—Rosenfeld in the Daily News.

"Marcel Journet was the Mephistopheles, a role which he sang with this company two years ago. Since then he has effected a rejuvenation of voice, which made his singing several degrees better than it was then."—Moore in the Chicago Journal.


## KARL BUREN STEIN PUPILS

At Auditorium Recital Hall last Thursday evening a recital was given by pupils of Dr. and Mrs. Karl Buren Stein and Mr. Stephen A. Erst. Dr. and Mrs. Stein have certainly achieved a happy combination in their copartnership and deserve great credit for putting on so widely varied and interesting a program. The program, which was of considerable length, is quoted below:

Over the Fields of Clover.....Giebel
Gladys Grove, Beatrice Nutter
Butterfly.....Grieg
Sylvia Haas
Roses.....Adams
Eleanor O'Conner
O'er the Desert wide.....Foote
Gerald Tuxford
What William Henry Did.....Harbour
Elizabeth Turner
Thora.....Adams
Gladys Grove
The Lark.....Glink-Balakirew
Hazel Quirk
La Fioraja.....Bevignani
Marie Kordo
Drafted.....Tharp
Jane Havens
A Morning Song.....Fearis
Florence Pollak, Sylva Krametbauer
A Winter's Lullaby.....De Koven
Joseph O'Connell
Prelude.....Rachmaninoff
Tatiana Vojan
Spring's Awakening.....Sanderson
Emily Kartak
Una furtixa lagrima (Elisire d'amore).....Donizetti
La donna e mobile (Rigoletto).....Verdi
William Schwartz
A Christmas Chime.....Cameron
Gladys Terril.....Jane Havens
Joseph Terrill.....Grover Haislip
Dolly Wakelee.....Anna O'Malley
Ted Owen.....Ernest Johnson

The vocal work by Gladys Grove, Beatrice Nutter, Eleanor O'Connor, Marie Kordo, Florence Pollak, Sylva Krametbauer, Joseph O'Connell, Emily Kartak and Wm. Schwartz was all done with a parallel degree of excellence, though some of the students were farther advanced than others. Gladys Grove and Beatrice Nutter in the opening duet and later Miss Grove alone in a solo number disclosed sweet girlish voices, unspoiled and perfectly free from affectation both as to tone and enunciation. Miss Kartak, possessing a rich mezzo voice and Mr. Schwartz with a clear tenor of great range represented the more advanced work of the class. Looking forward to their achievements, the other students have much to anticipate in continuing their work.

The dramatic students were equally good. Several recitations were given with excellent diction and style, but especial mention should be made of "A Christmas Chime," a short one act play given at the close of the program. Not only was the piece very amusing in itself, but the young actors carried it off with such assurance and humorous enthusiasm that no one in the audience could have failed to enjoy it to the full.

In addition to these features the piano students of Mr. Erst, assisting, offered a very satisfactory and artistic contribution to the program.

MARY CARVER WILLIAMS.

**Reuter**—Rudolph Reuter, formerly a teacher of Tamaki Miura in Japan, entertained for the Japanese prima donna during her Chicago stay.

Save for old age and Old Glory—Buy W. S. S.

# THIRD WEEK OF OPERA

**Opening With "William Tell," John O'Sullivan Again Scores Remarkable Success—In "The Barber of Seville," Galli-Curci Is Again Inimitable; Fernando Carpi Makes Sensational First Appearance and Nicolay Scores as Substitute for Trevisan—Yvonne Gall Makes an Incomparable Marguerite in "Faust" and Again Pleases in "Thais"—Muratore in Both "Carmen" and "Faust" Repeats His Former Triumphs—Rosa Raisa plays "La Gioconda" for First Time and Proves Again Her Wonderful Dramatic Ability—Bouilliez, Rimini, Stracciari, Journet, Lamont Steadily Add to Their Fame—Carolina Lazzari Creates a Thoroughly Fine Impression in "La Gioconda"—a Splendid Sunday Concert —Fine Bills for This Week and Many Novelties in Prospect**

### WILLIAM TELL

The third week of the opera season opened with a fine attendance and a lot of enthusiasm for a somewhat curtailed performance of "William Tell," which, in spite of its dreary moments, is yet distinctly worth occasional performance when so su-

FLORENCE MACBETH

premely fine an Arnold can be secured as is John O'Sullivan. The impression made by this artistic French-Irish tenor is so favorable that we await impatiently other appearances, and there is no question that he will score heavily in whatever he sings.

Mme. Gall has so little to do in "William Tell" that the part becomes a negligible one for her—but, even so, she accomplishes the one big solo with a skill that but few singers could attain.

Warren Proctor again created a sensation with the beauty of his opening act solo, and the fine array of men—Bouilliez, Nicolay, Journet, Huberdeau—again carried the ensembles to splendid climax time and again.

Charlier again demonstrated his entire ability to bring out all that is best in the "Tell" score.

C. E. W.

♮ ♮ ♮

### THE BARBER OF SEVILLE

Of all the enchanting things in the repertoire of Opera there is nothing, to my mind, so full of grace, merriment and musical charm as "The Barber of Seville." It stands in a category by itself, and of all Rossini's works it is certainly the best beloved. In the opinion of many time-seasoned critics there was never a better performance given at the Auditorium than occurred last Tuesday night. It was sparkling to a degree under the magnetic baton of Campanini and with a distinguished cast, including Galli-Curci, Carpi, Stracciari, Nicolay and Arimondi.

Galli-Curci, at all times sweet and satisfying, was doubly so on Tuesday night and repeated her supreme success of last year as Rosina. She sang "Una voce poca fa" with exquisite delicacy and in the lesson scene, following the Bell Song from "Lakme," which she wisely chose to sing, she was compelled to sing two stanzas of "Home, Sweet Home." Histrionically she was naive and coquettish by turns, and while not a great actress, she is very winning and very natural in her movements.

The hero in the conquest of the evening was Fernando Carpi, a Metropolitan Almaviva, heard for the first time here, and not even a Galli-Curci was able to overshadow for an instant the supremacy of his art. To me his voice had more appeal than that of any tenor heard here in many a day, and the skill with which he carried through the difficult dramatic requirements of the role was positively uncanny. It gave the whole performance a sweep which could be attributed to no one else, while his management of the tricky coloratura vocal score was positively wizardly. He was absolutely and dependably true to pitch, and whether his tone were soft or loud, it unfailingly contained the same beautiful, sympathetic quality.

An excellent co-partner with Carpi was Stracciari as Figaro. He was in fine mettle and the audience was lost in admiration of the richness of his voice, which was in excellent condition. From the beginning of the "Largo al fac Totum" to the end the audience felt assured that he was fully in the spirit of the part and a splendid asset to the cast both vocally and histrionically.

Tuesday night seemed to be abounding in victories. Another was that of Nicolay, who was called upon almost extemporaneously to fill the place of Trevisan, who was ill, in singing "Bartholo," and he certainly did it with a remarkable degree of success. It is no easy matter to instill into this role all the humor and foolishness which is necessary, but considering the fact that Mr. Nicolay had never sung the part before, it was astonishing in facility and ease.

Arimondi was amusingly bluff and "buffoonerish" as Don Basilio, and the smaller parts were done with satisfactory acumen.

MARY CARVER WILLIAMS.

♮ ♮ ♮

### FAUST

It is an open question whether so typically French a performance of "Faust" could be given anywhere in the world as that which was on view at the Auditorium last Wednesday night.

And it was a glorious performance, you may be sure. Muratore was so fine at this time as to call for nothing but the most unqualified of praise. Such acting and such singing as was shown in this performance are not only monumental but they are epochal as well and are therefore on view but rarely.

Journet was the Mephistopheles and he brought to the part all of the best of the traditions of the French stage, as well as a glorious voice and perfect musicianship.

Alfred Maguenat, always artistic and always picturesque, was the Valentine, and

MARGUERITE NAMARA
As Madame Butterfly, Repeated on Last Sunday the Great Success Attained at the First International Concert

these three, in the magnificent trio of the third act, rose to an eloquence which is exhibited even in the Auditorium only a few times in each season.

Irene Pavloska was an unbelievably

credible boy. The part of Siebel is a nuisance usually in spite of its one fine song—for scarcely ever can a grown woman typify the pretty boy in looks and figure.

Pavloska, however, not only sang the solo much better than we usually have it, but in looks and action was ideal for the part.

We have had Marguerites of so many kinds and such variety of dresses that it seems impossible that there should still have been a characteristic Marguerite we had not seen.

But when Mlle. Yvonne Gall came upon the stage we knew at once that she was different, and by the same token she was immensely better than most of the long procession of sopranos who wended their way across the Auditorium stage as the unsophisticated but willing to be taught Marguerite.

She sang the music delightfully and she acted every episode with such charm as to thoroughly endear her to the splendid audience.

Charlier conducted with that poise and authority he has long displayed in the Gounod work. There was some nice dancing, the stage was managed beautifully and the smaller parts were acceptably filled by Berat and Defrere. C. E. W.

♯♯♯

## CARMEN

The repetition of "Carmen" was made particularly notable through the eleventh hour introduction of Florence Macbeth, who, on very short notice, consented to take the place of Myrna Sharlow, indisposed.

Miss Macbeth is not only a fine singer of any part she has ever done in Chicago (and they are many), but her Micaela is absolutely ideal both in looks and in the vocal equipment.

In the first act scene she was charming and she sang the music also with utmost nicety of musicianship and style, and in the famous aria of the third act she rose to an eloquence which has not been surpassed in that part at any time and very seldom equaled.

Of course, Muratore was incomparable, and equally, of course, he received an ovation after the "Flower Song," which was a marvelous testimony to his popularity.

The beautiful work of the three Gypsy girls—Sylva, Peterson, Pavloska—was again a great feature, and all other parts were cast as before and there was the same unbroken chain of artistry.

C. E. W.

♮ ♮ ♮

## LA GIOCONDA

"La Gioconda" on Saturday afternoon drew the usual capacity house of that day and was applauded to the echo, principally because of the presence in the cast of Rosa Raisa and Carolina Lazzari.

The former showed herself to Chicago in the tragic soprano role of La Gioconda for the first time and again did she score heavily. Miss Raisa is so wonderful a singer and so consummate an artist that there seems no limit to her capacity and her achievement, and "La Gioconda" will, doubtless, because of her, be sung again by our company.

Carolina Lazzari, of marvelous voice and dramatic ability which covers such a difficult character role as La Cieca with absolute ease and a fine show of style, sang the fine aria of the part with vocal opulence and inimitable finish and throughout proved again her great powers and effectiveness.

Cyrena Van Gordon as Laura also stepped into a new and very important role, and she likewise walked away with a splendid success. Fitted for the part to a nicety by natural gifts of figure, face and voice, she encompassed every demand of the role with entire conviction to the audience that she has grown to very fine artistic stature.

Enzo was well done by Dolci and the splendid character part of Barnaba, one of the most difficult in operatic lore, was presented by Rimini so well as to make him again a thoroughly dependable and always effective artist.

Nicolay was the Zuane and other parts were filled as in past years. Mr. Lazzari made an excellent Alvise.

"La Gioconda" furnishes an unusually fine opportunity for the ballet, and in this instance Sylvia Tell and the rest of them rose nobly to the occasion and again proved that this year we shall have splendid dancing.

Polacco conducted. C. E. W.

♮ ♮ ♮

## THAIS

Those who love Mary Garden (and the number is legion) love her so devotedly that they do not care (usually) to see any one else in her special parts. For this reason the presenting of "Thais" the past two years by other singing-actresses was heartily resented.

But in the case of Mlle. Gall it is entirely different. She is not the least bit like Mary Garden in the part, and, beyond peradventure, in her own artistic and charming way she is equally if not more effective.

Her Thais is not so brazen as that of Garden. The acceptance of the decree of the Monk that she must renounce her fast life and retire to a convent is much more easily acceptable than in the cases of other characterizations of the part, and throughout she plays with such tastefulness as to endear the part to every one who sees her.

And in the vocal score she has found one which suits her better than any other yet presented in Chicago and therefore her triumph in the part is a complete one.

Opposite the astute and clever Journet she does many bits of beautiful acting, and he alone, at the end of the third act, rises to an impassioned eloquence in his abandon of grief at the loss of Thais.

Forrest Lamont is the best-looking Nicias we have yet had and acts the part so much more naturally than the former interpreter as to be notable. His dress is tasteful, his action wholly fine, and his singing up to the best tradition of the Auditorium stage.

Alma Peterson and Irene Pavloska were lovely both in appearance and voice as the two attendants, and the other parts were well done, especially the Slave of Nicolay, which is a distinct bit of genre picturing.

Louis Hasselmans was the conductor, and he at once ingratiated himself with the large and enthusiastic Saturday evening audience. He made the orchestral score to glow with unwonted beauty, he managed all the vocal forces on the stage superbly, and he presented the "Meditation" with such skill as to rehabilitate it.

A little faster than usual was his reading and extremely colorful and temperamental—factors he was able to conserve without break through the alert and artistic response of the violin soloist (who bowed to the resultant applause) and of Mme. Amelia Conti, who, at the harp, proved again her splendid artistry.

C. E. W.

♯♯♯

## THE SUNDAY CONCERT

Another big audience last Sunday testified to the popularity of the idea of operatic concerts on that day and, probably, the habit now so well formed will be kept in operation.

The program was, fortunately, not so long as the first, but it bristled with interest and musical beauty and was enjoyed to the limit by the thoroughly appreciative people present.

Margery Maxwell opened the program with a neat reading of two French songs, and was followed by Forrest Lamont, who gave as exquisite a piece of vocalization as the afternoon afforded.

His number was the well-known tenor aria from "Andrea Chenier," and he gave it with a wealth of vocal charm and musical artistry.

Marguerite Namara, fresh from a successful joint appearance with Caruso in concert in New York, followed with "Ah, si les fleurs aviant des yeux" (Massenet), "La Colomba" (Schindler), and "Loch Lomond," arranged by Kreisler.

She was greeted as a well-remembered favorite, and at the close of her group was forced to add an encore.

Her voice is beautiful and her style very fine, while in musicianship and intelligence of reading she is impeccable.

Her reading of the Massenet composition was particularly good, being as pleasing as any remembered reading of this dainty lyric.

Alfred Maguenat, in splended voice and with his usual distinctive style, made strong appeal in a group composed also exclusively of French works, and he was followed by the local harpist, Salvi, who also scored a success.

Myrna Sharlow, happily recovered from her indisposition of Friday, came next, singing "Deep River" (Burleigh), "The Year's at the Spring" (Beach), and (for encore) "Oh no, John."

Guido Ciccolini, he of the beautiful voice and nice personality, came next, but, seemingly, was not in the best of condition and failed to score as heavily as before.

Cyrena Van Gordon, magnificent in vocal power and with a wonderfully well-chosen group, sang her way straight into the heart of the big audience, and for encore gave a rather impotent poem of James P. McAvoy, set to the Carrie Jacobs Bond music for "A Perfect Day." Even as a patriotic exercise the Bond words are preferable to those of Mr. McAvoy.

Marcel Journet, superb artist and great favorite with the audience, sang "The Two Grenadiers" with much unction and made also a splendid success with the well-known bass aria from Gounod's "Philemon et Baucis." For encore he gave Faure's "Palms" so magnificently that he had to repeat it.

The program ended with the Sextette from "Lucia," which, in spite of the fact that it enlisted the services of such artists as Lamont, Maguenat, and Journet, lacked good ensemble, the soprano being distinctly inadequate to her task.

The accompanists were again Arnoldo Conti, H. S. Johnson, and Frank St. Leger, all doing effective work.

C. E. W.

## IMPRESSIONS OF THE BARBER OF SEVILLE

### Sung at the Chicago Opera — Fernando Carpi as Almaviva, Constantin Nicolay as Don Bartolo

By JOSEPH DE VALDOR

Because every mortal has his operatic weakness, I confess mine for Rossini's "Barber of Seville." This jewel will remain immortal. Every scene and every act shows the supreme work of a genius. Even when sung by small companies (never have I missed a passable performance), where the cast proved to be mediocre, my attention was turned toward the score executed by the orchestra, but happily the performance on December 3, given at the Auditorium, was notable in every respect through the excellent artistic powers of all its interpreters.

So much has been said of Galli-Curci's Rosina that it would be unnecessary to again dwell extensively on her charming acting and her beautiful singing. I will, therefore, comment on Fernando Carpi's Almaviva, concluding with Nicolay's unexpected appearance as Dr. Bartolo. I have heard the Metropolitan tenor sing in New York this role of Almaviva, and at each and every appearance my admiration was unstinted. Chicago may be proud of possessing a theater whose acoustics have no rival in this country. It is also grateful for a singer of such excellence in the demonstrating of his vocal powers. This was the case with Fernando Carpi. His voice sounded to me fresher and younger. The size of the Auditorium proves disastrous to insignificant voices, and some tenor voices heard in the Auditorium sound like the voices for the salon. In other words, some tenors of the past have been inadequate to appear at the magnificent Auditorium, but Carpi's voice carried the tones far into the foyer of the theater. If anyone knows of a more beautiful upper register of a tenore leggiero, I should be glad to hear the name of the singer.

Rossini was the composer of fioratura music. He had no consideration for the human voice. "William Tell" requires a dramatic tenor of rare powers, and in "The Barber of Seville" only a very few leggiero tenors have ever gone through a satisfactory test. From the serenades of the first act to the last sound the tenor must really sing.

Devoid of fantastic exaggeration, Fernando Carpi gave a capital exposition of singing. His exquisite art of rendering the difficult Rossini passages was marvelous, and in every scene he brought home the feelings, the expression and the meaning of the composer. Here is a tenor whose voice is beautiful, whose ability of knowing how to sing stands as an example for his colleagues; and with these two rare assets he combines the routine of the stage—the perfect and correct acting.

The applause which spontaneously followed his work was never so well deserved as on this occasion.

Constantin Nicolay appeared a l'improvisto in the capital role of Dr. Bartolo in place of Vittorio Trevisan, who was cast for the part but was taken ill. The management rushed for Nicolay, and the fact of what he achieved will stand unique in the annals of opera, for he learned the part in four hours and did it magnificently. We all know what Nicolay is capable of doing, but we never suspected him of possessing the unheard-of ability of learning a capital characteristic classic comedy in four hours. At the performance he proved not only that Bartolo could be sung (a rarity with the buffo), but he acted also in such manner as to compel great admiration.

Maestro Campanini knew his man, otherwise he would never have entrusted the role to Nicolay. The aria of the second act was remarkably well sung by the Greek basso. We have seen him in the French repertoire and we have often commented upon his excellent work, but never did he

CONSTANTIN NICOLAY
Who Scored Success in "The Barber of Seville"

FERNANDO CARPI
Tenor of the New York Metropolitan Opera, Specially Engaged for "The Barber of Seville" in Chicago and Milwaukee

do better than as Dr. Bartolo; and this role is far different from the parts he usually interprets. Good action, voice, and school of singing—all were in evidence, and certainly no one would deny that he was an inspiration to his colleagues.

### OTHER OPERAS

"Romeo and Juliet" on Monday, "Tosca" on Tuesday, and "La Traviata" on Wednesday, all repetitions, were, each one, highly successful.

Tonight comes the first repetition of "Linda." On Saturday afternoon the bill is "Werther" (Muratore), and in the evening "Il Trovatore" (Raisa).

The program for next Sunday will be given by the Societe des Instruments Anciens, with John O'Sullivan as assistant artist, and will have the following program:

Quartet of violas—Maurice Hewitt, Quinton; Jean Charron, Viola de Gambe; Henri Casadesus, Viola d'Amour; Maurice Devilliers, bass viola.
Harp-Luth—Mrs. M. L. Henri Casadesus.
Le pays du Tendre.....Destouches (1672-1749)
Cortege; gavotte de precieuses; billet doux; menuet
Quartet of Violas and Luth
Recitative and Aria.....Halevy
John O'Sullivan
Sonatine .....Francoeur (1738-1804)
Allegretto; menuet; rondo
Quinton and Luth
Maurice Hewitt and Mrs. H. Casadesus
Divertisement for Viola d'Amour.....
.....J. B. Borghi (1760-1826
Introduction; allegretto; aria; gigue
Henri Casadesus
Irish Melodies—
Mavourneen Roaming .....O'Neill
Oh! to See the Cabin Smoke.....Craxton
The Song of Erin's Sons.....Holmes
John O'Sullivan
Pieces en Concert.....Mondonville (1711-1772)
Menuet grave; canzone; musette; rigandon
Quartet of Violas and Luth
(Harp-luth from Pleyel, Paris)
Marcel Charlier at the piano for Mr. O'Sullivan

On Monday of next week we shall have "Barber of Seville"; Tuesday, "Samson and Delilah"; Wednesday, "Cavalleria Rusticana" and "Pagliacci"; Friday, "La Gioconda," and Saturday matinee, "Hamlet."

### SCHOOL MUSIC TEACHERS' CLUB

The music teachers of the Chicago high schools have banded together in a club for mutual improvement and the better placing of their particular work before the public, especially the music profession of the community. Mr. O. E. Robinson of Hyde Park high school is the first president of the club, and Miss Eleanor Schweitzer of Lake View, secretary-treasurer. Committees have been appointed to plan aggressively for the season and lay the foundation for future activity. One of these is to arrange for publicity, the making known what is actually being done at the various schools. Another is to seek fraternal relations with other musical organizations, including those patronized by the professionals, whose notice will be solicited of matters that are thought sufficiently dignified from a musical viewpoint to attract the attention of the worthy and more eminent of the profession. Still another is to seek to co-operate with the board of education in whatever may be undertaken for mutual benefit. The recent appointment of Principal Armstrong of Englewood to the assistant superintendency, with particular assignment to the high school field, gives the club a happy medium thru which to make known its aspirations, ambitions and needs. (And it is not forgotten that the other party to the contract may have wants of its own that the club needs must recognize.) The press and public of Chicago are asked to take cognizance of the fact that music work of a high order is being done in Chicago, which has little relationship with the former desultory efforts which the alumnae may distinctly remember, even yet. A spirit of helpfulness and co-operation all round may bring this body of educators a recognition little short of the popularity enjoyed, and deservedly, by the Civic Music Association and other bodies seeking to get in touch with the public in the community sings and like enterprises.

### HERBERT GOULD

Herbert Gould, basso-cantante, who is Navy Department song leader at Great Lakes, has been able to do a number of engagements this fall in spite of the fact that he works six days a week at the Naval Training Station. Besides a community sing every Sunday night in Evanston, he has fulfilled the following engagements:

Rogers Park Woman's Club—Part program.

Gary (Ind.) Musical Club—Full program.

Jochanna Lodge (Sinai Temple)—Full program.

Mr. Gould led the big Victory sing at Peoria, Ill., at which the whole team turned out to celebrate the end of the war.

He also led Chicago's great Victory sing at the Coliseum with 10,000 people accompanied by the Chicago Symphony Orchestra and a band from Great Lakes.

**Stein**—Joseph O'Connell, baritone, pupil of Karl Buren Stein, was the soloist at the Sunday afternoon opening reception of the Columbus Hotel, established by the Catholic Woman's Club for sailors and soldiers.


# YVONNE GALL

**Entrances a Large Audience at the Chicago Opera with Her Work in Rossini's "William Tell"—Helps to Make This a Memorable Performance**

**Comment of the Daily Press:**

"Miss Gall was in it, singing better than any other French soprano who comes to mind."—*Frederick Donaghey in the Chicago Tribune, December 1, 1918.*

"Here the delightful French artist revealed her genuine qualities of style, diction and distinction. Her singing held all the poise, smoothness, suavity and refinement that characterize the ideal of the French type of singing. She has the simple, honest, clean art that typifies the genuine French school, whether it be in the lyric or dramatic work. Mlle. Gall is an artist of the first rank."—*Herman Devries in the Chicago Evening American, November 27, 1918.*

YVONNE GALL SCORES:

"Yvonne Gall made a brilliant and effective Mathilda."—*Henriette Weber in the Chicago Herald and Examiner, November 27, 1918.*

"Miss Yvonne Gall sang excellently."—*Karleton Hackett in the Chicago Evening Post, November 27, 1918.*

## R. MILLS SILBY

A newcomer to the musical field of Chicago is R. Mills Silby, who, as the accompanying picture shows, was an officer in the British Army.

Mr. Silby, who is an expert on the subject of choir boys' work and has written much ecclesiastical music, will take up the work of conducting as also of organ playing and teaching in Chicago, and as he will certainly be much in the public eye in the future a brief biographical sketch will be interesting.

R. MILLS SILBY

Mr. Silby was born in London in March, 1884, and as a boy was choirister at St. Alban's, Holborn, and at the Brompton Oratory. Played his first service at Oratory when fourteen years of age. Received his early instruction from his mother and studied, afterward, with Thomas Adams and Munroe Davidson, and also had lessons in choir training under Dr. R. R. Terry, Westminster Cathedral.

As a boy sang in the most important oratories and masses and also at many concerts. He was engaged at Westminster Cathedral from 1902 to 1909 and received special instruction in Gregorian music from Dom Endine, the Benedictine Monk, who is an excellent authority on the Solesmes Edition, the only authorized one.

Mr. Silby was appointed professor of singing at London College of Music and became a great student of polyphonic music of the twelfth to seventeenth centuries. He copied many manuscripts from the British Museum, a fine example being Tallis' Lamentations, for five voices.

Mr. Silby studied composition under Henry Wardale and set the Proper of the Mass to Falsibordoni and figured music, composed six Lamentations for Holy Week and also the Passion According to St. Matthew, and several songs, twelve Benediction Services, four Masses, a set of eight Falsibordoni for men's voices to be sung to alternate verses of the Psalms, for the eight Gregorian modes and several Offertory motets.

He was appointed to St. Patrick's Church at Washington, D. C., which position he held from 1909 to 1918, giving also lectures on Church Music and Gregorian Chant at the Catholic University of America and being Professor of Ecclesiastical Song at Holy Cross College.

Here he also organized the Polyphonic Club of mixed voices to perform the early English Madrigals, giving also during these years many choral and orchestral concerts.

Mr. Silby was married in 1916. He volunteered for the Canadian Army and entered the Officers' Training Camp at Toronto, from which work he has just now received his release.

———♯♯♯———

## A RECITAL AT THE KNUPFER STUDIOS

At the last of the weekly studio recitals at the Knupfer Studios a program was given for the Rexinger Tourists. Among those participating were Dorothy Eichenlaub, Anna Daze, Agnes Blafka, Verness Fraser, Myrtie Peterson, all members of Mr. Knupfer's Artists Class.

The piano numbers were:

Concerto, A minor, First Movement.....MacDowell
Dance of the Gnomes.....Liszt
Rhapsodie No. 11.....Liszt
Papillons.....Schumann
Vienna Carnaval Pranks.....Schumann
Invitation to the Dance.....Weber-Tausig

Mrs. Schofield, pupil of Mr. Burnetti, sang a group of songs.

This program was listened to by a large and very enthusiastic audience who found again in the work of the Knupfer students all those elements of correct technical equipment and musicianship which, combined with fine musical readings, insures, always, at the Knupfer studio functions programs of great value and interest.

The make-up of the program, with its contrast of attractive song, was such as to give great pleasure.

M. C.

———♯♯♯———

**Birmingham**—The name of the accompanist in the successful studio recital given by Lucie Roberts Lenox's pupil, Frances Coates, is Alma Birmingham, and not as printed in Music News last week.

———♯♯♯———

Better than money because they earn money—Buy W. S. S.

## CHICAGO MUSICAL COLLEGE

The program of the Chicago Musical College tomorrow (Saturday) morning at 11 o'clock in Ziegfeld Theater will be given by the children's department. The following compositions will be performed:

Piano—The Blacksmith.....Mokrejs
Naomi Goldblatt
(Student of Anna Sevin)
Piano—Whispering Pines.....Dutton
Gertrude Towbin
(Student of Mabel Wrede)
Piano—Allegro from Sonatina.....Kuhlau
Philip Kaplan
(Student of Mrs. Anna Ring Clauson)
Piano—Etude Mignonne.....Schuett
Leonard Shure
(Student of Karl Reckzeh)
Piano—Preamble.....Bach
Mildred Friedman
(Student of Mrs. Inga Nelson Brown)
Violin—Tyrolienne.....Alard
Walter Monarch
(Student of Max Fischel)
Piano—Moment Musical in F minor.....Schubert
Vivian Glenn
(Student of Maurice Aaronson)
Piano—Little Prelude and Fugue.....Bach
Esther Cooperman
(Student of Jeanette Coyne)
Piano—Sonata, E minor, First Movement.....Haydn
Vivian Drozdowitz
(Student of Anna Sevin)
Piano—Valse Arabesque.....Lack
Madeline Quan
(Student of Mrs. Anna Ring Clauson)
Violin—
The Swan.....Saint-Saens
Gavotte.....Gossec
Norman Gast
(Student of Leon Sametini)
Piano—
Solfeggietto.....Bach
Sonata, D major, First Movement.....Haydn
Ida Kogan
(Student of Alma W. Anderson)
Piano—Harmonies du Soir.....Wilson Smith
Mary Evans
(Student of Karl Reckzeh)
Piano—Butterfly.....Grieg
Aileen York
(Student of Hilma Enander)
Piano—Scherzo.....Schelle
Dorothy Adams
(Student of Mrs. Eudora B. Harbers)
Piano—Waltz, E minor.....Chopin
Bessie Sher
(Student of Jeanette Coyne)
Violin—Concerto, G major, First Movement.....Viotti
David Herstein
(Student of Max Fischel)
Piano—Polichinelle.....Rachmaninow
Mollie Rosenthal


# Auguste Bouilliez

**The New Baritone of the Chicago Opera Association, Who Has Been Very Successful in Every Role He Has Undertaken, Made an Especially Fine Impression in the Name Part of "William Tell"**

Extracts from press comments are as follows:

Auguste Bouilliez as Tell had much to do and did it well.—*Henriette Weber, Herald and Examiner.*

Mr. Bouilliez made an excellent William Tell, playing the part with understanding and singing well.—*Karleton Hackett, Evening Post.*

There was a lot of good singing besides O'Sullivan's. The most constant contributor was Auguste Bouilliez in the title role. He was present in nearly all of the principal scenes and did them all well. In the second act he was joined by Marcel Journet, who added a resonant basso to the Bouilliez baritone and the O'Sullivan tenor in the trio which is the most striking number of the score.—*Edward Moore, the Journal.*

# YVONNE GALL

This writer left Chicago with the conviction that if one wishes to hear opera sung and acted at its very best he must direct his steps to the Auditorium Theater in Chicago.

As for New York, let the music lovers of the metropolis not forget that the Chicago Opera Association is due in this city at the end of January at the Lexington Theater, and we predict without fear of being called false prophet that the company, as it is now, will create a furore and it will prove that the greatest array of artists are those around Cleofonte Campanini.

We have spoken of Lucien Muratore's "Don Jose" and in this issue we are devoting a tribute to the leading French woman star of the Chicago Opera Association. The great artist has always been modest—never will a distinguished singer speak of himself—this is left to the public.

It would be unnecessary to enumerate the appearances of this soprano in the European capitals in order to give weight to her position in the operatic world and it is sufficient to add that Yvonne Gall was the idol of the Paris opera and the Colon of Buenos Ayres. These two opera houses are veritable temples of operatic singing. It is from the latter that she came to Chicago. Although we could not attend all the performances in which the French soprano was cast—for instance "Thais" and "Marguerite"—her work as Mathilde in revival of "William Tell" was witnessed with supreme pleasure. "William Tell" was performed expressly to give John O'Sullivan, the Irish-French tenor, an opportunity, and of his work we will speak in a future issue. Mathilde in "William Tell" is the principal woman's part and while not an exhaustive role in itself, there is ample opportunity either to make good or to fail. The second act is the soprano's vehicle and it took only five minutes to define Yvonne Gall as a unique mistress of song. As a rule reviewers dwell on the upper register, so we will follow precedent and speak of it first.

Yvonne Gall has one of the most perfect voices that ever came from a French throat or from any other. It is singularly beautiful, clear, vibrant and warm. From the lower to the upper it is a voice which reminds one of the pure tones emanating from a reed instrument, particularly the clarinet. The voice is round, large and appealing. With such a voice her aria of the second act was sung as no one has ever before been able to sing it.

YVONNE GALL

We could then imagine what her Juliet could be. Her Juliet would inevitably be great, for Yvonne Gall knows how to sing, how to enunciate, and how to act. We noted one particular feature which has been absent even with many others of the greatest: the well-taught gestures, movements and poses are almost unique with Mlle. Gall. She has studied them so carefully that this French soprano is the aristocrat of singers. She has also a marvelous flexibility throughout her range. This flexibility, as well as the warmth and the gusto and the expression put into her aria, won her legions of admirers among the most refined of her hearers.

Her acting also was brilliant, characteristic and artistic. She has the personality of the typical Parisienne—subdued to her art, serious minded in all her actions. She sings with due respect for the composer, and she is always the honest interpreter of art. She is a lyric soprano, with sufficient range also to be called a brilliant coloratura, but with a repertoire covering much more than the usual coloratura range. She proved that in "William Tell."

She dresses as the typical and great French comedienne. She is good to look at—a round, Mignon face, a brunette with brown and expressive eyes and beautiful rich dark hair. She is the most dignified French singer who ever came to our continent. With such an artist the French repertoire gains in quality, for with Yvonne Gall, Gounod, Massenet and Charpentier are immortalized. When she comes to New York her Louise and Manon will be a treat for opera-lovers—and what an inspiration for Muratore as Romeo!

In my brief stay in Chicago I had the fortune to hear Gall, Muratore, Journet, Dolci, Raisa, Galli-Curci, Stracciari and Carpi (as guest). Can anyone point out where such artists can be assembled in one single opera house? I left Chicago on the day for which "Faust" was announced, with Gall as Marguerite, Muratore as the Doctor, Journet as the Devil, and Maguenat as Valentin. Over in the Avenue de l'Opera they couldn't bill such a magnificent quartet, but Campanini has them because he knows what they represent. Hammerstein once showed New York how operas should be given. Chicago is today the greatest city in the world for grand opera because of the presence in its opera company of so many consummate artists, including Yvonne Gall.

New York JOSEPH DE VALDOR.

###

## CHICAGO CONCERT ENSEMBLE

At the concert of the Chicago Concert Ensemble at Fullerton Hall on last Sunday afternoon a very large audience heard the fine work of the players under the direction of George Dasch.

Gertrude Raymond, an artist pupil of Louis Victor Saar, made a fine impression in a group of piano numbers by Chicago composers, the two by her teacher scoring an emphatic success. The program in full was as follows:

Overture—Raymond ..... Thomas
Adagio ..... Ries-Quensel
Gavotte ..... Ries-Dasch
A Group of Piano Solos by Chicago Composers—
Airs Galants, Op. 89, No. 1 ..... Louis Victor Saar
Bluette, Dialogue, Op. 75, No. 3 .. Louis Victor Saar
Legend ..... Rossetter G. Cole
Polonaise Americaine ..... John Alden Carpenter
Gertrude Rosemond
Serenade for Flute and Cello ..... Titl
(By request)
March from Suite Algerienne ..... Saint-Saens

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# Lucien Muratore

## *Repeats His Former Triumphs As Faust*

***Thrills an Auditorium full of people with his performance on December 4, with the Chicago Opera***

### *Press Comments:*

The unsurpassable Faust of Muratore was an artistic pillar upon which the entire operatic edifice rested, and his "Salut Demeure" was, as usual, the signal for a vociferous demand to repeat it. He gave an intrepretation of the most popular of all French operas in the true French tradition and made it a distinct triumph for himself and Maestro Campanini.—*Henriette Weber in the Herald and Examiner.*

We can dismiss with few words the aristocratic interpretation Muratore gives to the title role of Gounod's musical version of Goethe's "Faust." That it is one of the finest of operatic impersonations both as to dramatic conception and vocal rendition all music connoisseurs have long agreed.—*Maurice Rosenfeld in the Daily News.*

We have known for a long time what Muratore could make of Faust, even when he had to go his way without aid. Last evening he did not have to urge himself on, for the sentiment was evoked by the spirit that pervaded the stage. The first act he sang finely, and in the garden scene was at the top of his powers. A few years ago we had quite outgrown Faust and Gounod and all the rest of romance, but now happily we have discovered that we're not so old and worldly wise as we thought. We have a great deal to thank these French artists for.—*Karleton Hackett in the Evening Post.*

Of Muratore's Faust I can find only the highest praise. The first act prologue, so different from the rather lyric episodes that follow, was delivered with a fullness and depth of tone that revealed all the dynamic possibilities of Muratore's glowing voice, and all the tender love-music was shaded with a rare feeling of finesse and exquisite poetry. His Cavatine, "Salut, demeure chaste et pure," was an individual example of this great gift, sung with inimitable style and taste, and calling forth plaudits that in other days would have forced a double encore. Physically, Muratore is a genuine picture in the Faust costumes, for this year he shows the result of careful attention to his measurements; and his figure has grown more shapely and more elastic.—*Herman Devries in the Chicago American.*

It would be difficult to imagine anything more exquisite than his phrasing, more lovely than the tone of his voice in the love music of the same garden scene. It may have been reminiscence—Mme. Gall is said to have made her debut at the Paris Opera as Marguerite to Muratore's Faust immediately after her graduation from the Conservatoire—but the scene proceeded a little more delicately, a little more poignantly than it is in the habit of doing.—*Edward Moore in the Chicago Journal.*

The tenor's Faust was in his best manner; and when he is so in this part he sends the memory back to De Reszke for the fit comparison. Muratore's was lovely singing, as in other seasons, throughout the second act; and he put fervor and the right note of drama into the trio before the duel. He is, when like last night, a matchless somebody of the opera stage.—*Frederick Donaghey in the Chicago Tribune.*

## METROPOLITAIN CONSERVATORY CONCERT

The most important item of the concert given at Kimball Hall on Tuesday evening by advanced pupils of the Metropolitan Conservatory was the piano playing of Miss Aeolia Martin, a student of Max Kramm, who has just been accepted as one of the young American artists to appear at the festival at Lockport, N. Y., next September.

Miss Martin, still in her teens, I judge, is a very attractive young lady and her appearance at the piano is particularly good.

She has technic in abundance (as have all of the Kramm advanced pupils), and the purely mechanical parts of her numbers did not bother her at all, although one of them was the difficult and scintillant "Dance of the Gnomes" (Liszt) which, to be played properly (as she certainly played it), requires technic of the transcendant variety.

But, admirable and necessary as is clear, rapid and well colored technic, this is not so uncommon an attribute of the young artist as is the ability to produce pure, sweet tone, well modulated and well sustained and Miss Martin, most certainly, has the latter as well as the former asset.

In a Chopin Nocturne she emphatically provided proof that her gift is a most gracious one and that her tonal quality is so unusual and so altogether fine as to mark her for the greatest of success.

Her pedaling is so good also as to add vastly to the tonal excellence of her work and her all-around musicianship and abiding good taste in interpretations mark her again as exceptional.

She is a pupil of whom Mr. Kramm may well be proud and of whom he may expect good things even as in the case of another pupil—Miss Jessie Comlossy, who played at Lockport last September and scored success.

Other pupils of Mr. Kramm who appeared on Tuesday evening were Lucy Gelb, Dorothy More and Dorothy Soper.

Lucy (a small girl) was accurate and clever in her manipulation of a Solfegietto (Bach) and an Air of Pergolesi, the first Dorothy played the Etude de Concert op. 103 (Sternberg) with accuracy and sparkle, as was the case also with the second Dorothy, whose number was the Vogrich Staccato Caprice.

These young players, seemingly about sixteen or seventeen years old, both have great clarity, accuracy and speed and both have a budding musicianship and style which promise splendid results.

Two violin pupils of Harry Dimond played so well as to do him much credit. Miss Conrad was definite in the Mendelssohn Concerto and Philip Kaufman, a small boy who played a concerto and some small pieces, was good in both, though much the better in the last named.

The young woman (not programmed) who played for them was excellent.

Leroy Wetzel, who is also a first-class accompanist, presented Blanche Baxter Johnson and Laurine Olesen in vocal numbers, the first showing good musicianship in a very dull group of Debussy and Fontainelles and the latter proving much flexibility of voice in the "Bell Song" (Lakme).

Grace French, a pupil of Albert Ruff, displayed power and considerable style in an Aria from "Aida" and would have done better with a more accurate support from the piano.

Elizabeth Porch, a young woman with light, clear and sweet soprano voice, a pupil of Mary Hesselgren Vance, was charming in manner and style and sang in a way to give much promise for the future.

Her interpretation of a song by Masini was classically pure and correct and her reading of an Aria from "La Boheme" was full of merit.

C. E. W.

## THE KNUPFER STUDIOS

Miss Myrtle Peterson, a professional pupil of Walter Knupfer, will take part in a program to be given next Tuesday at the installation ceremonies of the Paragon Chapter of the Order of the Eastern Star at Temple Hall, Masonic Temple.

Pupils of Mr. Knupfer will give the following program at the next Studio Recital of the Knupfer Studios on Tuesday, December 17:

Sonata, B flat minor ..... Chopin
Dorothy Eichenlaub

Rhapsody, No. 11 ..... Liszt
Mildred Schooler

Polonaise, A flat ..... Chopin
Agnes Blafka

Nocturne ..... Scambati
Alice Stoddar

Bouree ..... Bach-Saint-Saens
Polly Gerts

Cantique d'Amour ..... Chopin
Polonaise, E major ..... Liszt
Myrtie Peterson

Dream of Love ..... Liszt
Melodie ..... Gluck-Sgambati
Mrs. Delafield

Fantasie, C minor ..... Mozart
Etude, F minor ..... Chopin
Mollie Friedman

Etude, D flat ..... Liszt
Valse, A flat major ..... Chopin
Loula Schneidt-Nussbaum

Anna Wieboldt, soprano pupil of Augusta Lenska, will sing a group of songs. This will be the last Studio Recital until January 7.

## CHICAGO COLLEGE CLUB

A musical program will be given Sunday afternoon, December 15, at the Chicago College Club, where the Women's Advertising Club will be hostess to fifty Jackies from Great Lakes.

The singers and instrumentalists who will entertain the boys on this occasion are Grant Hadley, baritone; Laura Thiel, soprano; Carl Craven, tenor; Mattylee Lippard, saxophonist and soprano; Lillian Parks, pianist; Carl Coleman, pianist, and Lorraine Ernest, violinist, who will be accompanied by Jane Anderson.

## PRESS AT LARGE

### May Pfeiffer

Following is some comment of the press on the appearance in that city of Miss May Pfeiffer, contralto with the Century Opera Company.

As Lola, Miss Pfeiffer displayed a rich contralto voice and lovely appearance.—Peoria (Ill.) Star.

May Pfeiffer, who was the Carmen of the performance, sang the vivid, colorful music well, her mellow, luscious contralto lending new beauty to the dashing Spanish cadences of Bizet's charming score.—Peoria (Ill.) Transcript.

Miss May Pfeiffer's name "doesn't mean anything" to most people now, but to those who heard her rich and vibrant voice in Bizet's music Miss Pfeiffer's name hereafter will mean a good deal. Her supple youth, her wicked prettiness, added to a voice of compelling beauty, would in themselves have kept the audience interested. But this young contralto has learned about Carmen from several sources. If she collected some of the impudence with which she endows her impersonations from Geraldine Farrar, she has modified it, and besides there is this important difference—that Miss Pfeiffer's vocal range and vocal quality fit the music. She is youthfully inclined to overplay the dramatic scenes and neglect opportunities to lighten the dare-devil role, but there were many evidences that she has in her the stuff Carmens are made of.—Kansas City (Mo.) Times.

### A Letter to Chicago Evening Post

Chicago, Nov. 20.—To the Editor of The Post. Sir: In addressing this article for publication I wish to emphasize that I am in no way connected with the Chicago Opera Association, but I wish to express my sincere admiration for the splendid forces which that association comprises.

I am a New Yorker. I happened to participate in many of the Metropolitan Opera performances in New York, and I had many reasons to be disillusioned about the work and the cast of that opera house. Everybody is under the impression that the Broadway operatic house is a typical temple of art It is not so.

The forces of the Chicago Opera Association are characterized by their youth, fresh voices and healthy timbres. If time would permit, I should spend many a night in the Auditorium Theater, the only place where opera is being heard in the proper spirit and atmosphere.

Let me congratulate Chicago for acquiring such brilliant forces, through which the city has become the foremost operatic center of the world.

JOSEPH DE VALDOR.

### Alma Gluck Presents Husband With a Son

New York, Dec. 1.—[Special.]—A son was born Saturday morning to Alma Gluck, the concert singer, formerly of the Metropolitan Opera and the wife of Efrem Zimbalist, the violinist, at her home here. They have a daughter, Marie Virginia, who is 3 years old.—Chicago Tribune.

MARGUERITE NAMARA
Soprano
Chicago Opera Association

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# Music in New York

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By JOSEPH DE VALDOR

### Notes of the Correspondent

My recent sojourn in Chicago, though brief, was a most pleasurable one, as the opportunity was presented to hear the presentations of the Chicago Opera, most notable among them being "William Tell," "La Tosca," "Carmen," "The Barber of Seville," "Madame Butterfly" and "Aida." My comments on the star performers will appear at intervals, and I can add without exaggeration that Maestro Campanini has assembled at the Auditorium in Chicago the best elements for the French and Italian repertoire, and that their arrival in New York will create nothing less than a sensation.

♯ ♯ ♯

In my absence from New York my assistant reports only mild events. Still, I am informed that the following artists have created a sympathetic atmosphere in musical circles: Hulda Lashanska and Merle Alcock, the latter having appeared twice—once as soloist with the Symphony Society of New York, replacing Lucy Gates; and I am informed of Mrs. Edna Blanche Robinson's success in recital, on which I will comment in the future.

The Metropolitan had nothing exciting save the successful re-entry of Martinelli, the tenor, as Faust. Margaret Romaine and Montesanti, baritone, are reported as successful debutantes.

The Park Theater attracts larger audiences since the American Society of Singers revived the comic operas of Gilbert and Sullivan.

Henri Rabaud of Paris conducted the Boston Symphony with success in two appearances at Carnegie Hall. He also was the guest at a performance of his opera, "Marouf," at the Brooklyn Academy.

♯ ♯ ♯

As usual, we will inform our readers of musical events in France and other European centers, translated from La Rampe of Paris, the writer being the New York correspondent of that paper.

### Marseilles

The Municipal Opera opened on October 8 under the management of M. Audisio. The first opera presented was "Le roi d'Ys" (Edouard Lalo), with Trantooul, tenor; Rouard, baritone; Billot, bass, and Mlles. Abby, Richardson and Heilbronner.

The Opera-Plage in the last days of September gave "Werther," with Edmond Clement and Mme. Sonnelly; "William Tell," with Charat, Rouard and Mlle. Chambelan Peral Legras.

### Milan

The Lirico opened a series of operas and opera comique, among the presentations being "La Boheme," "Aida," "Othello" and "Carmen." The reappearance of Bonci, the tenor, is expected soon.

The Novelli enterprise opened at the Manzoni a series of operas, and at the Carcano "Madame Butterfly" was given.

♯ ♯ ♯

### Aurore La Croix Plays in Boston

The remarkable American girl whose two recent recitals attracted wide attention in New York gave a recital in Boston on Saturday afternoon, December 7. Her program consisted of Bach's B flat major, No. 1, "Partita"; Schubert's Sonata, Opus 42; Chopin's Scherzo, Etude E major, Etude A minor, and compositions by Blanchet, Weber, Liszt and Edward Royce. The recital was given in Jordan Hall.

♯ ♯ ♯

## METROPOLITAN OPERA HOUSE

### Martha

Except when Flotow's opera is revived for Caruso's sake, and he makes his appearance in it, "Martha" is so shopworn that frequent performances are becoming a bore. When the Metropolitan sings "Martha" by Flotow and announces a revival of "Oberon" by Weber, why not Wagner in English? The Metropolitan repertoire offers little excitement. The management offers no French opera for the week ending December 15, at a time when one of the finest French baritones adorns the Metropolitan cast—Robert Couzinon, whose appearance last week as Valentin in "Faust" aroused enthusiasm—coming back to "Martha"! Caruso's singing in "La Forza del Destino" was admirable, while as Lionel in "Martha" he was far from being admirable. Frieda Hempel was Lady Harriet, alias Martha.

Adamo Didur has not yet recovered from his cold, but acted well. Louise Homer as Nancy was not satisfactory. Her voice sounded colorless. A note of praise for Mr. Laurenti, who as the Sheriff disclosed an agreeable baritone voice. Malatesta and Reschiglian completed the cast. Arthur Bodansky conducted.

♯ ♯ ♯

### The Philharmonic in a Czecho-Slovak Program

To celebrate the foundation of the new Czecho-Slovak republic Mr. Stransky offered a special program, enlisting only this nationality. In spite of the event this concert, given at Carnegie Hall on Saturday evening, December 7, did not attract a full house as it should on such occasions. The concert opened with the "Star Spangled Banner," followed by the new anthem of the Czecho-Slovaks. The principal offering was Dvorak's symphony, "The New World." If nothing else, the largo received a splendid rendition, for which Mr. Stransky is to be praised. As a whole the symphony was well played. Smetana was on the program with three compositions, the most popular being the "Vetava," well rendered. The others were "Vyschrad" and from Bohemia's "Woods and Fields." The English anthem was also rendered.

The concert concluded with an idyll called "An Evening" by Fibich, one of Mr. Stransky's teachers, according to program notes.

♯ ♯ ♯

### Attention of Musical Managers

The correspondent is most grateful to the musical managers whose courtesy of sending seats with war tax paid proved to him that this journal has gained its deserved recognition—I will at intervals review their events. But while nearly all the musical agencies and orchestral organizations have showed high esteem for the correspondent, some isolated agencies have indulged in sending merely coupons without war tax paid—others (they are very few) have sent no seats at all. In such cases the writer will absolutely remain indifferent to their concerts and recitals. No attention will be given to any one whose lack of courtesy compels such attitude.

♯ ♯ ♯

### Raoul Vidas Reappears at the Carnegie Hall

The French-Roumainian violinist made his second appearance at Carnegie Hall on Sunday afternoon, December 8, scoring another great success. Failure of the Music League of America (Vidas' representaives) to send seats for this event compels the writer to eliminate any extended comments. Walter Golde was at the piano.

♯ ♯ ♯

### The Virgil Conservatory Presents Pupils in Recital

Regretting my inability to attend this event, I make it my duty to report this recital without extended comments. It took place at the recital hall of the school on Saturday afternoon, December 7, under the personal direction of the capable director of the conservatory, Mrs. A. M. Virgil. The recital was opened by Lucille Oliver, one of the most talented young pianists (I say talented because of my previous knowledge). Her numbers were as follows: Etude Heroique (Leschetisky), Partorale (Scarlatti), Fugue (Guilmant-Rive King), Waltz in A flat (Chopin) and Three Etudes by the same composer. Miss Oliver concluded the program with two numbers by Cyril Scott—"Danse Negre" and "Lotus Land" and Moskowski's "Caprice Espagnol."

Charlotte Regneas, child pianist, was also featured with "Knight Rupert" and "Wild Rider" by Schumann and MacDowell's "To a Wild Rose." Other numbers executed by the youngster were: Berceuse (Munkelt) and two compositions from the pen of the excellent director, Mrs. A. M. Virgil, "Distant Chimes," and Tarantelle. It was a distinctly pleasurable afternoon for the audience. It is not out of place to add that the writer's acquaintance with Mrs. Virgil has given him conclusive proofs that this active woman pianist is one of the most interesting personalities in the musical circles of New York. Her reputation is national, her pianistic inventions in mechanical devices and her gifted compositions have sent the name of Virgil not only broadcast in America, but throughout the old continent as well.

♯ ♯ ♯

**Chicago Musical College**—The Chicago Musical College School of Opera will present the whole of Puccini's "Madame Butterfly" in Ziegfeld Theater, December 21.

♯ ♯ ♯

**Mann**—Ellen Kinsman Mann, soprano, gave a group of Russian songs at the River Forest Woman's Club late in November.

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## CHICAGO SYMPHONY ORCHESTRA

The concerts of the Chicago Symphony Orchestra of last week were much discussed because of the introduction of Serge Prokofieff, a young Russian composer and pianist, but Music News did not find his work in the former field worthy of much consideration.

He is, as the daily papers have said, "an anarchist in music," and this distinction seems without charm to us.

Everything he had to say was crude, rough and (apparently) without logical form or sequence.

There is no beauty in it, nothing to hold attention, and altogether it seems but a lot of empty sound, brutally ugly and tiresome in reiteration.

His piano concerto is particularly unlovely and uninteresting, and while listening to him play it one could not escape the thought that it was a consummate pity to waste such gifts and acquirements as are his on such utter trash.

For, unquestionably, he has, in his playing, a great feeling for contrast and style, and his technical equipment can be characterized by but one word—superb.

It is remembered that when Ornstein first played here and gave a program of his own works exclusively he was found very trying and wholly tiresome, but when later he appeared at the Ziegfeld Theater under Mr. Kinsey's direction he opened his program with some Scarlatti, Mendelssohn and Chopin, which he played exquisitely.

So, similarly, this writer at least very much desires to hear Prokofieff, not in his own extravagantly ugly compositions, but in something worthy his musical feeling and his wonderful technical development.

Aside from the Prokofieff Piano Concerto and the Sythian Suite, the program contained a Haydn Symphony, very gracefully conducted by Mr. De Lamarter; a Symphonic Legend by D'Indy, and the "Espana" Rhapsody of Charbrier, both also very effective under the same baton.

♮ ♮ ♮

The program of this week enlists the services of the splendid American soprano, Miss May Peterson, and reads as follows:

Overture—Le Baruffe Chiozzotte, Op. 32.....Sinigaglia
Aria—Allelujah from the Motet Exsultate.....Mozart
Aria—Care Selve from Atalanta.....Handel
Symphony No. 8.....Glazounow
Allegro moderato; mesto; allegro; finale
Symphonic Poem No. 2, Les Eolides.....Franck
Aria—Depuis le jour from Louise.....Charpentier
Rhapsody—Italia .....Casella

C. E. W.

♯♯♯

## JEANNE BOYD

Miss Boyd appeared before the Matinee Musicale Club of Ann Arbor, Mich., November 21, on an American composers' program, giving five of her songs: "Wind from the South," "Invitation," "Invocation," "Canzonetta" and "At Morning." Miss Lois Johnston, soprano, of Detroit, Mich., presented these numbers, with Miss Boyd at the piano.

♯♯♯

**The Crusaders**—"The Crusaders" will be sung at the Ebenezer Lutheran Church on December 15 under direction of David Nyvall. Among the soloists will be Charles E. Lutton.

♯♯♯

**Latchaw**—Guy Latchaw of the Moody Bible Institute School of Music will be soloist at the concert of the Madrigal Club on December 19.

# Fernando Carpi

## TENOR

**Guest Artist from the Metropolitan Opera House scores a fine success in "The Barber of Seville" with the Chicago Opera Association at the Auditorium on Dec. 3**

### Press comment was as follows:

"Fernando Carpi was the best Almaviva we have heard with our company during its existence. He has a very smooth and flexible tenor. It has a fine quality which is used with uncommon intelligence though it is not particularly high. He also is a good looking person and has some dramatic talent. His solo in the first act was very well sung and he made an important figure through the entire performance."—*Daily News.*

"Carpi was a most agreeable surprise. His entrance was achieved with the proper dash and spirit of the Spanish gentleman cavalier. He was costumed with much taste and wore his clothes like an 'elegant.' This same grace and distinction are also the chief characteristics of his vocation. He has a small tenor voice, but his manner of phrasing as well as the coloratura execution were a veritable singing lesson. After his serenade, which he modulated into the most delicate mezzo-voce and shaded to perfection, he received a salvo of applause, leaving no doubt as to his welcome among us. I must add that he is very much at home upon the stage and has an ingratiating pantomime and command of facial gesture."—*American.*

"Fernando Carpi, a guest artist from the Metropolitan, sang in a voice of agreeable quality and with luscious ease the music assigned to the Count. He made a good impression and proved himself to be well versed in the conventional ideas of the role."—*Herald and Examiner.*

"Fernando Carpi, long in possession of the role and its traditions, came on from the Metropolitan to do Almaviva; and he was bully, with the precise style and touch the part required."—*Tribune.*

"Carpi, the new Almaviva, was the artist selected to sing the role during the company's autumn tour. Influenza intervening, he was able to appear only once, in St. Paul. The company will now attempt to fill its deferred engagements in Milwaukee, Des Moines and other near-by communities on the Thursday nights that no performances are scheduled here. That is one reason to account for the presence of Carpi. Another is that he is an extremely good Almaviva, and that in the face of the corps of fine tenors that the organization claims as its own this season. Almaviva is a role of remarkable difficulty. It makes nearly as many demands upon the tenor as the role of Rosina does upon the soprano. Many have been called, but very few have ever been chosen as suitable for the part. There was once a performance in this same company when a peculiarly unfortunate selection for the role managed to throw a group of expert singers so far off pitch at the end of the second act that only the fall of the curtain assuaged the agony inflicted on the ears of the audience. There was never any danger of that sort with Carpi. It was a delight to hear the certainty with which he rippled out the florid passages of the serenade. There was never any question of his ability to negotiate them, and this with a quality of voice that was very nearly ideal. He did not bang and yell quite enough as the disguised military inebriate to extract all the comedy that there is in the scene, but in the next act as the bogus music master he was once again fully in the picture. No one in the history of the company has struck so high an average in the role."—*Journal.*

**"Barber of Seville" was repeated by the Chicago Company in Milwaukee on Dec. 5 with Mr. Carpi again as guest artist and at this time also he roused the audience to great enthusiasm**

## STORY OF THREE NEW OPERAS BY PUCCINI, TO BE GIVEN AT THE METROPOLITAN IN NEW YORK ON DEC. 14

A Puccini world premiere is ever an event of interest, and before the Italian composer's ill-starred venture into pseudo-modernism in "The Girl of the Golden West," invariably an event productive of pleasure. Now Puccini presents himself to us again, this time with three one-act operas, the contrasting spirits of which will put their composer's versatility to a test such as he never before encountered. The three operas will be given for the first time on any stage at the Metropolitan Opera House on Saturday night. All three works will be conducted by Robert Moranzoni, the chorus trained by Giulio Setti, the staging accomplished by Richard Ordynski.

The prices for the premiere have been raised to $7. If the announcement made by the Metropolitan's management is borne out, that Puccini has gone back to the spirit of his earlier works and has given free rein to his melodic genius, no one will regret the raise. The promise of a new "Boheme" would be worth double $7.

The first opera is entitled "Il Tabarro" (The Cloak) and is founded on a Grand Guignol thriller by Didier Gold, the Italian libretto being by Giuseppe Adami. It tells a pleasant tale quite equal to any of the most bloodthirsty compositions of the Veritists.

The scene of "Il Tabarro" is Michele's barge on the Seine. Giorgetta, Michele's young wife, is in love with Luigi, a longshoreman, and Michele, who for some time had noticed Giorgetta's coldness toward him, by an accident guesses the truth. Having overheard his wife giving an appointment to Luigi on the barge, Michele waits for him, surprises him as he jumps on the barge, grabs him by the neck, compels him to admit he is his wife's lover and then strangles him. He hides the body under his cloak, and when Giorgetta comes on deck and asks Michele if he does not wish her to rest near him under his cloak, her husband throws it open, and Giorgetta utters a shriek of horror as her lover's body rolls at her feet.

♮ ♮ ♮

"Suor Angelica" (Sister Angelica) is a far different tale. It has evident kinship with Maeterlinck's "Sister Beatrice," and was written by Giochino Forzano

Sister Angelica, a daughter of the Florentine nobility, has been compelled by her family to take the veil, following a youthful error, and for seven years has been waiting to hear from her family or friends. The abbess announces that Angelica's aunt, the princess, has come to call on her and warns her to be full of submission and humility in her conversation with the old lady. The princess coldly tells Angelica that she has come in order that she may sign a certain act of release which is made necessary by the coming wedding of the nun's younger sister. She adds that one course of action only is open to Angelica, and that course is lifelong expiation. Finally, in answer to Angelica's question, the princess informs her that her child, "the baby whom she had seen and kissed once only," had died two years previously. Thereupon Angelica, seized by a sudden frenzy, swallows poison. Overcome by remorse at her act, she implores the Virgin not to let her die in mortal sin, whereupon the Virgin suddenly appears on the threshold of the little church, enveloped in heavenly radiance. A child walks in front of her, and with a gesture of ineffable benevolence she gently pushes the boy into the arms of his dying mother, whilst a choir of nuns and angels sing "Thou art saved."

It will be of interest to see what Puccini, whose triumphs have hitherto been entirely in the world of the sensuous, in whose music the erotic note has always predominated, will do with this spiritual subject.

♮ ♮ ♮

The third opera, "Gianni Schicchi," the libretto also by Giochino Forzano, is suggested as an incident in Dante and also by a French play, "Le Mariage du Pere Lelen."

Gianni Schicchi, a keen, shrewd Tuscan peasant of the thirteenth century, who has succeeded in making his way in Florence in spite of many handicaps, is called by Rinuccio, a young fellow madly in love with Lauretta, Schicchi's daughter, so that he may give his advice to Rinuccio's family in connection with a certain will. Buoso Donati, having died without direct descendants, had left all his fortune to a monastery, much against the hopes of his relatives, who had gathered around his deathbed. Schicchi says there is one remedy only: he can impersonate the dead man—whose demise has not yet been announced—and dictate a new will, assuring the relatives that each of them will get just what he wants. The relatives are delighted at this idea and send for a notary. The notary comes and Gianni Schicchi, in Buoso Donati's sickbed, dictates his will; but, after bequeathing a few minor pieces of property to the relatives, he leaves the bulk of Donati's fortune to himself. The relatives do not dare protest for fear of the law. The young lovers, however, are made happy, for Schicchi's portion will fall to Lauretta.

♮ ♮ ♮

The casts of the three operas will be as follows:

IL TABARRO (THE CLOAK)

| | |
|---|---|
| Giorgetta | Claudia Muzio |
| Luigi | Giulio Crimi |
| Michele | Luigi Montesanto |
| Il Tinca | Giordano Paltrinieri |
| Il Talpa | Adamo Didur |
| Venditore di Canzoni | Pietro Audisio |
| La Frugola | Alice Gentle |
| L'Innamorata | Marie Tiffany |
| L'Innamorato | Albert Reiss |

SUOR ANGELICA

| | |
|---|---|
| Suor Angelica | Geraldine Farrar |
| La Principessa | Flora Perini |
| La Zelatrice | Marie Sundelius |
| La Badessa | Rita Fornia |
| La Maestra Delle Novizie | Cecil Arden |
| Una Conversa | Marie Tiffany |
| Altra Conversa | Veni Warwick |
| Suor Osmina | Marguerite Belleri |
| Una Novizia | Phyllis White |
| Suor Genovieffa | Mary Ellis |
| Sorella Infermiera | Lenora Sparkes |
| Suor Dolcina | Marie Mattfeld |
| Prima Sorella Cercatrice | Kitty Beale |
| Seconda Sorella Cercatrice | Minnie Egener |

GIANNI SCHICCHI

| | |
|---|---|
| Gianni Schicchi | Giuseppe De Luca |
| Rinuccio | Giulio Crimi |
| Lauretta | Florence Easton |
| Naciesca | Marie Sundelius |
| Nella | Marie Tiffany |
| La Vecchia | Kathleen Howard |
| Gherado | Giordano Paltrinieri |
| Gherardino | Mario Malatesta |
| Marco | Louis D'Angelo |
| Betto | Paolo Ananian |
| Simone | Adamo Didur |
| Ser Amantio di Nicolao | Andrea De Segurola |
| Pinellino | Vincenzo Reschiglian |
| Guccio | Carl Schlegel |
| Spinelloccio | Pompilio Malatesta |

Conductor, Robert Moranzoni

♮ ♮ ♮

## THE RIVIERA

At the Riviera on November 30 one of the most splendid and beautifully arranged photoplays ever shown was put on with all the superlative accoutrements with which the Riviera is capable of surrounding its plays. On the screen was Nazimova in "Eye for Eye," a romance of "a child of the desert," and a splendid picture, one of the best in which this wonderful actress has appeared. The music was splendid both in composition and execution, synchronized with great skill and conducted by Mr. Kohls with keen insight.

In addition Ruth Lowenberg was featured as the soloist. She sang in costume Spross' "Ishtar," a very suitable song and a suitable voice for the occasion, lending, together with the wonderful color effect, just the right Oriental atmosphere to the overture.

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**From the unanimously favorable opinion of the press we select the following:**

"Often, when I have written of Raisa as the most gifted of the dramatic women in opera, am I asked if I remember Destinn; and always do I wonder why anybody, having heard the former, should regard the latter as concerned in the comparison. Nobody else is able to take a role like the ballad singer of this piece and in all ways make so much of it as does Raisa. Saturday's was her first encounter with it; and she was immense in song and in drama, and an enchanting person to see. She vitalized every scene she touched."—*Frederick Donaghey in Chicago Tribune.*

"Miss Rosa Raisa was very fine all afternoon and the final act was for her a vocal and histrionic triumph. She sang the trying music with a vocal control, a richness of tone and a variety of color that made it a remarkable display." —*Karleton Hackett in Evening Post.*

"Rosa Raisa in the title role was superb. She sang with such great dramatic warmth, with such remarkable vocal opulence and with such perfect musical style that she substantiated the right to be called one of the great dramatic sopranos of the day. She was not less noteworthy as a tragedienne than as a singer in this role."—*Maurice Rosenfeld in Daily News.*

"The next time 'La Gioconda' is billed, get a seat and stay until the end. You will see Rosa Raisa at the height of her dramatic and vocal powers—inasmuch as she makes of her physical resources a means of expression more poignantly emotional, more tragically intense than any we have ever before witnessed from her rich treasure of talents."—*Herman Devries in Chicago American.*

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## THE ART OF LUCIEN MURATORE IN "DON JOSE"

By JOSEPH DE VALDOR

After an absence of two years from the Windy City, I have been making a brief visit to my old adopted town, and was indeed happy to be here and to hear the greatest artists of the world now assembled in the Auditorium Theater, to the delight of the opera lovers.

I have heard not only one opera, but several, and after listening to some of the performances I join with Mr. Herman Devries, the eminent critic of the Chicago Evening American, in saying that Chicago shelters to-day the greatest stars of the

MURATORE AS DON JOSE

operatic world. I will speak especially of that memorable evening of November 26, when "Carmen" was given with the electrifying singing-actor, Lucien Muratore. No matter who is cast for the gypsy girl, the presence of this French tenor in the opera makes the part of Don Jose the one and the only one worthy of the highest attention. Orchestra and perfect ensemble otherwise do not compensate when Muratore is not singing the part of the brigadier, but where the performance enlists his voice and supreme artistry the rest matters little. There has been no complaint so far that "Carmen" is given too often, for the Bizet opera is a favorite as well as unique opera—but alas! how many "Carmen" performances have been lamentably poor! Without Muratore, Bizet remains inadequately interpreted, but he shares in the double geniality when the French tenor undertakes the part of the unhappy lover.

Many a tenor with a tolerable voice has lacked the art of "Savoir Chanter"—and what tenor can be admitted to the gallery of celebrities if his lack of artistry is in evidence?

Lucien Muratore has four assets to make his playing of this part a memorable event—the voice, the art of singing, the action, and the makeup, although there are other elements which make him the man "sans-rival." The "Flower Song," for instance, is invested with a mezza-voce unknown to any others of the tenors, and the climax of the Aria shows clearly the extent of his dramatic powers. The duos with Micaela disclose his admirable lyricism. In the third act, with Carmen, Muratore is the Rafaele Sanzio of the operatic stage. The last act is a climax in dramatic fire. In all he does nothing is clumsy, for he never indicates prematurely what his ultimate effects are to be, and therefore interest and expectation are constantly maintained. What singing actor today can make the text of an opera as understandable as can Lucien Muratore? Veterans of opera attendance are at a loss to point out any one else who can disclose such perfect diction. On last Tuesday I sat spellbound, concentrating all my senses on his every movement and, though for twenty-two years I have never missed one "Carmen" performance, I am certain that at no time has there ever been experienced so great a thrill as at this time. And as long as he retains his magnificent powers he will continue to move every auditor to the point of ecstasy. As Louise sings to Lucien, so does Lucien Muratore sing to his audience—"Depuis le jour on tu chantais—aucun Don Jose he t 'a pas rivalise." The Muratore audience is always an audience of enthusiasts which never economizes in its ovation, and the cheers, the bravos, and the bis are always in full evidence. Since Lucien Muratore has embellished the Chicago opera cast, this Auditorium audience has been Latinized—from a phlegmatic to one of the typical Anglo-Saxonian type—his listeners have been taught to be expansive in approval, and no one deserves such glorious encomiums more than does the French tenor. The evening of November 26 at the Auditorium Theater in Chicago will remain engraved in my mind and is an earnest of many similar demonstrations of acting and singing.

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The following program was given with much success on Saturday, November 23:

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Pomponette ..... Durand
Harriet Shearer
Uncle Remus ..... Cadman
The Return ..... Burgmuller
Eleanor Stewart
Polonaise ..... MacDowell
Gail Wickoff Rosenow
Interpretative Dance—The Fairies .....
Harriet Lundgren
The Water Lily ..... MacDowell
Mrs. C. R. Whitworth
Tarantelle ..... Lomas
Doris Reynolds
Nocturne ..... Chopin
Helene Scott
Elfin Dance ..... Goodrich
Little Major ..... Goodrich
Leo Sagal
Reading—Current Topics .....
Charlotte Sparberg
Fawns ..... Chaminade
Helen Ritsch
Waltz ..... Cameron
Margaret Fetzer
Rhapsodie No. 12 ..... Liszt
Wilmarie Hosier

\#\#\#

**Boyd**—Jeanne Boyd was accompanist for Sybil Comer, soprano, at the Austin Woman's Club on December 9, presenting "Wind from the South," "Canzonetta" and "In Italy," songs by Miss Boyd.


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### HINSDALE, ILL.

The program given at the meeting of the Woman's Club of Hinsdale on Tuesday afternoon, December 3, under the supervision of the chairman of the music department, Miss Florence Beckett, and presented by Mrs. Monica Graham Stults, assisted by Mrs. Violet Martens Link at the piano, was one of artistic merit. The chairman, in introducing Mrs. Stults, said that on a previous occasion the charm of Mrs. Stults' voice recalled to her mind the lines once sent to Mme. Patti by Abbe Liszt. Translated they read:

"Being a man and Christian,
I love to hear you;
But, were I a bird,
I'd envy and fear you."

With the exception of two groups of French and Italian songs the program was made up of compositions by American song writers.

Mrs. Stults added to the interest in each group by prefacing her vocal interpretation with information about the composer and his evident intention in writing the song. She spoke of the impression that existed until the recent world war: that no program of worth could be presented without including compositions by Schubert, Schumann, Strauss and other German song writers, and said that the war at least had pushed American writers of vocal music to the front and helped establish the artistic value of their work.

Mrs. Stults' program, ranging from an aria, "Pace, Pace, Dio," by Verdi, and a cycle of Persian love songs by Harling to the entrancing "Cradle Song," by MacFayden, and the saucy ballad of Mrs. Beach, "Wouldn't It Be Queer?" was sufficiently diversified to offer a wide range of possibilities for her splendid voice. Her intelligent interpretation, her natural temperament controlled by the unerring judgment of real musicianship, and the warmth of her full, round tones awakened the audience to genuine enthusiasm. Mrs. Stults responded with unaffected graciousness to repeated encores. At the close of the appended program she was obliged to sing again Tours' setting to Lieut. Col. John D. McCrae's matchless war poem, "In Flanders Fields."

The program:

The Wind's in the South ..... Scott
Cradle Song ..... MacFayden
Twilight Dreams ..... Sibella
Wouldn't It Be Queer ..... Beach
Pace, Pace Dio (La Forza del Destino) ..... Verdi
Carnaval ..... Fourdrain
Chanson Norvegienne ..... Fourdrain
L'oiseau bleu ..... Dalcroze
Chere Nuit ..... Bachelet
In Flanders Fields ..... Tours
The Shadow of the Bamboo Fence ..... Foster
Danny Boy ..... Weatherby
The Divan of Hafiz ..... Harling
Heart, Have You Heard the News
Oh Love, the Beauty of the Morn Is Thine
Wind of the East
Love If for Nothing Else

F. B.

\#\#\#

**Ferrari**—Leonora Ferrari, soprano, was soloist with the Milwaukee Symphony Orchestra at the Auditorium in Milwaukee on Sunday afternoon, December 1. Her numbers were "Il est doux" (Massenet) and encores.

\#\#\#

**Hadley**—Mrs. W. N. Northcott, artist pupil of Grant Hadley, sang last week in Indianapolis and on December 16 will give a program for the Dearborn Street Y. M. C. A. in Chicago.


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The well-known Dramatic Soprano was the soloist with the Minneapolis Symphony Orchestra on December 8 in Minneapolis, Minn.

## KATE DOUGLAS WIGGIN PAYS TRIBUTE TO SCHUMANN-HEINK

It surely must be wonderful to be a Schumann-Heink and to inspire such a tribute as this from the pen of so gifted an authoress and such a great patron of music as Kate Douglas Wiggin. It was at the recent Maine Musical Festival, where Mme. Schumann-Heink opened her triumphant season, that Mrs. Wiggin heard her and the following day sent this appreciation to one of the Portland papers:

"What a woman! What a singer! What an artist! When she stood on the stage last night proclaiming her fifty-seven years, forty-one of them passed in singing, every human being in the audience loved and gloried in her. For myself, I could only look and listen and marvel at her simplicity, her dignity, her pathos and her power; at the matchless way in which she surmounted technical difficulties and touched all springs of emotion; above all, at her abundance! I bethought me of the old New England woman, bred on an island farm, when first confronted with the Atlantic Ocean. She gave one long sigh of wonder, delight and content before she exclaimed: 'Well, I'm glad for once to see something there's enough of!' Schumann-Heink is a royal giver of herself, and she has an infinity of rare and noble talents to give. What other singer could interpret so magnificently the tragic 'Cry of Rachel'? As for 'The Lord Is Mindful of His Own,' you sit spellbound in silent reverence till her singing mandate, 'Bow down before Him' almost brings you to your knees. Affection, admiration and applause were lavished upon her last night, and she deserved them all as much by the richness of her bounty as the beauty of her art."

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**Phillips**—William Phillips, baritone, has been in charge of the S. A. T. C. song work at Lake Forest University, at Lake Forest, Ill., and has made a success of it. Popular songs of the type used in the camps were employed, and the men came to look forward to the brief but frequent periods of singing under Mr. Phillips with great enthusiasm. The work has been of the greatest importance in stimulating morale, according to the military authorities of the institution.

**Oak Forest**—Miss Celia Bender, soprano; Miss Rose Lyon, pianist, and Miss Irene Stolofsky, violinist, will give the program at the Oak Forest Infirmary Sunday afternoon, December 15.

**"Barber" in Milwaukee**—The Chicago Opera Company, with Fernando Carpi as guest tenor, sang "Barber of Seville" at Milwaukee on last Thursday evening.

More or less—buy W. S. S. A $5 War Savings Stamp costs only $4.23.

## CHAPEK MUSIC SCHOOL

The following recital by violin pupils of Joseph H. Chapek and vocal and piano pupils of Mrs. Augusta H. Chapek will be given Sunday afternoon, December 15, at 2:30 o'clock at the Chapek Music School, 3452 Broadway.

Piano—
Crossing the Bridge ..... Friml
Gipsy Dance ..... Williams
Violet Orminski

Violin—Minuet ..... Danbe
Anna Schneider

Piano—Castanet Dance ..... Dennee
Matilda Rubinoff

Violin—Matinka ..... Althaus
Elsie Orminski

Piano—Roundelay ..... Lemont
George Hand

Vocal—
Where Blossoms Grow ..... San Souci
And I? ..... Gaynor
Blanche Chmelik

Violin—Charit sans Paroles ..... Tschaikowsky
Ladislav Smutny

Piano—
Through the Woods ..... Gronow
Second Polketta ..... Fradel
Helen Ward

Violin—Slavonian Dance ..... Bohm
Rudolph Charous

Piano—
Romance ..... Wilm
Evelyn Hamer

Violin—Souvenir de Wieniawski ..... Haesche
Alice Young

Piano—Tarantelle ..... Dennee
Elsie Carl

Violin—Mazurka ..... Mlynarski
Jaroslav Tetrev

Piano—Cabaletta ..... Lack
Mildred Young

Violin—Zephyr ..... Hubay
Leon Shalla

Piano—Butterfly ..... Grieg
Marguerite Schuberth

Violin—Canzonetta ..... D'Ambrosio
Josephine Platka

Piano—Staccatto Etude ..... Rubinstein
Josephine Pelikan

## THE CONCERTS OF THE HUMANITARIAN CULT

I have, on various occasions, reported some of the musical entertainments given under the auspices of the Humanitarian Cult of New York.

Some of the concerts were extensively commented upon, others only briefly, for obvious reasons. The Humanitarian Cult is also the publisher of a magazine by the same name — the semi-monthly concerts given either at Carnegie or the Hippodrome are attractive because some of the best artists are presented and their work is always paid for as it should be. But Mr. Mischa Appelbaum, the leader of the cult, at other times encroaches upon artists and musicians for free services, and what makes this more lamentable is the fact that Mr. Appelbaum pays not those who badly need money, but those already making large sums. Again, I repeat that none of the artists who appeared gratis under the auspices of the cult have ever received either an engagement or acquired fame because of this appearance. It is a most discouraging feature to have one artist receive nothing and the other to receive pay. This has been the case with Mr. Appelbaum, the founder of the cult. He encroaches upon the artist who naively serves the organization's purpose without betterment of his own position. The writer also has been asked to collaborate with musical articles to the Humanitarian Magazine, but my answer was "Nothing for Nothing." When will the artists wake up?

JOSEPH DE VALDOR.

New York.

## THE PREMIER OF THE SYMPHONIC POEM BY HAROLD MORRIS, A YOUNG AMERICAN, AS PRESENTED BY THE CINCINNATI SYMPHONY ORCHESTRA

The fact that three of the leading Symphony Orchestras of the country play Mr. Morris' poem this season; that Mr. Diez, a Metropolitan tenor, sings two of his songs; that Oliver Denton played his Scherzo at Acolian Hall November 30, and the audience insisted on its repetition; that the New York McDowell Club has asked him to give an evening of his works, declare Mr. Morris' compositions to be attracting unique attention, especially as they are the product of an American youth in his twenties.

The theme of the Symphonic poem was suggested by Rabindranath Tagore's poem Gitanjali. The especial idea which furnished inspiration to Mr. Morris is the similarity of the principles of life underlying all forms of creation, and hence unifying into a common family all living objects. This is a favorite Oriental doctrine, no less than is the belief in a distinct purpose to be accomplished by all forms of life, and having accomplished it, a gradual decadence begins until the created thing or sentient being passes away.

Mr. Morris finds a parallelism between the life work of creations and the motive of his poem, and because nothing that exists finds the object of its existence at the beginning of life, nor is it accomplished to any degree of perfection until about midway of its life, Mr. Morris places the motive of this work near the middle of the composition.

A careful attention evidences that this young composer has eliminated the personal element. He eschews the bringing of himself into the limelight, instead of his music and the message he wishes to bring to the public thought. There is no appeal to plaudit by means of the crashing of instruments, and this must have taken strength of character, because the temptation was logically a strong one. Some of the most eminent composers in Cincinnati are emphatic in their commendations of Mr. Morris' work, and declare the orchestration remarkable for the first attempt, the sense of melody to be deep, and the harmonies unusual.

When Lsaye bade Mr. Morris goodby, he said, "Son, send me some other manuscripts. I wish to see more of your work." And this leads me to speak of the great master's courtesy to the young composer. After the performance, he energetically shook both of Mr. Morris' hands. A rare experience, indeed, this, to an Emery Auditorium audience. For some years they have not been accustomed to see such courtly courtesy shown to young American artists. It demonstrates Ysaye to possess a bigness, bigger than his virtuosity with all its bigness.

Mr. Morris was graduated from the class of 1913 under Hans Richard, formerly of the Cincinnati Conservatory of Music. His educator in composition work is Edgar Stillman Kelley, who Mr. Morris asserts has been no less his inspiration. For the past several years Mr. Morris has made his residence in New York, but he is a native Texan.

I hope Music News will allow me to add a postscript. I wish to prepare all those who will be fortunate enough to hear the Cincinnati Symphony Orchestra this season, for the delightful treat in store for them. Where I a down South darky, I should say, "Dat orchestry dun got religion," so radical is the change under the present regime; so manifest is the improvement in the balance of the volume of tones of the various choirs, so delightful is the improvement in the brasses, and the cello choir. And I have no reason for making the above statement, excepting my instinctive love of telling the truth and of giving honor to whom honor is due.

It is worth while to add a remark made to me by a prominent member of the music world of Cincinnati. It carries its own suggestiveness:

"If Mr. Morris had signed a foreign name to his Symphony poem, it would be boosted by those who now wish to run it down because it was written by an American."

LEIGH GORDON.

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**Turner Hall**—Ballmann's Orchestra, Martin Ballmann conducting, will give its regular Sunday afternoon concert at North Side Turner Hall on Sunday, December 15, at 3 p. m. Special program of popular American music will be rendered. Soloists are The Chicago Quartet, consisting of the four Swedish gentlemen, John Chellman, Henry Cornell, N. W. Anthony, H. J. Hibbeson. They will sing American and Swedish folksongs and the Sextet from Lucia.

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### MILWAUKEE, WIS.

Mr. Richard Koebner presented Leo Ornstein, pianist; Olive Nevin, soprano, in the first concert of his series last evening.

Mr. Ornstein gave the first half of the program and presented numbers all the way down musical history from Scarlatti to Ornstein, which means more than just a passing glance might convey. While a stranger to Milwaukee, pianists were prepared for an exponent of things modern and extreme, both of contemporary composers as well as his own compositions. Perhaps the fact that this element was just barely represented caused a disappointment, which made them fail to appreciate the old masters as he presented them. Such a buzzing and discussing pro and con one seldom hears and is doubtless the fact he desires to create, being more or less a law unto himself. Miss Nevin is possessed of a brilliant soprano voice and expressive face, together with a very clear diction, which were great points in her favor as an artist. Her program was a splendidly arranged one.

The first concert of the season by the A Cappella Chorus took place on Tuesday evening. Finlay Campbell, baritone, and Pearl Brice, violinist, were solo attractions.

William Boeppler is conductor as usual. Milwaukee is very little given to appreciating its own artists as a rule and far too seldom gives its own people a chance to be heard in the right kind of a way. A large audience was present and unanimously felt this to be one of the most restful and really entertaining concerts given in a long time, and just now we are hearing many of the best from everywhere. Two-thirds of this program was right from Milwaukee, the chorus and Miss Brice.

Always an admirer of Mr. Boeppler's work, I found myself wondering, as I sat there, if any one would have or could have done better work with the forces he had in hand. Many young people have had little if any vocal training and the men's section has been diminished by the war. The pianissimo effects attained in spite of of this were as artistic as anything I am able to imagine.

Miss Brice and her accompanist, Miss Imogene Hewitt, do splendid work and were at their best. Mr. Campbell has a most beautiful bass baritone voice, which he uses in a very finished manner. The lovely baritone quality of the middle and upper voice gives one a decided surprise when he chooses to make effects in the low register where most true baritones cease to live. His service in the war has exacted a heavy toll and one feels so glad for him that he has this extraordinary gift to come to his aid in life,

The second of the Twilight Musicales under the direction of Margaret Rice took place last Sunday. Mme. Olga Samaroff, pianist, was assisted by Alma Peterson of the Chicago Opera Company. Mme. Samaroff is as radiant in personality as ever and radiates all imaginable color in whatever she plays. In fact one only thinks of technique after the concert is over as an afterthought when one realizes it must have been there in order to make one forget it or its necessity. Mme. Peterson has a brilliant soprano, under good control, and her appearance in an opportunity all her own will be awaited with pleasure.

### CLEVELAND, OHIO

The Cleveland Music School Settlement, charmingly situated in a fine old Euclid avenue house, has just remodeled "the barn" behind the house and will use it hereafter for all dancing and ensemble classes, giving frequent concerts there. The first rehearsal of the orchestra there (Walter Logan, director) was held on Monday, and the occasion was made a social one. The Settlement and its splendid sponsors are looking forward to many good times in "the barn."

L. M.

———♯♯♯———

**North Shore School of Music** — On last Thursday evening a program was given by the Young Woman's Choral Class of the North Shore School of Music, when they sang "Lo! How a Rose" (Praetorius), Gavotte (Czbulka), "To the Spirit of Music" (Percy R. Stevens), "Shoogy Shoo" (Grace Mayhew), "Deep River" (arr. by William Arms Fisher) and "The Years at the Spring" (Mrs. H. H. A. Beach). The assisting artists were Gertrude Hemken, reader; Gertrude Dunn, contralto, and Rollin M. Pease, bass-baritone.

———♯♯♯———

**Pittsburgh**—The Pittsburgh Musical Institute sends us several attractive programs given recently. One was a recital of English and American songs of the past and present by Charles Edward Mayhew, baritone, with Mrs. Mayhew at the piano. The second is a program of music for two pianos, played by William H. Oetting and Charles N. Boyd, and the third a violin-song program by Margaret Horne and Mr. Mayhew.

# John O'Sullivan

## TENOR

**Triumphs in the Second Performance of "William Tell"**

A line or two from some of the reviews is here given:

"His singing was better, if anything, than at the first performance."—*Tribune.*

"He took the old Rossini music and played with it like a vocal acrobat, juggled it about with the greatest apparent ease, hitting the high notes plumb in the middle. In fact, when hitting high C's, O'Sullivan's batting average is about 100, so you may see that the large and brilliant Monday night audience got its due share of thrills."—*Herald and Examiner.*

"Last night Mr. O'Sullivan repeated his performance as Arnold and convinced me that I did not overpraise last week."—*American.*

"William Tell is musical multiplication, piled up with arias, ensembles and choruses. . . . O'Sullivan as Arnold had much to do vocally and much of it is in the upper ranges of voice, taxing the power and endurance of the singer to the utmost. . . . Mr. O'Sullivan was equal to the task.—*Daily News*

"John O'Sullivan once again worked marvels of tenor singing."—*Journal.*

"Mr. O'Sullivan felt himself at home and scaled those Alpine crags of vocalism like a tenor chamois."—*Evening Post.*

### NEW HAVEN, CONN.

For those music auditors who enjoy an evening replete with invigorating and contrasting evolutions at their feast of music we prescribe any concert given by the New York Philharmonic Orchestra, any place and any performance.

Last Tuesday this city had the opportunity of hearing the Philharmonic, with Max Rosen, violinist, as soloist. There was a large and enthusiastic audience in attendance. The auditorium was Woolsey Hall. The program, a well-chosen one, was delightfully played, and was conducted by Mr. Stransky in his usual authoritative fashion.

Beginning with "The Star Spangled Banner," inspiringly done, and the "Pathetique" by Tschaikowsky, together with Saint-Saens' B minor Violin Concerto, and concluding with the interesting "Capriccio Espagnol" of Rimsky-Korsakoff, the assemblage on Tuesday evening derived much pleasure from the concert.

Max Rosen, a stranger in this locale, discovered that he had many friends before he had finished playing the first movement of the concerto.

He did more than justice to the Saint-Saens number, and his next New Haven appearance will be anticipated.

There were many recalls for both soloist and conductor.

♮ ♮ ♮

An announcement of importance to the followers of the New Haven Symphony Orchestra, Dr. Horatio W. Parker conductor, that a new composition, Fugato-Humoresque on the theme "Dixie," by the gifted young American girl composer, Mana-Zucca, is to be given its first presentation in Connecticut by the local orchestra at one of its three concerts, will be of more than passing interest.

To Miss Zucca will go the honor of being the first female composer to whom the distinguished composer, Dr. Parker, has paid homage at a regular symphony concert.

It is said that he is most enthusiastic and intensely interested in the new Zucca number. The orchestra will soon begin rehearsals for the Fugato-Humoresque.

♮ ♮ ♮

The concert last week by Josef Rosenblatt, tenor, was well attended. The tenor sang several arias and a group of Jewish folk songs, all of which found favor and were warmly applauded. The concert was given in the Shubert Theater.

ARTHUR TROOSTWYK.

———♯♯♯———

**Nevin**—George B. Nevin's new anthem for Christmas, "Sing and Rejoice" (Oliver Ditson Company), has met with such a friendly reception that it is safe to predict that it will be heard from coast to coast. It is full of the Christmas spirit and is effective for quartet or chorus. The anthem contains a solo, "Thou Art Fairer Than the Children of Men," which will be a delight to that rare bird, the tenor.

———♯♯♯———

**Langenhan**—The Columbia Graphophone Company sends out a catalogue of Bohemian records made for the company by Christine Langenhan, this comprising, probably, the biggest list of songs in this language ever put into records by any artist.

### THE MINNEAPOLIS ORCHESTRA WAR CONTRIBUTIONS

During the week of December 2-7 a campaign was conducted in Minneapolis, Minn., for a "War Chest," which is to take care of all contributions to the Y. M. C. A., Knights of Columbus and kindred war funds and local charities for the entire year of 1919.

E. A. Stein, assistant manager of the Minneapolis Symphony Orchestra and a member of the campaign committee, had the orchestra assigned to him as his particular field to work upon and after the rehearsal on the first day turned in to headquarters pledges to the amount of $1,745 as a 100 per cent subscription for the eighty-one members, making an average of $21.50 per man.

The orchestra was one of the first of Minneapolis firms and organizations to "go over the top" and has received many congratulations from the authorities.

Counting three Liberty Loan campaigns (there was no drive made on the First Liberty Loan, as the orchestra was disbanded for the summer at that time), the War Savings Stamps campaign and the "War Chest," Mr. Stein has figured that the Minneapolis Symphony Orchestra has subscribed to over $42,000 in the various war funds in one year's time.

———♯♯♯———

**Martinelli**—Giovanni Martinelli, tenor of the Metropolitan Opera Company, New York, is at Lakewood, N. J., recovering from an attack of influenza.

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## AT THE WHITNEY TEW STUDIOS

On Monday evening of last week a very great musical treat was provided at the Whitney Tew Studios when, with Mrs. William O'Brien as hostess dispensing cordial hospitality, a large number of people spent the evening in this artistic environment.

The following program was sung:

A Summer Night.....Thomas
Shadow Song.....Dinorah
Mlle. d'Oex
Song of Thanksgiving.....Allitsen
Miss Ardath Johnson
Berceuse (Jocelyn).....Godard
Mrs. Yseult Thorlius
Prayer (Frieschutz).....Von Weber
Miss Hazel Renninger
Farewell, Ye Hills (Joan d'Arc).....Tschaikowsky
Cookoo.....Lehmann
Mrs. Colbran-Melius
Ruddier Than the Cherry (Acis).....Handel
To Myra.....Clutsam
John A. Alcott
Migron.....Thomas
Visi d'Arte.....Puccini
Miss Pauline Bernstein
O del mie dolce ardor.....Gluck
Sei tu mami.....Pergolese
Miss Alice Schaffner
Nymphs and Shepherds.....Purcell
Robin Adair.....Old Scotch
Miss Emma Berg
Just As I Am.....Danks
Charmant Oiseau (original key).....David
Miss Jean Sutherland
(Two Swedish folk songs)
Miss Werra Schuette

Other concert duties kept this writer from hearing all of the program, but there was keen enjoyment in every number which came to hearing.

Not to be partial, but merely by way of passing remark and emphasizing the statement that all numbers were excellent, it may be said that Mr. Alcott proved again that his voice has grown to remarkable range and powers; that Mrs. Alcott showed extraordinary skill and style in her work; that Mlle. d'Oex proved that she certainly has a vocal equipment which will carry her far in her chosen field and that on Monday other numbers, singers who pleased greatly (among those heard by the writer), were Mrs. Calibran-Melius, Miss Pauline Bernstein and (very particularly) Miss Jean Sutherland.

C. E. W.

A constant attendant at the functions in the Tew Studios, one who understands fully the Tew principles and results, has prepared the following data for Music News:

Following his custom at the At Homes, the teacher explained the points of the principle upon which his pupils work, and which is at variance with the formula adopted by modern vocal execution.

Mr. Tew stated that the process which gave rise to that art which was known as bel canto is now reversed in principle and detail; that in the potential factors, viz.: the operation of the vocal instrument itself, and the mode of controlling the breath, the art of the great singers and that of the moderns are as far apart as the east is from the west; that they are, in short, direct opposites.

Aside from the paramount fact that the utterance, pure tone, is contingent upon a process which makes three or four octaves the easy compass of the voice, there are many other reasons why such a range is the one object which must be sought by all who would lay claim to the title of artist.

The operas and music of the older age demands it—Mozart, Bellini, Donizetti, Paiesiello and others cannot be produced today.

The instrument, furthermore, which does not easily produce from three octaves upwards, is forced, mishandled, and misunderstood.

A short range, say of two octaves, is proof in itself of an entire misconception of the nature of the mechanism, and of how it should be used.

Mr. Tew then demonstrated these points by the examples of a number of pupils. Mrs. Alcott sang one of the Saratro arias from the "Magic Flute," descending to the Contra C, and followed this by Caro Nome from "Rigoletto" in the original key.

Mr. Tew's interest in his pupils and the work of restoring the one position scale is exceptional and to all appearances untiring.

He has, besides two hours devoted on Wednesdays to the Class Lectures, which is in effect Teacher's Instruction, recently inaugurated the practice of giving the class on Saturday evenings the practical demonstration of the Law of Co-ordination in its operation of the vocal mechanism.

On these occasions the teacher presents thirty or more songs, ballads, arias from oratorios and operas with a view to instructing as well in the traditions of the standard works, musical phrasing, expression and interpretation.

Mr. Tew, on these evenings, intersperses songs which require the basso-profundo, cantata and tenor timbres, proving therewith his assertion that the voice handled upon the true principle of emission deals as easily with high as low songs.

———♯♯♯———

**Athletic Club**—Grant Hadley, May Barron of the Century Opera Company, Laura Thiel and Carl Craven will sing at the Chicago Athletic Club Saturday night, December 14. The Hadley Quartet is very popular with the men at the stag vaudevilles, these artists having sung for the club twice last winter.

———♯♯♯———

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CHICAGO, AMERICA
DECEMBER 20, 1918

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# Music News

Vol. 10 No. 51

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, DECEMBER 20, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

Advertising rate card will be sent on application.

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Music News

Vol. 10 Chicago, December 20, 1918 No. 51

# Editorial

PASSING COMMENT

When President Wilson was invited to visit Germany during his stay abroad, his reply was that given as our little sermon for today in the center of this page.

His words constitute a guide to action for all Americans and they should be taken particularly to heart by young American musicians.

Even today—after all we have endured at the hands of Germany—there are young musicians who are thinking that within a comparatively short time they will resume their music (some as teachers, some as students) in Germany.

Not in this generation at least should any American even dream of music study in Germany.

And—by the next generation we will have learned to laugh at the idea so long prevalent in this country that Germany had ever been the only place in which one could study properly.

The influence of Germany on the music development of this country was definite and extensive—many Americans have, by going to Germany, developed much musicianship. But that is now all a thing of the past. We are today stronger than our former teacher in every way, including music, and we have no need to take up any further study abroad (in any country) except in the most general of cultural sense, and, most emphatically, we can afford to ignore Germany entirely from this time forward.

We shall revert to the classics of the German music repertoire for our concert programs, doubtless, but, please God, let it be in the spirit of using this literature in its proper place in relation to the music literature of the whole world and never again with the admission or the thought that it is the supreme or the essential music of the world.

♮ ♮ ♮

And again we repeat—the time has come when the music of America (like everything else of this country) should be first.

In our choice of programs and of artists our motto should be now "America first," and while we must be so broad as to include everything which has been developed by the whole world, we must give our own product first preference—first place.

♮ ♮ ♮

"It is not," said a musician to me, "that the music of Serge Prokofieff is so outre—so informal—that I dislike it so much. It is because it is so sickeningly banal, so utterly commonplace in the freaky things it attempts to say."

> "Only by long years of repentance can Germany atone for her crimes and show her sincerity. No true American could think of visiting Germany unless forced to do so by strictly official obligations."
>
> President Wilson.

♮ ♮ ♮

The concerts given at Orchestra Hall last week by the Chicago Symphony Orchestra and the Duo-Art piano were thoroughly interesting and good concerts in so far as the orchestra was concerned, adding, practically, two concerts to the Popular Series, which is doing so much to raise the musical status of Chicago.

In so far, however, as the self-playing piano was concerned, while the use of it at this time was a little more elaborate than usual, there was still the same feeling of cut-and-dried mechanism and the same utter absence of personality in the music which makes all "canned music" so inferior to the genuine article.

♮ ♮ ♮

The colored supplement of the Herald-Examiner of Sunday, December 8, contained a photograph which was taken in 1888 of the sharpshooters of the First Infantry, I. N. G., with Lieutenant Colonel Florenz Ziegfeld, then Inspector of Rifle Practice, First Brigade (also President of the Chicago Musical College, of which institution he now is President Emeritus).

Colonel Ziegfeld served for many years on General Fitzsimmons' staff as Inspector of Rifle Practice, later as Assistant Inspector General, and in 1890 the officers of the Second Infantry unanimously elected him as their Colonel.

♮ ♮ ♮

If "Mephisto" of Musical America could ever get it out of his head that New York is the center not only of the music of the United States but also that it is the absolute hub of the Entire Universe, his writings would take on an even added glow of piquancy and interest.

The latest exhibition of his smug assertiveness as to New York occurred in the issue of Musical America for December 7, in which he patronizingly tells of the fact that the Chicago critics have at once accepted Polacco as a fine conductor at the opera, and condescendingly even adds some sentences from Messrs. Donaghey, Moore, Devries and Hackett, calling attention to the fact that their comment is surprisingly good.

To quote "Mephisto's" own supercillious words:

"There are those, I know, who smile sardonically when you speak of the Chicago music critics, and yet not only now, but in former times, there have been a number of writers on music for the leading Chicago papers who were distinguished by the broadness of their judgment, the knowledge they displayed of their subject and the brightness of their writing. In fact, the whole standard of journalism in Chicago has been

rising steadily. The same may be said of other cities. As I told you long ago, the standard of journalism in Philadelphia, for instance, and other cities outside of New York is very high."

We know, in Chicago, of course, that there are some wonderfully fine writers on the New York dailies, and we know equally well that there is some astonishingly asinine stuff from their pens occasionally printed.

We also know that we have good, bad and indifferent writing in Chicago now, and that we have had all these kinds in the past. But, to refer to our development—whatever it is, as recent and surprisingly "better" is to reveal profound ignorance of the exact case.

When the editor of Music News came to Chicago twenty-seven years ago George P. Upton was just concluding, for the Chicago Tribune, a term of musical criticism which had extended over a period of many years and was acknowledged everywhere as the best in America at that time.

We have had many good writers since then (both on the Tribune and other papers), and the fact that some of these today do not hold to the standard set up years ago is merely the exception which proves the rule that the matter of good musical criticism in Chicago is no new thing and that, in fact, it extends back much further than does the accurate knowledge of "Mephisto" of Musical America.

* * *

We have before us six letters, received within a week—three of them are from Chicago boys in France and three deal with various questions of policy.

The soldier letters are too long for entire reproduction, but we gladly give you some sentences.

The first is from Music News' office manager, Harry Porter, who has been in Hospital Unit 14 for a year. He writes from France:

"Many things have happened since the day I left Music News office and started on the long journey which landed me on this side of the earth. . . . The copies of Music News which arrive are certainly bright spots in the day's work and are devoured by eager eyes and read and reread by soldiers from all parts of the country; and the comment is always, 'There is a friend from home, one we knew before we came.' . . .

"'Hurrah for Music News' was heard on all sides the day your 'Victory' copy reached us."

(Signed) HARRY W. PORTER.

The second is from Sergeant Horace L. Davis, a young tenor first met at Ann Arbor and who afterward was just beginning to come to attention in Chicago when he enlisted for service a year ago.

Mr. Davis says, in part:

Just a line to let you know that I am still on earth. Have intended writing you long ere this, yet have not had the facilities; then too we have been changing our location quite frequently.

On November 10 at 1:30 p. m. I witnessed a very wonderful yet grewsome spectacle. Our guns brought down a German aeroplane from a height of 10,000 feet. The pilot was shot through the head and fell out of the machine while the observer jumped out in a parachute and floated safely to the ground. He was captured by one of our officers.

Am doing quite a deal of singing over here, which keeps my voice in fair shape. Lieutenant Persson, our band director, and I have given joint concerts at homes and in the Y. M. C. A. huts

When I return to dear old Chicago will drop in and have a long talk with you.

(Signed) HORACE L. DAVIS,
Sergeant.

The next letter is from Frederick Persson, Chicago pianist, now bandmaster in the army in France, who is referred to in the letter of Mr. Davis.

Mr. Persson writes at considerable and very interesting length as follows:

We have been almost constantly on the go since arriving in France last August, leaving the States the latter part of July. Have been in the advanced zone for some time before the armistice was signed, and while never being under direct fire, to my knowledge, except aerial, and sleeping through several bombardments, we have "enjoyed" the usual privileges of soldiering in the world war—sleeping in chateau and stable, on mountain top and in dugout—dining with count and peasant, or not at all—hard tack one day and partridge the next.

My band of forty-three men, who were recruited mostly from Michigan, have been doing some very good work. We have done considerable hospital and Y. M. C. A. entertaining as well as playing troops up and back from the lines. Last week we shared the program at a near-by hospital with Miss Margaret Wilson, who is over here entertaining. We have some very excellent and versatile talent in the band and one of our most valued members is Sergt. Horace Davis, formerly with the Imperial Quartet of Chicago, and a singer of the finest attainments. Also have popular entertainers, dancers, etc., so that our programs do not lack variety.

Our repertoire includes practically all the standard band overtures, operatic and light opera selections, in addition to the usual stand-bys. Mrs. Bond's "Perfect Day" is as popular as always and I believe has been heard and hummed by probably every nation represented in the war—the French soldiers being particularly fond of it. A Music News drops in on us every now and then and I can assure you it is read innumerable times from cover to cover by all to whom it is accessible.

(Signed) FREDERIC J. PERSSON.

The fourth letter is from Irving Hamlin of the University School of Music of Northwestern University, Evanston, and serves as an addenda to our Opera Editorial of last week:

Your editorial of this date says "and (I believe) the Apollo Club."

I was in the chorus that dedicated the Auditorium—it was a chorus of about six hundred, of which the Apollo Club may have been a part—not as a club but as members, and was led by Silas G. Pratt, that busy ultra-American whose unbounded enthusiasm created the Opera Festival Association—the forerunner of the movement to build the Auditorium.

(Signed) IRVING HAMLIN.

Clara Edmunds-Hemingway, composer-contralto, of Gary, Ind., and a true patriot through and through, says in the course of her interesting letter:

Now about your stand for American music and musicians. I have felt as proud of it as though the News had been in a battle and had come out victorious. Truly I believe that it has. You have made a very determined stand and I believe that it has been one of the big influences in the attitude of the public in Chicago and vicinity toward German music. I feel that you have, from the beginning, been unfaltering in your loyalty to all things American. It has been a needed lesson to the wavering, to the passive and to the pro-German, and I want to thank you for the stand you have taken and held! It was a mental battle and your editorials were big shells that were carefully aimed and hit every time.

(Signed) CLARA EDMUNDS-HEMINGWAY.

The last letter is from the manager of the Olin School of Music of Kansas City, inclosing a clipping from the Kansas City Journal, which is reproduced today in our Press at Large section. The letter itself reads as follows:

It indeed gives me pleasure to read your editorials in Music News. You have certainly carried on a campaign of patriotism, not only for our country but for musical America.

I am therefore inclosing a clipping from the Kansas City Journal of this city, which if reproduced in your most interesting paper may serve to stimulate some young American composer, whose enthusiasm has perhaps been checked by someone who felt that American composers should not be encouraged. Nevertheless, our school is going to extend to them the hand of friendship and say, Come on boys, let's see what can be accomplished.

I wish you, Mr. Watt, all the success that your efforts deserve and I know that your paper is a movement for good.

(Signed) S. T. C. BEHRUEGET.

## TURNER HALL

Ballmann's Orchestra will give its regular Sunday afternoon concert at North Side Turner Hall on Sunday, December 22, at 3 o'clock. Soloists are Miss F. M. Mack, Henry Machetti, zither, and William E. Van Doren, cornet. A program of popular music will be rendered, including the latest popular hits.

The whole and very interesting program is as follows:

Star Spangled Banner
Grand March from Aida ..... Verdi
Overture—If I Were Ruler ..... Adam
Siamesian Patrol ..... Lincke
Suite—Peer Gynt ..... Grieg
In the Morning
Anitra's Dance
In the Hall of the Mountain King
Soprano solo by Miss Freya Maria Mack
Carmena Waltz ..... Wilson
When You Are a Long, Long Way from Home ..... Meyers
La Serenate, Valse Espagnole ..... Metra
Celebrated Menuet ..... Bocherini
Grand Scenes from Faust ..... Gounod
Soprano solo—
Kiss Me Again (Mlle. Modiste) ..... Herbert
Silver Threads Among the Gold ..... Danks
Miss Freya Maria Mack
Zither solo by Henry Machetti
Waltz—Children of the Mountains ..... Ziehrer
Tyrolian Boys of the Forest ..... Wagner
Zither obligato by Heinrich Machetti
Dream Picture Fantasie ..... Lumbye
Zither solo by Heinrich Machetti
America

\#\#\#

## WILL GIVE "THE MESSIAH"

The Messiah Chorus of sixty voices of the Buena Memorial Presbyterian Church, Chicago (De Witt Durgin Lash, conductor), will sing "The Messiah," by George Frederick Handel, on Christmas night, December 25, 1918, at 8:15 o'clock, at the church, point of Sheridan road and Broadway, with the following soloists: Lucile Stevenson, soprano; Wilma Thomas, contralto; Grant Kimbell, tenor; Frank Johnson, basso-cantante; Florence Hodge, organist; Mathilda Rose, pianist. The public is cordially invited.

\#\#\#

**Garden**—Mary Garden is now en route to Chicago and the Auditorium.

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## THE BATON CLUB

A special service of church music was held in the Woodlawn Baptist Church on Thursday evening, December 5, by the Baton Club.

Mrs. Harold B. Maryott played the Dubois Fiat Lux and Benediction Nuptiale as a prelude. After the organ offertory the Woodlawn Baptist Choir, under the direction of Harold B. Maryott, sang Woodman's "A Song in the Night." The choir next gave Blair's cantata "Harvest Tide" with a distinctly individualistic rendition.

Under the direction of Dr. Juan C. Maclean the united choirs of ten different churches gave a program of special music. It is worthy of more than passing mention that, although less than half an hour's rehearsal was possible, Dr. Maclean so co-ordinated the several groups of singers as to produce a remarkable impression of unity.

This, too, despite the fact that the united choirs were grouped in two different lofts some fifty feet apart. During the first number, Maunder's "Praise the Lord, O Jerusalem," some difficulty was experienced in bringing up to the beat the choir group farthest removed from the baton.

However, Dr. Maclean did it and finished the anthem with the two groups absolutely together. The two succeeding numbers, "Christian, the Morn Breaks Sweetly O'er Thee," by Shelley, and the "Hallelujah Chorus," were sung with fine spirit and with remarkable response to the baton.

George Schuler, president of the club, gave an address on "Co-operation from the Viewpoint of the Choir Director." He said, in brief: "The success or failure of a choir director is largely due to his relationship with the pastor. The director needs first of all to be a well-schooled musician with a dominating personality. Such a one has power of conviction, inspiring confidence in both choir and congregation.

"The church service is essentially one of worship, the pastor presiding. By constantly consulting the pastor, the director can so arrange his musical program as to be entirely in harmony with the spirit of any particular service, thus aiding in the spiritual uplift of the congregation."

The Baton Club is to be congratulated upon the spirit which prompts it to bring into closer relationship the choirs, directors, pastors and congregations of Chicago's nonliturgical churches. Incidentally it is doing much to stimulate a keener appreciation of church music by the public, which in turn tends to elevate the quality of special church music.

IRVING GINGRICH.

———♯♯♯———

**Hyde**—Herbert E. Hyde is to dedicate the new organ at Lawrence Conservatory, Appleton, Wis., on next Tuesday evening and will play a recital at Trinity Episcopal Church, Oshkosh, Wis., on Wednesday.

———♯♯♯———

**Gale**—Permelia Gale, contralto, and Vera Poppe, cello, appeared at Bloomington on last Tuesday evening (Mrs. Shipman, accompanist) in the third of the Shipman series of concerts.

———♯♯♯———

**Kern-Mullen**—Marie Kern-Mullen has organized a class in euphonic speaking at the International College of Music.

## EARL VICTOR PRAHL IN PROGRAM OF ORIGINAL COMPOSITIONS

Despite the pouring rain, a large audience was present to greet Earl Victor Prahl in a program of original compositions which he presented in Recital Hall at the Bush Conservatory on Thursday evening, December 12.

The program consisted of two groups of songs for soprano, one for mezzo-soprano, and two groups for violin.

Mr. Prahl is prolific, he has much knowledge and imagination, and his compositions

EARL VICTOR PRAHL

are all well constructed. There was considerable variety. All were thoroughly modern, but one must surely be a student of theory and composition before attempting to perform them, on account of the intricacy of intervals and construction. It was a most interesting program, however, and Mr. Prahl and his assistants are to be congratulated upon the success of the evening.

The group, "Montserrat," "Rewards" and "Autumn Twilight," poems by Arthur Symons, was rendered in a charming manner by Miss Hazel Silver, soprano. "A Japanese Print," poem by John Gould Fletcher; "A Page's Road Song" and "A Page Sings," by William A. Percy, were sung superbly by Miss Gladys Swarthout, mezzo-soprano. "The Masterless Man," poem by James Stephens; "The Moon" and "The Wind," by William H. Davies, were given a splendid interpretation by Miss Helen Daniels.

Miss Silver is not new to Chicago audiences, having appeared many times in concerts and other affairs with much success. She is a steadily growing artist.

Miss Swarthout is a pupil of Charles W. Clark and has been in Chicago about a year. She has a beautiful mezzo-soprano voice, excellent poise, and is doing remarkably good work.

Miss Daniels is a newcomer. She has a lovely lyric soprano voice, which is well placed, and has a charming stage presence. She gives promise of a brilliant future.

The violin numbers, "Tango," "Reverie" and "Melody and Dance," were played by Rachel Steinman Clarke. Mrs. Clarke draws a splendidly virile tone. She has unlimited technic and plays with much dash and skill.

One cannot fail to recognize in these compositions a splendid future for Mr. Prahl in creative music, and we shall hope that he will always be as fortunate in having them interpreted as he was upon this occasion. Mr. Prahl was himself a mountain of strength at the piano during the entire evening.

ELEANORE CAPPS-HOSTLER.

———♯♯♯———

## BOSTON, MASSACHUSETTS

The music of Boston is not of startling interest. Of course the symphony concerts, Mr. Rebaud conductor, excites criticism and more or less enthusiasm and surprise that any but German talent can readily perform and interpret music.

The Paris Orchestra, which has toured the country, met with deserved applause at its appearance here and in Worcester. In the latter city it was sponsored by the Worcester County Musical Association. After the concert an informal reception to the members was given in the ballroom of the Bancroft Hotel.

Boston is having its share of the new fad, "community" sings, which seems to mean a huge concourse of people singing enthusiastically, if not tunefully, to the accompaniment of instruments, whistling, stamping of feet, and other sound-makers, under the direction of an excited leader who, before the war, had given the subject of singing by the masses little consideration, and the cultivation of the voice, personally, none.

True community music and singing should be carried on in a much less flamboyant way; in neighborhood homes, small church vestries, in rural communities. Let's start the slogan Back to the Home, the basic foundation-stone of civilization.

The music-lovers of Worcester have had Mme. Schumann-Heink and Arthur Hackett in the Ellis course, both artists adding to their enviable reputations; Miss Roberts and the local baritone, Milton C. Snyder, with Arthur J. Bassett, pianist, at a concert for the war chest fund, and will have heard Rachmaninoff, who was a program-giver of the second Ellis concert Tuesday the 17th.

The annual production of the "Messiah," J. Vernon Butler, conductor of the Worcester Oratorio Society, promoter, will give Arthur J. Hackett another deserved appearance in Worcester at an early date.

Monday night, the 16th, the Ladies' Philharmonic Orchestra, Miss Hazel Clark conductor, gave the program in the Worcester County Mechanics' Association course. The organization is from Boston.

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## WILLIAMS AND EIDAM

The following program was given on November 24 by Dr. Carver Williams, basso; Clarence Eidam, pianist, and Louis Zander, violinist, at Hammond, these artists being members of the faculty of the Hammond Musical College. The audience was large and the performance a great success:

Polonaise, A flat
Nocturne, F minor
Valse, E minor ..... Chopin

Mr. Eidam

The Horn ..... Flegier
The House of Memories ..... Aylward
Tom O. Devon ..... Russell

Dr. Williams

Romanze ..... Svedsen
Rondino ..... Vieuxtemps

Mr. Zander

Melodrama (with piano accompaniment) .....
King Robert of Sicily ..... Longfellow
Music ..... Rossiter Cole

Mrs. Robertson

Somber Woods ..... Lully
Three Comrades ..... Herman
Irish—Names ..... Hilton-Turney

Dr. Williams

Concerto, D minor ..... Wieniawski

Mr. Zander

Hunting Song ..... Mendelssohn
Spring Song ..... Mendelssohn
La Campanella ..... Paganini-Liszt

Mr. Eidam

###

## THE CHICAGO PIANO COLLEGE

Recital at college rooms on Saturday, December 21, at 2:30. Program:

Adagio from C Major Concerto ..... Weber
Allegro from G Major Suite ..... Bargiel

Miss Thelma Simons

Papillons (Scenes at a Ball) ..... Schumann

Richard Schweitzer

Valse—At Springtide ..... Harmon H. Watt

Mrs. Hazel Bryant

Concerto, Op. 69, Last Movement ..... Hiller

Miss Dorothy Linker

Humoreske ..... Tschaikowsky
Pasquinade ..... Gottschalk-Joseffy

Miss Nellie Fisk

With Mr. Watt at second piano

# Music in Chicago

## LESTER GROOM

Having heard the good old Johnson organ once at the Church of the Ascension, under the capable management of Lester Groom, it was natural to expect a good deal of him on the evening of December 10 in his last of a series of recitals at this organ. And that he fully lived up to these expectations is a decided "feather in his cap," inasmuch as it is not every artist who can be at his best in three successive recitals. But Mr. Groom was not one to disappoint us, and he fully insured our opinion of his high type of musicianship and his mechanical skill in organ playing. His program, which is appended, was thoroughly up to artistic requirements in selection as well as in the final outcome. He was assisted by Master Charles Kraeckmann, a boy alto, who showed very definite ability and excellent training.

The program:

Finale, Second Symphony ..... Widor
Nocturne from Midsummer Night's Dream ..... Mendelssohn
Finale ..... Franck
Solo—O Rest in the Lord (Elijah) ..... Mendelssohn

Master Charles Kraeckmann

Prelude and Fugue in E minor ..... Bach
Romance in D flat ..... Sibelius
Pastorale ..... Horatio Parker
Solo—Then Shall the King Say Come (Holy City) ..... Gaul

Master Charles Kraeckmann

Suite in Miniature ..... De Lamarter
Prelude; adagietto; march
At Evening ..... Kinder
March Religieuse ..... Guilmant

In both the Widor and the Franck Finales it was evident that Mr. Groom's particular genius lies in the building up of novel and impressive climaxes. The Bach E minor Fugue was a severe enough test of his comprehension of contrapuntal treatment, and in the Sibelius Romance his ability was shown in handling compositions of just the opposite character. Some of the soft effects which he produced and his method of bringing out the lovely, plaintive strain of the melody were unique and masterly. Equally skillful was his management of the Horatio Parker Pastorale, though why this particular composition should ever have been called a Pastorale I cannot understand. The De Lamarter Suite, "Miniature," was saucy and original to a degree, and the soloist had caught the spirit of it perfectly.

Mr. Groom has just cause to feel well rewarded for his efforts in this series of recitals.

MARY CARVER WILLIAMS.

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## F. WIGHT NEUMANN ANNOUNCEMENTS

Ossip Gabrilowitsch will give a piano recital Sunday afternoon, January 19, at 3:30, at Kimball Hall, under the direction of F. Wight Neumann.

♮ ♮ ♮

Guiomar Novaes, the Brazilian pianist, will be heard for the first time in Chicago in recital on Sunday afternoon, January 12 at 3:30, at Kimball Hall, under the direction of F. Wight Neumann. Mlle. Novaes' program will contain compositions by Cesar Franck, Chopin, Faure, Phillip and Debussy.

## MUSIC TO COME

**Friday, December 20**

Orchestra Hall—2:30, Chicago Symphony Orchestra.

New First Congregational Church—8:15, "Coming of the King."

Auditorium—8:00, "La Gioconda."

**Saturday, December 21**

Ziegfeld Theater—11 a. m., Chicago Musical College concert.

Chicago Piano College (Kimball Hall)—2:30, pupils' recital.

Kimball Hall—3:00, American Conservatory concert.

Auditorium—2:00, "Linda."

Orchestra Hall—8:15, Chicago Symphony Orchestra.

Auditorium—8:00, "Romeo and Juliet."

**Sunday, December 22**

Fullerton Hall—3:00 and 4:15, Chicago Concert Ensemble.

Turner Hall—3:00, Ballmann's Orchestra.

Auditorium—3:30, French Orchestra.

Grace Church (Oak Park)—4:00, "The Messiah."

First Congregational Church (Oak Park)—8:15, "The Messiah."

Auditrium—8:15, French Orchestra.

**Monday, December 23**

Auditorium—8:00, opera.

**Tuesday, December 24**

Auditorium—8:00, opera.

**Wednesday, December 25**

Auditorium—8:00, opera.

**Thursday, December 26**

Fourth Presbyterian Church—4:30, organ recital (Seder).

Auditorium—8:00, "Stabat Mater" (Rossini), Chicago Opera Association.

**Sunday, December 29**

Auditorium—3:30, Apollo Club, "The Messiah." Soloists: Orpha Kendell Holstman, Frederica Gerhardt-Downing, Robert Loren Quait and Arthur Middleton.


JOHN

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## "ELIJAH" AT CENTRAL MUSIC HALL

The Haydn Choral Society, under direction of H. W. Owens, moved over to Central Music Hall on last Thursday night and there found an appropriate and altogether fine sanctuary for their musical virtues.

Like all Choral bodies, the Haydn has suffered from the absence of a large per

THOMAS REMINGTON

cent of its male members, but on Thursday night there was a very satisfactory filling in of parts and the totality of ensemble was entirely satisfactory throughout and, at times, it rose to positive eloquence.

Mr. Owens, an adept in conducting Oratorio and particularly facile with "Elijah," was much at home at the conductor's stand and led his forces to a success which, considering that all the Choral singers were amateur, can be counted as nothing short of remarkable.

The work of such a man as Mr. Owens in the exploiting of young singers in standard choral works is beyond computation as to value and it should have, at all times, sincere support.

There is no organ at Central Music Hall, but the acoustics are so perfect and the size of the hall so admirable for the purpose that a medium sized chorus, such as that presented by Mr. Owens at this time, has full and satisfactory support from a grand piano alone, which was certainly the case at this time.

This writer heard Thomas Remington sing the part of "Elijah" at Winona Lake last August and has no hesitation in saying that here is an interpreter not only with voice sufficient for the great role, but also with an interpretative intelligence which covers it very adequately and at times rises to positive eloquence.

Without going into specific details it is yet in place to say that Mr. Remington sang each of the solos with good style and effect and that constantly he held to a dramatic as well as musical reading of the entire text.

Lucy Hartman, a Chicago singer with many important successes to her credit, was chosen as the Contralto Soloist of the evening and beyond question rose to very definite and very pleasing artistic heights.

Her presence and poise are so unmistakably good, her voice so rich and free and her interpretative feeling so unfailingly fine that she scored at this time—as always—success.

Mathilde Turnock, who was heard in "Elijah" at Elkhart, Ind., some months ago and whose work was at that time very highly commended in Music News, was the Soprano Soloist of last Thursday evening and again showed all the excellencies of the former occasion.

Harlan Haines, a thoroughly pleasing personality and voice, who sings each Sunday at the New England Congregational Church, was the tenor soloist at this time and he too rose to eloquent interpretation of the text. His voice is of unusual beauty and his feeling for oratorio very satisfactory.

C. E. W.

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## FREDERICK GUNSTER

The American tenor, who has been actively engaged on the staff of the Y. M. C. A. war work council since Summer as associate director of the Music Bureau, will soon be available for concerts now that the war is over. Mr. Gunster canceled or postponed his engagements the early part of the season, as his full attention was needed by the Y. M. C. A. His managers, Haensel & Jones, are now booking him for the new year.

Mr. Gunster sang at Camp Mills Thursday evening to many of the returning soldiers, and Sunday afternoon at the Hoboken Y. M. C. A. for the dedication of the new Hudson Hut.

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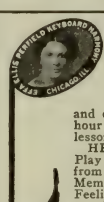
**Boyd**—Jeanne Boyd was accompanist for Helen Grahame Wait, soprano, in recital at the Three Arts Club, Sunday, December 15. Miss Wait sings two songs by Miss Boyd, "Invitation" and "The Lost Road."

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## MAY PETERSON SCORES HEAVILY AT ORCHESTRA CONCERT

Periodically, to the regular concert goer, comes an episode which startles him with satisfaction, taking the accepted commonplace out of its groove of complacent evenness and stirring sluggish good nature into boisterous enthusiasm. The conventional orchestra patrons were roused to such fervor on Saturday night that what they gave Miss May Peterson amounted to an ovation. In stage parlance "she stopped the show" to answer recall after recall, from an audience which recognized her superior merit and ability, and the charm with which she invested the offerings she made.

The best observance of a good rule is in its breach, and by all measurements the "no encore" rule could have been laid aside legitimately on this occasion and an eager desire to hear more of the exquisite singing been gratified.

The short biographical note in the program book and Miss Peterson's own agreeable personality were contributing factors in the event. The Americans worship success. They even spell it with a big S. Curiously, also, we recognize it, and tag it, when it comes within our ken and the recipient is fully ready to make use of it. There are many flashes in the pan, caused by endeavors of the audiences to launch something immature and unripe. These ephemeral incidents come and go and we laugh good naturedly at the effort, our own part in the deception and the falling rocket sticks. The musical profession is crowded with candidates for our favor. There is everything from exalted merit to exalted self-duplicity. We give them all a fair chance, but warily withhold the overwhelming tribute for the one who knows how to hold talent in check and make it a well trained servant, for a healthy mind, straightforward energy, controlling ideality, and a sane attitude toward the personal equation. We like, with an affectionate tinge, those who have made their own way, have encountered difficulties, surmounted them, fought sturdily and confidently, and yet pushed no one else aside; have had high ambitions and worked toward them, but in all the stress of circumstances and competition have kept straight ahead on a line of unalterable, courageous serenity and sweetness, preserved unconquerable self-respect, and valued health and honest endeavor to be more vital, for the ultimate goal, than any short cut which left them out. Some way we size up these, and their companions, admirable qualities, for all that they are worth and put them in the scale as important elements in any permanent artistic success. If we sought for one comprehensive word to voice the sentiment it would probably be the word healthy.

The prompt tribute went to May Peterson, on Saturday night, because the audience felt that here was just that sort of excellent personality. They liked her, because she had known the humble beginning of an itinerant minister's home; that she had been obedient and subservient even to using her voice as an evangel to "win souls to Christ," as the term runs; that she had

MAY PETERSON

also reaped benefit and health from that service, which enlarged her vision beyond the merely artistic use of her talents; that the vision of a wider field grew with her years and the customary sacrifices were made by her, and those who could help her, to develop the natural gifts; that she had made friends by her industry, her energy, her patience, her study, and sturdily built her career on just such foundations—then waited determinedly for a logical outcome; that she had endured the reverses, the temptations, the unkindnesses, the neglect with a wholesome cheerfulness which may have had its root in the training her childhood knew, and best of all, that the welcome acknowledgment when it did come found her serene in wholesome balance and ensuing determination to courageously try for even farther steps onward.

All this and a good deal more was in the music filtered through the fine personality of the woman who won the unstinted approval on Satudray night. We have words which we use unguarded many times, but those who called Miss Peterson's music "charming" and "lovely" expressed themselves advisedly. Only, it may be, that all may not have discerned that under the charm and loveliness was a sterling grain of character which was the basis of what was seen and heard. It is, after all, the essentially permanent trait if an artist builds for permanent success. And it simply must be there in ample measure before the artistry wins its place. Those who heard Miss Peterson a few years ago were not surprised at the reception of Saturday.

The voice is of luscious quality, warm, rich, pulsating. The range is phenomenal and the scale of even texture. It has all the indications of proper training, but there is still that delicious thrill of naturalness for a cementing force. She sings easily even when very earnest. In the delicate movements it seems to breathe itself into expression. In the fine embroidery of that "Alleluia" of Mozart, where only one word is used for text, she had the requisite color to illuminate each utterance of it with peculiar fidelity of contrast. The voice bubbled and soared through it, only to melt in elusive tenderness and a legato of sinuous mellowness in the Handel "Care Selve." The "Louise" aria was made a lyric joy, suave and impassioned by turns, but never breaking away from a musical wholeness which was virtually ideal. In no operatic performance has it ever had such effective and persuasive presentation. Power and delicacy were united in this excellent delineation and in its completeness there was eminent satisfaction.

The orchestra did not give her altogether happy accompaniments. The Glazanouv Symphony hardly deserved the displeasure vented upon it by the generality of review. It is quite believable that, with further time for study of its possibilities, Mr. Delamarter could make of the third movement one of those scintillant moments which Russian music holds in its meshes. The work may suffer from over instrumentation—but it abounds with good material, perhaps not fully absorbed on this occasion.

ALBERT COTSWORTH.

———♯♯♯———

**Rollin M. Pease**—Rollin M. Pease, baritone, will fill the following engagements: December 18, Men's Club, Oak Park (Arthur Fraser, accompanist); December 20, Pageant at New First Congregational Church, George L. Tenney, director; December 22, afternoon, "Messiah," Grace Church, Oak Park; evening, Pageant at New First; December 25, Army and Navy Center, Highland Park; December 27, the role of Sharpless in "Mme. Butterfly" at Ziegfeld Theater.

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**Summy**—At a piano recital given by Alice Powers Ruthof of Columbus, Ohio, at Pittsburgh on December 6 two compositions by Adolph M. Foerster were played, "Homage to Rubinstein" and "Exultation," the last named one of the best from the Foerster pen, being published by Clayton F. Summy of Chicago.

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**Edgewater Beach Hotel**—At the Edgewater Beach Hotel Musicale on next Sunday afternoon, direction of Jessie B. Hall, the artists will be Eleanor Eastlake and Kathryn Kiernan, duet singers; Dan Denton, tenor, and Helen Campbell and Grace Grove, accompanists.

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**Chicago Musical College**—The performance of Puccini's "Madame Butterfly," originally scheduled to have been given tomorrow (Saturday) has been postponed until January 4. There will be no concert in Ziegfeld Theater Saturday, December 28.

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## CHICAGO WOMAN'S MUSICAL CLUB

The annual organ recital of the Chicago Woman's Musical Club was held at the First Presbyterian Church, Grand boulevard and Forty-first street, on Thursday, December 5.

This is a beautiful building, and the acoustic properties are splendid. The organ is a fairly good two-manual, not the ideal recital organ, by any means, but which answered the purpose very well.

Marie Edwards Von Ritter was on the bench, and that is sufficient proof that it was an interesting program. She again proved that she is able to cope with anything in organ literature. She has unbounded technic, unusual temperament and imagination which enables her to render a program for organ with understanding and skill.

The organ numbers included were "Introduction Choral" and "Menuet," from "Gothique Suite" (Boellman) Garotte, from 12th Sanata for Organ (Padre Martini); "Reverie" (Lamont-Edwards), "Toccata," from "Oedipe a Thebes" (Mereaux), and "Variations on an American Air" (Flagier).

Mrs. Von Ritter proved a mountain of strength in the ensemble numbers for harp, violin and organ, played by Marie Theresa Morgott, harpist; Adymae Hatheway, violinist, and Mrs. Von Ritter, organist, also in accompanying the solo numbers. These enlisted the services of Emma Sollitt Sherman, soprano, who sang with good voice and pleasing style "Until" (Sanderson), "Day Is Gone" (Lang), and "Land of Mine" (MacDermid), and Anna Bauld Ayers, contralto, who sang "An Evening Song" (Gilberte), and "Morning Hymn" or "Victory Song" (Henschel). Mrs. Ayers has a beautiful voice and sang with good taste and much refinement. Each of the singers were forced to respond to encores.

Miss Morgott was also heard in two interesting numbers for the harp—"Sweet Remembrance" (Hahn) and "Song Without Words" (Dubez).

ELEANORE CAPPS-HOSTLER.

♯♯♯

**Roberts**—Miss Roby Roberts, a very talented pupil of Mrs. O. L. Fox at the Chicago Musical College, who was soloist at the Englewood Baptist Church, died at her home in Chicago last Sunday. Mr. Fairbank, the organist and director of music in this church, writes to Music News that he considered Miss Roberts one of the most promising young singers he had ever known. Her enunciation, he says, was so perfect as to have been remarkable, and it enabled her to give especial significance to spiritual songs. A week or two ago she sang for Offertory James MacDermid's "In My Father's House Are Many Mansions," and he says "it seemed to the entire congregation that she sang like one inspired."

♯♯♯

**American Conservatory**—The concert of next Saturday afternoon at Kimball Hall will be given by the American Conservatory Students' Orchestra, assisted by Ruth M. Freeman, pianist; Elizabeth Walsh, contralto, and Samuel Frankel, violin.

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## RUSSELL CHORAL CLUB

A well filled church at a dollar a seat greeted the Russell Choral Club Monday evening, December 9, at the Wesley M. E. Church. The club had the assistance of Madeline Armstead in dramatic characterization, Bernice Austin, pianist, and the Russell Trio.

Mrs. D. I. Martin, organist of the church, opened the program with Borowski's First Organ Sonata and Baldwin's "Burlesca e Melodia." One always expects artistic results when hearing Mrs. Martin, but on this occasion she surpassed herself. She also gave a spirited rendition of the Coronation March by Reginald Barrett.

The choral club, which is under the direction of Mrs. Estelle L. Russell, sang the "Bridal Chorus" (Cowen), "Boat Song" (Ware), "Twilight" (Friml), "Catechist" (Hadley) "Nursery Rhymes" (Constance), "Lullaby" (Brahms), and the cantata "Lady of Shalott," by Bendell.

The young ladies presented a charming appearance, and their singing brought enthusiastic response from the audience.

The trio, composed of Lucile Hale, Leah Gehri, and Mabel Hatton, gave delight in Speaks' "Morning" and Jensen's "Murmuring Breezes." In tonal quality and blend this ensemble left little to be desired.

In the cantata the Misses Baumgarten, Gehri, Solomon and Link had the incidental solos.

As a director Mrs. Russell calls forth the best efforts of her forces, and her interpretations are most satisfying.

IRVING GINGRICH.

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## ILLNESS OF MURATORE—OTHER LATE OPERA NEWS

The severe illness of Lucien Muratore has caused cancellations of all his immediate engagements, much to the regret of the opera clientele.

It is sincerely hoped that a week or two of rest will restore his health sufficiently that he can again appear.

♮ ♮ ♮

Forrest Lamont sang on Wednesday evening in "Pagliacci" in place of Muratore.

♮ ♮ ♮

Charles Fontaine, from Paris, arrived in Chicago on Wednesday and will make his first appearance Monday night in "Manon."

♮ ♮ ♮

Mary Garden is momentarily expected.

♮ ♮ ♮

### Visitors

Constance Balfour of New York, who appeared very successfully in Buffalo on Monday, was a visitor at Music News office on Tuesday. She will remain in Chicago a week or more.

Christine Langenhan, another fine singer from New York, visited us en route to Minneapolis, where she appeared with the orchestra.

Helen Levy, associate manager with Daniel Mayer in New York, and Vera Brady Shipman, lately removed from Chicago to Kansas City, where she is in the managerial field, are both in Chicago for attendance at the opera and have been welcome callers at Music News office.

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**Peterson-Barth**—Helen Peterson-Barth, contralto, sang very successfully at a meeting of the W. O. R. Drug Club at the Hotel La Salle on December 10. Amanda Closius Burhop furnished accompaniments.

## CHICAGO MUSICAL COLLEGE

The program that will be presented by the Chicago Musical College in Ziegfeld Theater Saturday, December 21, at 11 o'clock will comprise the following works, which will be interpreted by students in the piano, vocal and violin departments:

Piano—Concert Etude, D flat major.....Liszt
Corrine Thompson, Oak Park, Ill.
(Student of C. Gordon Wedertz)
Vocal—Bell Song (Lakme).....Delibes
Leona Kramer, Chicago
(Student of Burton Thatcher)
Piano—The Two Larks.....Lechitizky
Mrs. Valeria Brown, Geneva, Ill.
(Student of C. Gordon Wedertz)
Vocal—Aria from Leonora.....Kapry
Helen Hagen, Newton, Kan.
(Student of Mrs. O. L. Fox)
Piano—Scherzo .....Pirani
Adelyne Morrison, Chicago
(Student of Karl Reckzeh)
Vocal—They Call Me Mimi.....Puccini
Mrs. Janet Allen, Chicago
(Student of Edoardo Sacerdote)
Violin—
Orientale .....Cui
Spanish Dance .....Rehfeld
Gladys Weige, Chicago
(Student of Leon Sametini)
Vocal—Prelude—Love, I Have Won You.....Ronald
Jane Kimball, Chicago
(Student of Edoardo Sacerdote)
Piano—Nocturne .....Paderewski
Polonaise .....Paderewski
Mrs. E. Y. Culbreath, White Pine, Tenn.
(Student of Alexander Raab)

♯♯♯

## BEULAH TAYLOR PORTER

Beulah Taylor Porter, accompanist, has filled the following engagements:

November 26—River Forest Woman's Club, with Ellen Kinsman Mann, soprano.

December 4—Oak Park Club, with Orpha Kendall Holstman, soprano.

December 10—Austin Three O'Clock Club, with Sara Irene Campbell, soprano.

December 16—Musicians' Club program, with Louise Harrison Slade, contralto, and Helen Hagen.

December 19—Accompanist for Maude Chandler, soprano, and Wally George, violinist.

December 20—Accompanist for Alice Brown Stout, soprano, at banquet for Baptists' convention at La Salle Hotel.

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## CHICAGO MENDELSSOHN CLUB

The usual bad, rainy weather greeted the occasion of the Mendelssohn Club concert last Thursday night and in spite of it the usual capacity house gave its usual warm reception to one of the club's never-failing good concerts. In fact, no one of the concerts has ever been more stirring or more appropriate. I am quoting the program in full in order that its dramatic and patriotic significance may be rightfully appreciated. The program:

We'll Keep Old Glory Flying.....A. Louis Scarmolin
God Be With Our Boys Tonight....Wilfrid Sanderson
At the Wind's Call.....R. Huntington Woodman
Worship of God in Nature, Op. 48, No. 4..Beethoven
Aubade (Le Roi d'Ys).....Edouard Lalo
Nell .....Gabriel Faure
D'Une Prison .....Reynaldo Hahn
Dansons la Gigue.....M. Poldowski
Arthur Hackett
At Dawning.....Charles Wakefield Cadman
Six Full Fathom of Men.....C. Linn Seiler
The Two Angels.....W. Franke Harling
Solo by Mr. Hackett
Drontheim, Op. 76.....Daniel Protheroe
Air d'Azael (L'Enfant Prodigue).....Claude Debussy
Mr. Hackett
The Rosary .....Ethelbert Nevin
Carmena .....H. Lane Wilson
Three Mystic Ships.....Gena Branscombe
Do Not Go, My Love.....Richard Hageman
Ye Moanin' Mountains.....F. W. Vanderpool
The Bells of Rheims.....Edwin H. Lemare
Mr. Hackett
The Home Road.....John Alden Carpenter
Home, Sweet Home.....Henry R. Bishop
Land of Hope and Glory.....Edward Elgar
The Star Spangled Banner.....

Mr. Wild was in splendid spirits and conducted with vigor and enthusiasm. Mr. Lampert was as always a brilliant asset at the piano and Allen Bogen gave more than adequate support at the organ.

The Club was in the best of tune and sang the opening group with exuberance and feeling. The Sanderson song is very much less sentimental and more telling in the chorus arrangement. Beethoven's "The Heavens Are Telling" was sung with all the dignity and grandeur appropriate to it and group four showed great skill in color contrast. "Drontheim" was duly dramatic and "The Rosary" and "Carmena" equally graceful. The Club

ARTHUR HACKETT

as a whole seems to me to possess more magnetism than any other singing body ever heard. For the audience could not possibly get more enjoyment out of their singing than the men do themselves. The spirit of solid joy and love of the task pervaded everything and makes the atmosphere of the whole program decidedly unique. The last group was electrifying in patriotic fervor. Carpenter's "Home Road" contained a surprise—a new verse in honor of the armistice, and a very good one too. "Home, Sweet Home" gave just the needed touch of pathos and Elgar's "Land of Hope and Glory" added a concluding note of red-blooded country-love and pride.

Not a word so far has been said of Arthur Hackett, the soloist assisting. This is not a case, however, of deferring a distasteful task, but rather one of saving the choicest morsel till the end, like a child surrounded by a varied collection of sweets.

Arthur Hackett is the true competitor of that tenor who has been advertised as the golden-throated, whoever he may be, for truly no one has ever sung in Chicago with a greater degree of perfection than did Mr. Hackett. His tone is rich and resplendent in the lower register, ascending with absolute ease to high notes which are beautifully liquid. His enunciation, both French and English, is flawless and his interpretative artistry on Thursday

HARRISON WILD

night was of the most masterful description, refined and intimate. His French songs were chosen from the more unobtrusively modern group, with plenty of atmosphere and impressionistic color, but not too ethereal to "tie to." The only thing to be regretted on the program is the fact that Mr. Hackett was asked to sing a ridiculously small part in the symphonic ballad, "The Two Angels," by W. Franke Harling, an exceedingly uninteresting work, and during the singing of which Mr. Hackett was obliged to stand an indeterminably long time after the completion of his own few lines.

But if Mr. Hackett won his audience completely in the French groups, it is unnecessary to comment upon the impression which he made in the charming group of English songs which followed. "Three Mystic Ships" carried with it an enchanting finesse, while Richard Hageman's Tagore setting was given expression equally sympathetic. His final song, "The Bells of Rheims" (Lemare), is a veritably great victory song which bears with it a promise of long life. Mr. Hackett made it superbly dramatic and glorious. The words, by Henry de Vere Stacpoole, are so impressive that I cannot refrain from inserting them at the close of this article:


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THE BELLS OF RHEIMS

Long have they swung across the vineyards fair,
Yet sweeter now across the world of dreams,
Those shattered bells, whose voice once filled the air,
Call us to worship at the shrine of Rheims.

Across the war, the world, the pleasures gone,
Assured and sweet the bells of Rheims ring on.

Ages ago, when pilgrims wandered there,
Forth to the shrine of One whose blood redeems,
Robber, and King, and mendicant footbare,
Pausing, have heard the far-off bells of Rheims.
Faint on the wind, across the summer's glow,
On Winter blind, their tale ran long ago,—

"Though man he dies, though bells down-shattered be,
There in the skies the soul finds Victory."

So will they ring, and from the future's sky
Above the city where the maiden dreams,
Across the fields where our beloved lie,
The wind will bring the far-off bells of Rheims.
Through all the years when we from earth have gone,
Assured and sweet those bells will still ring on,—

"Though States may rise, and Kings and Empires be,
There in the skies alone stands Victory."

MARY CARVER WILLIAMS.

———###———

**Hofmann**—Josef Hofmann is to be the soloist with the Boston Symphony Orchestra in Boston on December 20 and 21, after which he returns to his winter home at Aikens, S. C., for the Christmas holidays. On January 4 he begins his regular tour when he plays with the New York Symphony Orchestra in New York. From then until the middle of April Mr. Hofmann will have the busiest months of his career. It will include a Pacific Coast tour.

AEOLIA MARTIN

Aeolia Martin, the young pianist who played so exceptionally well at the concert of the Metropolitan Conservatory of Music last week and whose success was recorded in the last issue of Music News, is being congratulated by her friends on the fact

AEOLIA MARTIN

that she has been accepted as one of the young American artists to appear at the Festival of American Music at Lockport, N. Y., next September.

Miss Martin is a pupil of Max Kramm and in her playing reflects the same careful training which has been in evidence in the work of many others of his artist pupils.

Chicagoans will remember the two piano recitals given by another Kramm pupil—Jessie Comlossy, at Central Music Hall in Chicago—and readers of Music News will recall the fact that she appeared successfully at Lockport last September.

Both Miss Martin and Miss Comlossy have been selected for appearances there next September.

C. E. W.

———###———

**Clarke**—Edward Clarke has accepted the position of soloist at the Memorial and First Baptist Church, Oakwood boulevard. Last Sunday Mr. and Mrs. Clarke, assisted by Easter Hirschberg, gave a program at the Vognilds Studios. Together with Earl Victor Prahl, these artists entertained the children of the Off the Street Club recently. They will appear for the jackies at the Great Lakes Training Station next Monday evening.

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**Hinshaw**—Marvin Hinshaw of the Hinshaw Conservatory, Chicago, was the teacher of Greek Evans, a Baritone (American), who made a very successful debut with the Creatore Opera Company in "Aida" at Brooklyn. Musical America said of him that "he measures fully up to the standards which obtain, or should obtain, in the opera houses in this country."


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# Churches

## PEOPLE'S LIBERAL CHURCH

Stewart avenue and Sixty-fifth street; Rev. R. A. White, D. D., pastor, Sunday morning service, 10:30 o'clock, Dec. 22.

Mrs. Bertha Lotta Sorensen, contralto; Miss Mildred Brown, soprano; Miss Norma Altermalt, violinist; Mr. Frank VanDusen, organist.

Organ Prelude—Offertory on Two Christmas Hymns ..... Guilmant
Offertory—March of the Magi ..... Dubois
Soprano Solo—Birthday of the King ..... Neidlinger
Miss Brown
Violin Solo—Melody in E flat ..... Tschaikowsky
Miss Altermalt
Contralto Solo—Ave Maria (violin obligato) ..... Schubert
Mrs. Sorensen
Soprano Solo—Under the Silent Stars ..... Coombs
Miss Brown
Violin Solo—Legende ..... Wieniawski
Miss Altermalt
Duet—The Dawn of Hope ..... Coombs
Miss Brown and Mrs. Sorensen
Sermon—The Imponderable
Postlude—Hallelujah Chorus (from Messiah) ..... Handel

## St. Chrysostom's Church

1424 North Dearborn Parkway, Sunday, December 22, 1918. Children's festival service afternoon at 4:00 o'clock. (This service will consist of a pageant in five tableaux with the singing of traditional Christmas carols and the candle light procession.)

Christmas Day, Wednesday, December 25. Holy communion 11:00 o'clock.

Prelude—Pastorale ..... Cesar Franck
Processional—Hymn 49, O Come All Ye Faithful ..... Reading
Introit—Hymn 54, While Shepherds Watched Their Flocks ..... Tansur
Kyrie, Gloria and Gratia Tibi ..... Hyde
Offertory Anthem—Three Kings Have Journeyed ..... Cornelius
Anthem at the Presentation—Hallelujah Chorus (from "The Messiah") ..... Handel
Sanctus in F ..... Gounod
Gloria in Excelsis ..... Chant
Recessional—Hymn 51, Hark! the Herald Angels Sing ..... Mendelssohn
Postlude—Allegro (from Symphony Four) ..... Vierne

The Christmas Day service will be repeated on Sunday, December 29, at 11:00 o'clock, and at 4:00 o'clock of the same day there will be given the festival service of the choir.

Soloists: Miss Maude Lewis, soprano; Mr. Walter Chambers, tenor; George Gordon Beck, bass, and chorus of twenty mixed voices.

EMORY L. GALLUP,
Organist and Choir Master.

## New England Congregational, Dec. 22

Mina Taylor Bonney, soprano; Annabelle MacIntyre Dickey, contralto; Harlan Haines, tenor; Guy C. Latchaw, bass; Irene Belden Zaring, organist-director, assisted by Wally Heymar, violin; Lillian Pringle, cello; Helena Stone Torgerson, harp, will render the following program as 10:45:

Prelude—Invocation ..... Hugo Grimm
Violin, Cello, Harp and Organ
Anthem—Angel Voices Ever Singing ..... MacFarlane
Harp Obligato
Solo—Adore and Be Still ..... Gounod
Mrs. Bonney
With Violin, Harp and Organ
Offertory—Romance ..... Saint-Saens
Violin, Harp, Organ
Anthem—Calm on the Listening Ear of Night ..... Harker
With Cello, Violin, Harp and Organ
Postlude—Hallelujah Chorus (Messiah) ..... Handel

## Calvary Presbyterian Church

Keeler avenue and Jackson boulevard.

Choir of fifty voices; Milan R. Harris, director; Bessie M. McAllister, organist; Mrs. H. E. Martling, soprano; Mrs. R. B. Griess, contralto; Mr. M. M. Hamlin, tenor; Mr. J. G. Grabau, baritone.

Morning Service, 10:30 — Recitation, "Comfort Ye My People"; aria, "Every Valley," Mr. Hamlin, and the glory, "For Unto Us a Child Is Born"; Offertory, Pastoral, Symphony, all from "The Messiah."

Evening, 7:45—Prelude, Christmas carols, "Silent Night" and "The Birthday of a King"; cantata, "Promise and Fulfillment" (Ashford). Soloists and full choir.

## Fifth United Presbyterian Church

Ethel Annette Gifford, who is soloist and choir director of the Fifth United Presbyterian Church, will give two Christmas songs next Sunday morning, "There Were Shepherds" (Foster), chorus and solo, and the trio from the oratorio "Christmas."

Miss Grace Samuels, soprano, pupil of Mrs. Gifford, will be the soloist at a new church in Marquette Manor, Hope Church, and will sing a Christmas song by Oley Speakes, "There's a Song in the Air."

## Hyde Park Baptist Church

The choir of the Hyde Park Baptist Church, under the direction of Frank Parker, will present Matthews' cantata, "The Story of Christmas," Sunday night, Dec. 22, at 8 o'clock. The solo parts will be taken by Julia Morse, soprano; Mildred Smith, contralto; George B. Simons, tenor, and Mr. Parker, baritone. Miss Frances A. Cook is the organist.

## First Presbyterian Church, Oak Park

Following is the program of music to be given at the First Presbyterian Church of Oak Park on Sunday, December 22. The regular quartet, consisting of Mable Corlew Smith, soprano; Edna Swanson Ver Haar, contralto; Hardy Williamson, tenor, and Gustaf Holmquist, bass, will be assisted by Amy Emerson Neill, violinist, and Clara Thurston, harpist. The music will be under the direction of Edgar Nelson, organist:

Organ—Christmas ..... Gaston Dethier
Organ, harp and violin—Adoration ..... Gounod
Misses Neill, Thurston and Mr. Nelson
Anthem—All Hail, the Virgin's Son ..... Dickenson
Mr. Williamson and the Quartet
Violin and harp obligato, Misses Neill and Thurston
Carol—The Earth Has Grown Old ..... Bairstow
Duet—Noel of the Bressan Waits ..... Darcioux
Mrs. Smith and Mrs. Ver Haar
Scene—Pastorale Symphony (Messiah) ..... Handel
Recitative—There Were Shepherds
Recitative—And Lo, the Angel
Recitative—And the Angel Said
Recitative—And Suddenly There Was
Quartet—Glory to God
Anthem—Jesu, Thou Dear Babe ..... (Traditional from Hayti)
Trio—My Soul Doth Magnify (Christmas Oratorio) ..... Saint-Saens
Mrs. Smith and Messrs. Williamson and Holmquist. (Harp obligato)
Organ Postlude—Hosanna ..... Dubois
Mr. Nelson

At 4:30 p. m. a pageant will be given under the direction of Mrs. Edwards and Mrs. Easte. The music, under the direction of Edgar Nelson, will consist of selections from the cantata "Story of Christmas" (Matthews), "The Coming of the King" (Buck) and selections by Pergolese and Gounod. The regular quartet, assisted by Mrs. Lillian Barr Johnson, soprano, will sing, and Miss Amy Neill, violinist, will play.

## Church of the Epiphany

Ashland Boulevard and Adams street

Christmas Day festival services, with music under the direction of Dr. Francis Hemington, organist and choirmaster. Soloists: Miss Gladys Ziegler, soprano; Miss Lilian Knowles, contralto; Ralph W. Elliott, tenor; Ernest Barber, bass. Program:

7 A. M.

Prelude—Pastoral Symphony ..... Handel
Processional—Hymn 56, Christians, Awake ..... Wainright
Introit—For Unto Us a Child Is Born ..... Tours
Kyrie—Communion Service in E flat ..... Eyre
Glori Tibi—Communion Service in E flat ..... Eyre
Gratius Tibi—Communion Service in E flat ..... Eyre
Offertorium—Sing and Rejoice, O Daughter of Zion ..... Ambrose
Sursum Corda ..... Eyre
Sanctus ..... Eyre
Communion—Hymn 54, While Shepherds Watched ..... Traditional
Gloria in Excelsis ..... Old Chant
Recessional—O Come, All Ye Faithful ..... Reading
Postlude—Christmas Fantasie ..... Guilmant

10 A. M.—FESTIVAL EUCHARIST

Processional—Hymn 51, Hark, the Herald Angels Sing ..... Mendelssohn
Introit—Sing, Oh Sing, This Blessed Morn ..... Rogers
Kyrie ..... Winter
Gloria Tibi—Communion Service in E flat ..... Eyre
Oratius Tibi—Communion Service in E flat ..... Eyre
Nicene Creed—Communion Service in E flat ..... Eyre
Hymn No. 49—O Come, All Ye Faithful ..... Reading
Solo—O Thou That Tellest Glad Tidings (Messiah) ..... Handel
Offertorium Anthem—O Come, Redeemer of Mankind ..... West
Sursum Corda ..... Eyre
Sanctus ..... Eyre
Benedictus ..... Eyre
Agnus Dei ..... Eyre
Gloria in Excelsis ..... Eyre
Orison—Hymn 540, Once in Royal David's City ..... Gauntlett
Recessional—Hymn 59, It Came Upon a Midnight Clear ..... Willis
Postlude—Tollite Hostias ..... Saint-Saens

## Grace Church, Oak Park

The Rev. F. R. Godolphin, rector.

Arthur Randolph Fraser, choirmaster and organist.

Christmas music:

Sunday, December 22, "The Messiah," at 4 p. m.

Handel's Oratorio, "The Messiah," will be sung by the full vested choir of sixty men and boys Sunday afternoon at 4 o'clock under the direction of Arthur Randolph Fraser, choirmaster and organist. The choir will be assisted by Orpha Kendall Holstman, soprano; Permelia Gale, contralto; Robert Loren Quait, tenor, and Rollin Pease, basso. The seats are all free. Silver offering to help defray the expenses of the service.

Christmas eve midnight service, December 24, 11:15 p. m.

Carol singing by the congregation, 11 p. m.

Holy communion, 11:15 p. m.

Service sung by men's choir.

Processional—Hymn 49, Adeste Fideles ..... Gruber
Introit—Silent Night ..... Tallis
Kyrie Eleison ..... Merbecke
Communion Service in F ..... Redner
Offertory—Hymn 28, O Little Town of Bethlehem ..... Old Chant
Gloria in Excelsis ..... Willis
Recessional—Hymn 51

Choral eucharist and sermon Christmas Day, 10:30 a. m.

Organ Prelude—Offertoire on Two Christmas Hymns ..... Guilmant
Processional—Hymn 49, Adeste Fideles .....
Introit—Psalm 8, Chant 11 ..... Elvey
Kyrie Eleison (Shorter) ..... Tallis
Gloria Tibi ..... Tours
Gratias Tibi ..... Tours
Credo ..... W. S. Hoyte
Sermon—Hymn 59, It Came Upon a Midnight Clear ..... Smart
Offertorium—We Have Seen His Star ..... Kinder
Sursum Corda ..... Tours
Sanctus ..... Tours
Benedictus Qui Venit ..... Tours
Agnes Dei ..... Tours
Solo voices, Mr. Richard C. Anson, baritone, and Mr. Harry Slater, tenor
Gloria in Excelsis ..... W. S. Hoyte
Solo voice, Mr. Harry Slater, tenor
Recessional—Hymn 51, Hark the Herald Angels Sing ..... Willis
Organ Postlude—Christmas March ..... Merkel

♮ ♮ ♮

### Church of the Holy Spirit

Christmas program will be given by the following: Miss Anna Burmeister, soprano; Clarence W. Howe, tenor; Arthur Ranous, baritone and director; Mrs. Alice Emmons McBride, organist.

♮ ♮ ♮

### Trinity Church

Christmas program by the following: Mrs. C. H. Aufhammer, soprano; Miss Alice Farnham, soprano; Mrs. Donald W. Riddle, contralto; Samuel H. Newhall, tenor; Robert C. Long, bass; Miss Clarissa Greig, organist and director.

♮ ♮ ♮

### St. Patrick's Church

Adams and Desplaines streets. Rev. William J. McNamee, P. R.

Christmas Day, 1919—Masses at 3:30, 5, 6, 7, 8, 9, 10, 10:45, and 12 o'clock. Solemn High Masses at 5 and 10:45 o'clock.

Order of music:

Prelude (organ)—Christmas in Sicily ..... Yon
Processional—Hark! What Mean Those Holy Voices? ..... J. Lewis Browne
Introit (5 o'clock)—Lux Fulgebit ..... Chant
Introit (10:45 o'clock)—Puer Natus ..... Chant
Kyrie ..... Ashmall
Gloria ..... Ashmall
Gradual (5 o'clock)—Benedictus Qui Venit ..... Chant
Gradual (10:45 o'clock)—Viderunt Omnes ..... Chant
Credo ..... Ashmall
Offertorium (5 o'clock)—Deus Firmavit ..... Chant
Offertorium (10 o'clock)—Tui Sunt Coeli ..... Chant
Offertorium (at both masses)—Adeste Fideles .. Novello
Sanctus ..... Ashmall
Benedictus ..... Ashmall
Agnus Dei ..... Ashmall
Communio (5 o'clock)—Exsulta Filia Sion ..... Chant
Communio (10:45 o'clock)—Viderunt Omnes .... Chant
Benediction of the Blessed Sacrament—
O Salutaris ..... Auber
Tantum Ergo ..... Chant
The Divine Praises ..... Browne
Laudate Dominum ..... Chant

The combined choirs of 150 voices at 10:45 o'clock. Principal choristers: M. Carter, F. Keller, W. M. Kent, J. Daly, E. D. Messinger, J. A. Monahan, N. Gerber, J. W. Barney. J. Lewis Browne, organist and choirmaster.

♮ ♮ ♮

### St. Paul's on the Midway

Sixtieth and Dorchester avenue. 11 a. m. Rev. L. Ward Brigham, pastor.

Carl E. Craven, director of music and tenor soloist.

Miss Ella Smith, organist.

Prelude—In Thee Is Joy ..... Bach
Anthem—Sing O Heavens ..... Tours
Solo—Miss Elizabeth Switzner
Soprano solo—Come Unto Me ..... Handel
Mrs. Mary Troyman
Chorus—Cherubim Song, No. 3 ..... Tschaikowsky
Contralto solo—O Thou That Tellest ..... Handel
Francis Grund
Chorus—Shout O Daughters of Jerusalem ..... Ashford
Tenor solo—The Babe in Manger Lowly ..... Kroeger
Mr. Craven
Postlude—Hallelujah ..... Handel

♮ ♮ ♮

### First Baptist of Evanston

William Lester, organist and director. Quartet: Marjorie Dodge Warner, Ruth Simmons, Lawrence Dodd, Herbert Gould.

Program:

Organ Prelude—Allegro Maestoso ..... Dubois
Anthems—
Behold the Lord of All Mankind ..... Marchand
Calm in the Listening Ear of Night ..... Manney
Offertory—Bethlehem ..... Malling
Anthem—The Virgin and Child ..... Butcher
Postlude—Festival Toccata ..... Fletcher

♮ ♮ ♮

### McCabe Memorial, 54th and Blackstone

Miss Mabel Wagner, organist. Quartet, Mrs. Margaret Lester, soprano and director. Program:

Prelude on Two Christmas Carols ..... Guilmant
Anthem—Sing, O Heavens ..... Tours
Mrs. Lester and Chorus Choir
Solo—Christmas Lullaby ..... William Lester
Mrs. Lester
Postlude—Pastorale ..... Manney
P. M.
Organ Prelude—Pastorale Symphony ..... Handel
Cantata—Bethlehem ..... Maunder
Postlude—March of the Magi Kings ..... Dubois

♯ ♯ ♯

## RUTH ALLENE PRYOR DANCES FOR ALLIED CLUB AT HOTEL LA SALLE

This flourishing club is made up principally of persons employed in the Quartermaster's Department. It is only a few months old, but on Saturday evening it filled both ballrooms in the Hotel La Salle. Captain Bonniewell seemed to be the moving spirit, with Paul Sanders in charge of the program.

A short program, which consisted chiefly of interpretative dancing by Ruth Allene Pryor, was interspersed between the dancing of the members, and alternated between the two ballrooms.

The dances used by Miss Pryor were "Lancelot" (My New Bonnet), by Owen; "Pizzicato" and "Dance Circassian" (Oriental), by Delibes, and "American Patrol." Miss Pryor is a very young girl, but she has accomplished much in interpretative dancing. She has been likened by many to Gennee, and at this time it would seem that she has a brilliant future before her.

She is a charming girl, intelligent and graceful, and has gone a long way in the acquirement of dancing technic and repertoire.

Other numbers on the program were a cornet solo by Alfred Claudy, with Miss Florence Claudy as accompanist, and a piano solo by Mrs. J. P. Meyers.

ELEANORE CAPPS-HOSTLER.

## HARRIET BACON MacDONALD, CARRIE MUNGER LONG, AND THE DUNNING SYSTEM OF IMPROVED MUSIC STUDY

Not only has Carrie Louise Dunning evolved a very original as well as immensely effective system of Improved Music Study for Beginners—one which has been tested and proved in all parts of the United States, but also she has shown that she has the greatest of intuition and skill in the selection of teachers to present this work to the public at large.

Harriet Bacon MacDonald and Carrie Munger Long—two teachers who are first of all thoroughly intelligent and artistic women, and who, secondly, are thorough and enthusiastic exponents of the Dunning system—are pictured today on the cover page of Music News.

Both these highly successful teachers live in Chicago and both are to hold Normal Classes here in the spring, Mrs. MacDonald being dated for March and Mrs. Long for May.

Meantime Mrs. MacDonald will hold a class at Tulsa, Okla. (January 6), which is already so well filled up that its success is abundantly insured.

She has taught many classes in all parts of the country and has been particularly successful in the Southwest.

Mrs. Long, before coming to Chicago, will have classes as follows: New Orleans, January 10, and Birmingham, Ala., March 1.

Further details of the Dunning System, as well as of the work of both Mrs. MacDonald and Mrs. Long, will shortly find place in these columns.

♯ ♯ ♯

### MARY RICKARD FITCH

Mary Rickard Fitch, soprano, was soloist on December 10 at the Human Welfare Banquet.

On December 6 she led community singing for the Third District Federation of Women's Clubs at Hamilton Park.

She has used a great deal recently the new song by Mme. Hopekirk to text by Henry Van Dyke—"Home Again."

♯ ♯ ♯

**Kern-Mullen**—Marie Kern-Mullen, contralto, has been engaged as special soloist for December 22 at the Lake View Presbyterian Church, singing morning and afternoon. Her offertory number will be "Star of the Orient" (Rowe-Shelley).

♯ ♯ ♯

**Craven**—The corrected program of the numbers sung by Carl E. Craven at Bethany Lutheran Church last Sunday night reads as follows: "Then Shall the Righteous Shine" (Elijah), "How Long Wilt Thou Forget Me?" (Buck), and "The Lord Is My Light" (Allitsen).

♯ ♯ ♯

**Mosher-Parmenter**—Thirza Mosher-Parmenter sang at the West End Woman's Club on December 6 and at the Great Lakes on the 10th.

TEW

WORLD'S GREATEST VOCAL TEACHER

Engages to equip every pupil with an understanding of the Art of Singing, which insures a natural, unforced compass of from three octaves upwards of PURE, BEAUTIFUL, FLEXIBLE, and POWERFUL tone. (a) Principle of Co-ordination Applied to Vocal Mechanism, possible only through reversal of all modern Vocal Orthodox Methods. (b) Understanding of Principle (Logos), the Only Teacher.

JOHN A. ALCOTT, ASSISTANT TEACHER

SUITE 612 AND 613, FINE ARTS BUILDING, CHICAGO

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# The Elderly Person

"You are not nervous at all," said the physician. "You have only a nasty disposition and think only of your disagreeable self." He prescribed on that basis and she grew well and blessed him.

The man who does not keep Christmas with a glad heart this year needs to be sent to the same shop for the same treatment. We are all considerably battered by what has been happening. Some have given more than others and given without the asking. Others have had to be told what to do and shown that they had to do it, willy nilly. Out of the duties performed either cheerfully or grudgingly has come victory and the days of peace are at hand. The spirit which is not grateful is badly warped and does not count.

When one is grateful he is apt to show it. One thing which the war has done, beyond question, is to make visible the democracy of giving. Throughout it has been learned that the small giving of the many produces more satisfactory and lasting results than the large giving of the few. The Government set the pace by bond issues in small amount and small payments. The various drives carried it still further and, by organizing the work in military fashion, reached the farthest tips of the people who were needed. An army is commanded by a general, but the divisions run down to a squad of eight men under the orders of a corporal, and he can further reduce his section to a file of two men, one of whom is in charge. It was amazing to find how every one "chipped in" when there was a definite avenue through which to reach him. The democracy of the plan made ready appeal. A commendable pride quickens the humblest giver when he feels that he is a decisive part in a large movement.

Just how generally the majority of human beings accept this excellent new order of things observation of the multiplied "Tag Days" emphasizes. When the same sort of a tag is fastened to the giver of a penny as goes to the dollar donor, he is a foolish fellow who don't get into the game quickly. For, whether just or no, people are now sized up and have to fear the hurting title of "slacker" if they do not fall in line and be in on everything that makes worthy demand. A noticeable odium makes itself felt because events have proved that the suffering, the hurts, the needs of the distressed, are the affairs of all and that help must come from all, not from the few. The local charities of a large city for many years have had to depend upon the liberal gifts of the wealthy for maintenance. Many wealthy people have been excoriated for accumulating profits unfairly and assuaging any probings of conscience by charities. And "society women" have organized and arranged fetes and concerts and bazaars for pet benevolences depending upon their cajoleries and tact to worm the needed funds from reluctant nabobs who only give "something for nothing" under such circumstances.

But under the new plan a methodical districting of the city with an army of willing workers results in the "tagging" of a multitude of men and women who feel the worth of the plea made and give of their substance in a way to bring more net results than charity balls or bazaars ever did. The tag day is a giant stride towards the universality of obligation to the needs of those who have met disaster or misfortune.

The Elderly Person's Christmas meditation runs towards these symbols of gratitude. Our giving and giving and giving again comes primarily from a spirit of gratitude that we are here and can do something for others when they need us. That's the War Spirit. And that's the Christmas Spirit, too. To that spirit every call for help signals an eager response. There are chances in plenty now that the Birthday is here. One can drop money down the painted chimneys of the Salvation Army; send a check to the United Charities; slip something into the grating to keep the pot boiling for the Volunteers; whisper to the visiting nurses; shake hands and leave a coin with the preacher—he'll know where to put it; remember how good the Sunday School candy was a long time ago, and help keep alive the taste in mission schools; buy a tree for a crippled children's home; the church visitor can use anything from a ton of coal to a child's toy and make it serviceable; certified milk saves babies' lives and the Child Welfare Society knows how to distribute it; flowers in hospitals never cease to bring comfort and cheer; any employe in your office building can tell you of some one patiently enduring hard luck and saying nothing about it who would enjoy a Christmas dinner and the Good Fellow lists are long as ever.

These are the small sections of the standard set by the Great Example which has perfection in the ideal: "Greater love hath no man than this—that he lay down his life for his friends." Quite suddenly the conviction dawns that in that sense the world is religious beyond belief.

Harriet Vittum tells exquisitely how she found this in her talks with the soldiers about going "over the top." One young foreigner expressed, with broken words and many motions, his sensations. He said serving long in the trenches made one become a part of them. When the order to go into "No Man's Land" sounds the men climb the ladder to the sand bags, then find foothold among these until the summit is reached. For an instant there is the quiver of fear, as if alone unprotected amid danger. But only for an instant. Then he feels that he has left his body in the trenches and his soul takes control and that all about his unafraid spirit is the great company of the noble who have gone before. He knows he is not alone, but surrounded by something much greater than himself—something which welcomes him as a part of itself and spurs him to be strong of arm, brave of heart, ready to do worthily and be glad to be counted fit for such a task and such a company. . . .

Amid the arches of the great church the shadows gathered and played. In the groined spaces the music thrilled and thundered. The dipping colors of the flags caught and reflected the lights. The spoken word of the officer called the lads he praised "noble souls." His eyes were moist and his lips trembled with emotion, however, not with sadness or mourning. And the vested minister added his tribute, repeating again and again the sentence about that greater love which men had shown for men, even to giving up of life's sweetest joys and to the supreme gift of life itself. The boys and men's voices were tense with fervor as they sang of the golden evening brightening in the west where to faithful warriors cometh rest, or soared to exalted heights with the ascriptions of glory and paeans of hallelujah or breathed serenity in the restful "Nunc Dimittis." And into the silence crept the bugler's note of "Taps"—that same bugler whom the laughing lads sang about murdering some day because of his all too early and inevitable reveille. The notes stole into the faraway with reluctant vibrations. There was a lingering tenderness about them which caused the sounds to remain in the ears long after the echoes had ceased. Like unto the flower's fragrance in the room after the vase has been carried from it. . . . While the delicate, almost intangible, vibrations hesitated among the darkening arches a flood of light seemed to open the church roof and envelop a poppied

MANAGEMENT R. E. JOHNSTON, 1451 BROADWAY, NEW YORK

**Cyrena Van Gordon**

***Contralto***

**Chicago Opera Association**

***Pleases the Critics With Her Laura in "La Gioconda"***

**Following Are a Few Extracts from the Notices Given Her Work**

Cyrena Van Gordon was a stunning Laura and sang with full-throated utterance.—*Chicago Daily News.*

Miss Van Gordon did better by Laura than any other part she has yet had and hers was lovely singing throughout—correct, clean and with a glow in her tone which had been regarded as lost.—*Chicago Tribune.*

Cyrena Van Gordon as Laura was unfailingly excellent.—*Chicago Daily Journal.*

field wherein the crosses stood, "row on row in Flanders," each marking the spot where a splendid soul kept rendezvous with the inevitable, deserted its body and joined the company of that glorious choir invisible. The bright face of the former choir boy hovered over the crosses, gravely changing its youthful lines into the manly ones of his maturity. There was no doubt in his smile. It brooded with tenderness and grateful affection at the tribute his church choir and friends offered his name and deeds. It was happiness to be remembered, to be lovingly spoken of. His head bent low to hear the voices, the music, and his clear eyes sensed the throb of feeling in the great crowd, touched to the core. He waved his hat above the soft hair in token and greeting, his face aglow and shining with love and fellowship. Then slowly he shook his head, happily and with no shadow on the radiant face. A suffusing look of unconquerable satisfaction, a mixture of grateful pride and unquestioned confidence, gave way to one of supreme joy as the figure faded. . . . The look said everything. That life and comradeship were sweet but what had come in place of their surrender far outweighed. That there had been no loss, but tremendous gain which made what had been given up seem of minor importance. It asked for no tears, no regret, no fret, no doubt, no question. Whether it was the Heaven of his childhood or a sphere where progress did not cease was of no moment. His was the companionship of noble souls and that was paradise.

It is good to be alive, to love and work and play, and hope for peace at the gate. But to go through the portals in full flush, counted a worthy follower of the Greater Love—that is Christmas giving to covet.

## A HIGH SCHOOL PLAY

The John Marshall High School has lately been enriched by the addition of a beautiful auditorium, the result of constant agitation on the part of the principal, Louis J. Block, who has much reason to be proud of his school and its achievements.

Here, on last Saturday evening, was given a performance of Sheridan's old classic play, "The Rivals," under direction of Miss Alves Long and Miss Theilgaard, with the following cast, made up from students of the school:

| | |
|---|---|
| Fag | Ben Zion Ginsburg |
| Thomas | Leon Racusin |
| Lydia Languish | Dorothy L. Gordon |
| Lucy | Lois M. Watt |
| Mrs. Malaprop | Helen Minium |
| Julia Melville | Beatrice Levin |
| Sir Anthony Absolute | Abner Sideman |
| Captain Absolute | Edward De Koven |
| Faulkland | Maurice Riskind |
| Bob Acres | Lawrence Stevens |
| Boy | Barney Frankel |
| Sir Lucius O'Trigger | Harold Jackson |
| David | Thomas Picker |
| Servant | William Dubow |
| Maid | Maurine Tohms |

And Pinky Panky Poo

While the new auditorium is beautiful and commodious, it has, unfortunately, very imperfect acoustics, and therefore those who speak on its stage must exercise caution if they wish to be heard by the audience.

On last Saturday evening Miss Gordon, Miss Watt, Miss Minium, Mr. Sideman, Mr. De Koven, Mr. Stevens and Mr. Jackson were heard a reasonable percentage of the time, but Miss Levin and Mr. Riskind, as well as some of the smaller parts, were not heard to any advantage at any time.

The play was wonderfully well staged and—in every instance, well acted, and altogether the success of the venture was such as to reflect great credit on the school and the instructors and to prove also that the students have done careful, attentive work.

"The Rivals" is a fine old play—big, dignified and altogether good literature as well as brilliant art, and it was appreciated by every player in a thoroughly satisfactory degree.

It was preceded by the cunning, satirical play by W. D. Howells, "The Mouse Trap," in which good work was done by Leon Sex and Misses Goldie Lasker, Sylvia Wolf, Imogene Wiest, Bessie Feinstein, Pearl Tanenbaum and Edna Hay. In this play also, because of the defective acoustics of the room, a great part of the sparkling dialogue was lost to the audience.

A fine musical program was rendered by the school orchestra under the direction of Mr. Andruss.

C. E. W.

## VAN DUSEN STUDIO

The following program was given by organ pupils of Frank Van Dusen at his organ studio at the American Conservatory on Wednesday afternoon, December 11:

| | |
|---|---|
| Gothic Suite | Boellman |
| Miss Hanna Johnson | |
| Grand Chorus | Dubois |
| Miss Radie Brittian | |
| Liebeslied | Harker |
| Miss Paula Janton | |
| Offertoire | Batiste |
| Miss Susan Bell | |
| March of the Magi | Dubois |
| Miss Doris Andrews | |
| Andantino | Lemare |
| Miss Ruth Bishop | |
| Second Sonata | Mendelssohn |
| Miss Emily Roberts | |


# YVONNE GALL

*"An Ideal Juliet"*

**Henrietta Weber said in Herald-Examiner—**

The Parisian soprano surpassed all the Juliets who ever appeared in America and added another glorious page to her career in her appearance at the Chicago Opera.

"Yvonne Gall was in many respects an ideal Juliet. She sang the music well, even brilliantly. There was classic serenity and a proud reserve in her delineation."

**Karleton Hackett wrote for the Evening Post as follows—**

"She was an impassioned Juliet, one who had absorbed herself in the spirit of the story and sought only to bring out the meaning. She sang the music with richness of tone color and full volume, yet always according to the French attitude toward singing that its primary purpose is to illustrate the meaning of the word. There was no sense of the display of vocal technic for its own sake nor even to make beautiful tones just for their own sake, but to use the utmost beauty of tone to bring out more clearly the meaning of the tale. It was all done with such simplicity and grace as made it a delight both to the ear and to the eye. Miss Gall is a find for the company, an artiste who can play opposite to Muratore in these French operas and bring out their quality."

**With Chicago Opera Association**

# NEW YORK OPERA

Review by JOSEPH DE VALDOR

**Metropolitan Gives Three Operas by Puccini—First Performance on Any Stage—The Operas Are Well Received—"Il Tabarro" (The Cloak), With Crimi and Montesanto—"Suor Angelica" (Sister Angelica) and "Gianni Schicchi," With De Luca, Crimi and Florence Easton.**

It was a big night in the Broadway Opera House on Saturday evening, December 14, because something new was offered, and whatever the value of the new works, it afforded a relief to the old repertoire of the Metropolitan, which often is not happily chosen. Composers are in the habit of bestowing the honors on their respective countries, but New York for once was given the special privilege of hearing these works first and thus made subject to either approval or disapproval. Puccini could not have received a better reception at Milan or Rome than the one tendered in New York.

Naturally the cast was secondary to the public, for attention was mainly concentrated on Puccini, and expectations ran high. Puccini never fails to offer something, whether it be in the score or the orchestra or for the voices of the singers. I suspect that the public expected eagerly to hear some aria a la "Che gelida manina" or "Lucevan a le Stelle," and none came to hearing save for one aria prayer in "Gianni Schicchi," sung by Florence Easton. In the "Tabarro," if Puccini had not selected such mediocre stuff as that of "The Girl of the Golden West" (speaking of the text), at least his choice as a libretto will be detrimental to the success of the music. In most of his operas Puccini is one of the few composers whose choice of texts has not been open to criticism, save for Belasco's unfit story, but in the "Tabarro" he came in line with such grim stories as those of his colleagues, Zandonai in "Francesca da Rimini" and Montemezzi's "Love of the Three Kings." The final scene of the "Tabarro" is grim tragedy—the killing of a wife and her lover. Puccini subdues his score through quiet lyrical passages. It is no reminiscence of Scarpia's death. It is a continuation of melodious patches without distinctive individuality. There is a strong reminiscence of Zandonai's own score of the Love Duet of the third act. Especially the

GIUSEPPE DE LUCA

aria sung by Luigi (Crimi), the lover of Giorgetta (Muzio), wife of Michele (Montesanto) is something very much alike to a combination of Zandonai and Giordano of "Andrea Chenier" fame. The score is not vulgar. It is sweet. But toward the end of the act it drags into dreadful monotony, especially in the baritone's recitative.

In my humble opinion, since New York had the honor of its first presentation, it will have to stamp it, if not as a failure, at least not a great success.

Giulio Crimi sang with ardor his love aria, bringing his good tenor quality into full force. His singing was excellent, and the applause was bestowed rather on his voice than on Puccini's score. Luigi Montesanto contributed with his excellent baritone voice to make the opera less monotonous.

♮ ♮ ♮

### "Suor Angelica"

From tragedy we were transferred to a spiritual plot, the denouement of which takes place in a convent. The score here is of finer fiber. In the beginning Puccini comes back to his beloved theme of "La Boheme" (the last act) and "Tosca" (the third act) and concludes with very beautiful passages of ecclesiastical music. But again we failed to extract anything which would establish the opera in the permanent repertoire. Geraldine Farrar, in the title part, again was open to the advice that a needed rest might restore her vocal powers, which this season are notably bad.

LUIGI MONTESANTO

This opera has no male singers, and it may be that the monotony of the cast was also due to this fact. It is known, especially from books, that the genuine spiritual life of the convent is one of calmness similar to death, but I believe that "Suor Angelica" as an opera is more monotonous than the life of the convent. The best singing was done by Marie Sundelius, whose fresh and lovely voice was a delight to the ear. The few measures afforded to Cecil Arden were also pleasurable—alas! there were only few. There were many names in the cast, but none had much to do.

♮ ♮ ♮

### "Gianni Schicchi"

And here we come to comedy—and, curiously enough, Puccini pushed the button of inspiration. It was a relief to hear "Gianni Schicchi" after listening to the other works, and beforehand we can say this one-act opera should be a worthy companion to "Pagliacci" or "Cavalleria." The plot is simple and excellently adapted to music. Gianni Schicchi affects illness so as to be able to change an unpleasant will of a deceased man. Giuseppe De Luca was the hero of the comedy, the music of which is graceful, charming, lively and melodious. It is Puccini in disguise of comedy, with an

**Louis Hasselmans**

*With the*

**Chicago Opera Association**

*A Splendid Success in the Direction of*

**"Werther"**

The press says:

"The music, after three years' disuse, sounded well under Mr. Hasselmans."—Chicago Tribune.

"Mr. Hasselmans gave a fine reading of the score."—Chicago Evening Post.

"Conductor Haselmans wrought wonders with his orchestra and singers. There have been few lovelier moments in this or any other season than the duet between O'Sullivan and Miss Pavloska at the end of the first act, with a solo cello in the orchestra interjecting its comments upon the proceedings."—Chicago Daily Journal.

"Louis Hasselmans conducted the opera and put all the light and shade into its reading that the work called for."—Chicago Daily News.

interesting score, and different from what he has written so far. There is one aria, sung by Lauretta, which is beautiful indeed, and the "aria prayer" as sung by Florence Easton had to be encored. The soprano was in perfect vocal trim, and this particular mu-

ROBERTO MORANZONI

sic is finely adapted to her lyric voice. She sang it with brilliance and pure intonation, and interpreted in such fashion that it was an instant success. Therefore the spontaneous applause compelled its repetition.

De Luca is a master comedian. After his capital inpersonation of Marouf he threw himself into this part with such elan that "Gianni Schicchi" was pronounced a success. Particularly in the mocking of illness he was not less than perfect. His humor was indeed contagious, for every utterance, splendidly vocalized, was effective and bright. The cry of Gianni Schicchi was perfect comedy, and the promise, "Sta bene," tendered to his friend was sufficient to make one not only smile but laugh.

Giulio Crimi reappeared for his share and made the performance pleasurable with his admirable voice. He also was the correct picture in the comedy. Again the cast was large and efficient vocally.

♮ ♮ ♮

In the success of the operas Roberto Moranzoni had his ample share and was included in the recalls after "Suor Angelica." He employed his skill and knowledge and made the orchestra speak. Naturally, having studied these three works with Puccini himself, he gave a flawless exhibition of musicianship. We must commend the beautiful scenery.

In spite of the increased prices the house was sold out and more than 500 people were compelled to stand.

———♯♯♯———

**Yung**—Pupils of Mme. Marie Yung furnished the entire dancing program last Thursday evening at the Christmas Tree Festival, Coliseum. Solo numbers were rendered by the Misses Agnes and Irene Bossu, Creyce, Blair, Beatrice Groll, Hildegarde Brosnihan, Agnes Ramm, Helen Paden, Wanda Nestman, and Eileen Schofield. The Spanish Finale was the feature number on the program.

———♯♯♯———

**Hyde**—Herbert E. Hyde's Allegro de Concert is to be played by the Chicago Symphony Orchestra at the next popular concert December 26.

## CAMPS LEE AND PETERSBURG

After the long quarantine for "flu" at Camp Lee the renewal of musical activities was greeted with great enthusiasm. Petersburg and Richmond musicians have given freely of their time and talents in giving concerts for the boys at the "Y" huts, which number twenty-two in this camp.

Miss Anna E. Currier, concert manager, resident of Petersburg, now in charge of all music for the War Camp Community, has been untiring in her efforts in arranging programs and conducting concert parties to camp. What a joy it is to do for the boys in khaki!—to give the most one can to please them and to respond to their ever-ready applause and clamor for "more."

Christine Miller spent three days here last month, making a complete circuit of the huts, from the auditorium to the open-air theaters. Earl Mitchel, a young Pittsburgh pianist and former accompanist of Miss Miller, who is in service here, added much to the enjoyment of the programs, which were all interesting, varied and just what the boys like.

On November 11 Maud Powell played for the Convalescent Hospital in the attractive Red Cross room and gave a popular program at the Liberty Theater. The program included the Allegro of De Beriot's Seventh Concerto, Cavatina by Roff, the Finale of the Mendelssohn Concerto, her own arrangement of Beethoven's Minuet in G, Chopin's "Maiden's Wish" and Nocturne in E, "Song of India," by Rimsky-Korsakoff, and the Powell arrangement of Four American Folk Songs; also a piano group: "Danse Negre" (Cyril Scott), "Crystal Spring" (William Mason) and "Ponchinello," by Rachmaninoff, played by Axel Skjerne, a young Norwegian pianist, who proved himself an extremely interesting soloist as well as a splendid accompanist.

Mme. Powell, as always, charmed her audience and was just our own unparalleled Mme. Powell, certainly a great favorite with the boys in khaki.

Claudia Allbright, contralto of the La Scala and Opera Comique, sang in Petersburg for several large benefit meetings for the War Work drive. She also gave programs at Camp Lee, Norfolk and Old Point for War Camp Community. Miss Mary Patteson furnished the accompaniments.

Many music lovers from Petersburg and Camp Lee attended the concert of the Paris Orchestra given in Richmond on the night of the big celebration for the signing of the armistice. The Auditorium was packed with a wildly enthusiastic audience which will surely never forget that momentous night. Incidentally, at the intermission $150,000 was raised for the United War Work. The orchestra was superb. How one does appreciate the beauties of a symphony after a period away from them! The program included "Patrie Overture" by Bizet, "Symphonie en Re Mineur" of Cesar Franck, "L'Apprentier Sorcier" by Paul Dukas, "Predude du Deluge" by Saint-Saens, with the beautiful violin solo played by Alfred Brun, and "Rhapsodie Norwegienne" by Ed Lalo. A stirring rendition of the "Marseillaise" proved a suitable ending to an unusually well spent evening.

Mary Bingham Porter, who is in Petersburg while Lieutenant Porter is at Camp Lee, has given practically her entire time to playing in the "Y" huts for the Army Clubs, War Camp Community, Sunday Sings, etc. Since the "flu" ban was raised she has gone to camp two or three evenings each week, giving from one to three concerts an evening. Mrs. Porter is also possessor of a beautiful soprano voice and is able to vary her programs with song groups. She has made herself a favorite, always being requested to "come again soon." Liza Lehman's "Cuckoo" has proved the most popular song of all—invariably it must be done again—the second time with all the boys joining in the "Cuckoo," which causes much merriment. Mrs. Porter has found that the boys really appreciate good things, though her violin number with a "Story" to be told, or with good rhythm are always most popular.

Sunday "Sings," which during the summer were held in Central Park, are now held in the Academy. Mr. John A. Driscoll, song leader at Camp Lee, conducts the singing. A camp orchestra and one or two soloists furnish an interesting program. Much interest has been manifest and it is hoped that the close of the war will not cause any loss of enthusiasm for such a splendid community affair.

The Army Women's Club in Petersburg has proved itself an invaluable organization. Quartered in the attractive and spacious rooms of St. Paul's parish house, it has been of great benefit to army women. Classes have been conducted in telegraphy, typewriting, shorthand, artificial flower-making and basketing (to be taught as a bedside occupation), and French. One of the interesting and helpful features are the Friday afternoon musical teas. Many artists among the army women and Petersburg musicians contribute to the programs.

On the evening of December 3 Mary Bingham Porter, violinist; Mary Baxter Spooner, soprano, and Miss Mary Patteson, accompanist, gave a program in the War Camp Community Auditorium in Newport News for soldiers and sailors and their families. Mrs. Spooner has a voice of beautiful quality, clear, well rounded and splendidly controlled. Her interpretations were musical, artistic and given with much finish and attention to detail. Mrs. Porter, with charming personality, clear, solid technique, strong yet facile bowing, pure and colorful tone, was a delight to the audience. She is very temperamental and takes her audience into her every mood, from the brilliance and playfulness of a perpetual motion to the softest and most lulling of slumber songs.

Miss Patteson of Petersburg gave both artists splendid support with unusually sympathetic and upholding accompaniments.

A music club composed of twenty-five women of Petersburg had "guest day" last Wednesday at the home of Mrs. Witherspoon, who is a beautiful pianist and sponsor of all things musical. The program of miscellaneous composers was most interesting. Three guests assisted: Miss Sally Gray Sheperd of Richmond, who played Schuman's "Carnival," Mary Bingham Porter who gave a violin group including Hauser's "Hungarian Fantasia," "Slumber Song" and "Polish Dance" by Earl Drake, and Earl Mitchell of Pittsburgh, who assisted with several accompaniments. A symphonic poem of Liszt's for two pianos, the well-known "Jubilee Overture" arranged for eight hands, and several piano and vocal solos by club members completed the program.

N. C. Q.

### MAC DERMID-GUNN CONCERT

In the presence of a splendid audience at Kimball Hall on last Thursday evening a joint song and piano program of much value was given by Sibyl Sammis MacDermid, Soprano, and Glenn Dillard Gunn, pianist.

Mrs. MacDermid sang three groups, the first (not heard), consisting of an aria of Handel and the "Air de Leonora" (Godard).

The second group was made up of French songs by Hue, Bruneau, Bizet and Foudrain—a genre of works in which Mrs. MacDermid is peculiarly adept and altogether fine.

Her French is excellent and her feeling for the texts perfect. Vocally she has a finesse as well as a richness of quality which leads her to correct and always glowing account of the music and her entire attitude toward both texts and music is typically true and fine.

The last group, in English, was, to this writer, the crowning point of the program, however.

Mrs. MacDermid used her fine legato quality and the rich fullness of her voice to most beautiful effect in a song by James MacDermid "I call to mind a Day," which is truly one of the finest works from that gifted pen.

Carpenter's rather evasive but interesting "Silhouettes" followed this and, to the credit of the audience be it said, was much appreciated.

The list closed with "Fairy Pool" and "La Tarentella" by Jeanne Boyd, whose presence at the piano (not only for this group, but throughout all of Mrs. MacDermid's singing) proved an added inspiration and musical joy.

Miss Boyd is one of the most facile of accompanists and she is also a writer of varied and unusual charm.

The "Fairy Pool" (a child's piece) was definitely pretty and of wholly dainty imaginative content, while the "Tarentella"—heard before with much pleasure—at this time, under the skillful and impassioned manipulation of the two artists, became a thing of scintillant wonder and musical delight.

C. E. W.

———♯♯♯———

**Stokes**—Kate Pentzer Stokes scored great success in her reading of a group of Browning Poems at the North Shore Woman's Club Meeting at the Edgewater Beach Hotel on December 12.

### THE CRUSADERS

At the Ebenezer Lutheran Church on Foster avenue they do musical things in a big way, and the basis of such doing lies primarily in a splendid choral society which studies and rehearses endlessly under the energetic eye and baton of David Nyvall Jr., who is a born conductor.

The most recent example of the work accomplished by these forces was shown on last Sunday night, when "The Crusaders"

CHARLES E. LUTTON

(Gade) was sung with much understanding and fine musical style.

Emil Larson, a good organist, and Arthur Lydell, an equally good pianist, furnished exact and colorful accompaniments, but unfortunately the two instruments were not tuned together to an exact nicety, with the result that the chorus was thereby occasionally thrown off the key.

This did not happen all the time, but often enough to be disconcerting and to suggest the urgent desirability of more exact tuning next time.

The chorus did beautiful work throughout and completely excelled itself in the closing number.

Arthur Kraft (still in khaki) sang the most elaborate of the solo scores (tenor) and did it in his well-remembered artistic and effective way.

Esther E. Pearson sang the soprano part and created a sensation at one moment by the purity and brilliance of her top tone at the end of her most important solo.

Charles E. Lutton had the bass solo score in his care and he managed it excellently. His reading was big and masterful, his musicianship impeccable and his voice broad and musical. His work in the closing scene, in dramatic solo, and with brilliant obligato to the full chorus was that of a sincere and experienced artist.

C. E. W.

———♯♯♯———

**Shipman**—Vera Brady Shipman has placed the "Choir Boys" at The Hippodrome for the current week.

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## FLORA GUENZBURG-ZYGMAN IN PIANO RECITAL

Those who hear Mme. Flora Zygman play the piano once are always keen to repeat the pleasure, and therefore Kimball Hall was full of the admirers of her art on last Sunday afternoon, and the recital given at that time was greeted with the greatest of enthusiasm.

Mme. Zygman is a charming woman, and her appearance on the stage is exceptionally good.

She approaches her task of piano playing with such very evident sincerity of purpose and such a splendid equipment that there is bound to follow, always—complete satisfaction.

In reviewing a beginner it is necessary to speak in detail of the technical equipment, for almost always there is some detail of this department of the work missing.

In the case of Mme. Zygman, however, it is not necessary to dwell upon technic at all, for so completely is she equipped and so deftly does she use her equipment that the audience simply takes it for granted that she can play anything she chooses with ease and that, therefore, one need only pay attention to the musical message.

This is a comfortable feeling, and it is, besides, the correct one from the art standpoint, and when an artist has attained it, as has Mme. Zygman, it becomes necessary, in a review, only to detail the "story" told by her program.

She has a very complete and satisfactory musicianship, and her feeling for the content of piano compositions is broad and comprehensive.

She is also a great student of piano literature and is able to make her programs glow with novelty and interest.

This was the case on last Sunday when she began with the Beethoven Sonata, Opus 31, as fine a piece of pianistic work as his list contains, and this was followed by the

FLORA ZYGMAN

lovely Pastorale by Scarlatti, one of the gems of pianoforte literature, both these being played with classic purity and the most circumspect attention to form and style.

There was also an elaborate Chopin group, including a Prelude, a Mazurka, an Impromptu, and two Etudes, all played in splendid style, and the entire group constituting a fine example of coloring, contrast, and climax, but, to this writer at least, the chief interest of the recital lay in the group which was devoted to some Russians, the Frenchman, Chevillard, and the Chicago pianist and teacher, Mr. Heniot Levy.

The group opened with the Chevillard "Theme et Variations," a distinctly fine piece of writing, a bit academic as to content, but sure, clean and clear.

It was presented by Mme. Zygman in excellent style and served to show her mastery of many shades of tone color and dynamics.

Followed then an Etude and a Gavotte by Seymanowski and Michalowski respectively, and these proved to be piquant and brilliant and expressed in an idiom entirely national and yet of broad appeal.

They were played with intensity and brilliance, and each made its fine impression, as did also the better-known Prelude in E flat minor by Rachmaninoff, a really beautiful piece of pianistic work which seemed to have its particular appeal for the pianist.

The Levy number was the well-known and much-liked Mazurka, a piece of carefully written composition embodying much of novelty and a great deal of charm.

Mme. Zygman played it beautifully, and for this, as indeed after each number of the program, she received the heartiest of commendation.

C. E. W.

———♯♯♯———

**Annette Gifford**—Ethel Annette Gifford will give a recital the first of the year at Urbana, Ill., at one of the University Houses.

# Giulio Crimi

## TENOR

## METROPOLITAN OPERA HOUSE

Made a successful debut on Nov. 11th

**as Radames in "Aida"**

and has achieved brilliant successes also as

**Cavaradossi in "La Tosca"**
**Don Jose in "Carmen," and**
**Rodolfo in "La Boheme"**

He has also appeared in the initial performance of "Il Tabarro" and "Gianni Schicchi," *by Puccini*, on Saturday Evening, December 14th, 1918

# FOURTH WEEK OF OPERA

**A Round of Repetitions of Favorite Operas Bring Added Successes to All the Established Artists—At the Saturday Performance of "Werther" Muratore, Who Was Ill, Was Replaced by O'Sullivan, Who Made a Fine Success, Opposite Irene Pavloska, Who, for the First Time in Leading Role, Justified all the Fine Predictions that Have Been Made for Her—The Current Week Full of Interest and Many Novelties Will Soon Come to the Stage**

## ROMEO AND JULIET

No matter how many times one may have seen Lucien Muratore in "Romeo and Juliet," each fresh performance comes as a solace and a delight. Such beauty and completeness of acting as he displays in this opera are to be seen but few times in a decade, and the vocalism with which he invests it is absolutely without flaw.

So, on Monday night there was again a great throng of people to hear him, and there was in full evidence that enthusiasm which greets his every appearance in the Gounod master work.

But, the approval and the applause was not all for Muratore. Yvonne Gall, appearing for the second time opposite the great tenor as Juliet, reaped the benefit of the great impression she made in the part when she first appeared in it, and she, too, was acclaimed royally.

And not without cause, for she is a Juliet of so many good points that it would be difficult to name them and impossible to say in which respect she is the better—her acting or her singing.

She looks Juliet to the life, and she dresses the part beautifully. She enacts the various episodes of the opera with the rarest sort of skill and throughout builds up, steadily and convincingly, to a splendid climax.

Vocally she is also great. The Waltz Song of the first act was sung with great abandon and facility and the two or three great duets with Romeo were models of elegance and thrilling beauty.

Auguste Bouilliez as Capulet was dignified and altogether adequate to every moment of his part.

His voice is rich, suave and powerful, and his bearing at all times wholly what it should be.

Alfred Maguenat presents, as Mercutio, a splendid picture to the eye and carries through the part in a debonair and altogether convincing manner both as to histrionism and in vocal matters.

Irene Pavloska as the saucy little Stephano again scored in one lovely song, and Nicolay as the Duke was entirely in the picture also.

Marcel Journet as Friar Lawrence sang magnificently and looked and acted the part as it should be.

Charlier, without superior in "Faust" and "Romeo and Juliet" especially, was again the conductor, and again displayed his poise, intelligence and style.

C. E. W.

## TOSCA AND LA TRAVIATA

These two repetitions, made on Tuesday and Wednesday evenings, drew splendid audiences and again were they acclaimed as models of their kind.

Rosa Raisa is certainly one of the finest Tosca's ever seen on the American stage, and Galli-Curci as Violetta is, of course, incomparable.

The casts throughout both operas were as before, and in both cases they could scarcely have been improved upon.

## LINDA

A second hearing of "Linda" convinces us anew of the perspicuity of Director General Campanini in his unearthing of this old opera and also it serves to show again the daintiness as well as the facility and the brilliance of the art of Galli-Curci.

The opera is curiously like "Dinorah" and the two works form companion pictures of the famous prima donna which will long hold a place in Chicago memory.

Forrest Lamont, delightful in every part he essays, is especially well cast in "Linda" and in the big aria of the second act rises to a point of eloquence which even he has rarely attained.

Virgilio Lazzari, a character actor of splendid attainment and a singer who stands with the best of the company, has a splendid part in "Linda."

Trevisan, whom all the critics is calling "the incomparable comedian," has a part in "Linda" which fits him like a glove and which he plays for every iota of its possibilities.

His comedy scene with Galli-Curci in the second act is one of the biggest successes yet attained by any one in the current opera season.

Riccardo Stracciari, who can sing any role for baritone and whose acting is so versatile as to cover every possible part, appears in "Linda" as the old father, and

LUCIEN MURATORE
In "Romeo and Juliet"

AMELITA GALLI-CURCI
As Lucia, one of her greatest parts

in the first act is a model of Old Country simplicity and cordiality.

In the second act, misled by circumstances into believing his daughter to have strayed from the path of rectitude, he rises to a point of frenzied rage which is dramatic to the last degree and wholly effective in

RICCARDO STRACCIARI

its relation to the development of the plot.

Grand opera is superficial, of course—but when we can have such faithful dramatic characterizations as those of Galli-Curci, Stracciari, and Trevisan in the opera of "Linda" we are provided with a treat which is distinctly dramatic as well as vocal.

Carolina Lazzari (who will soon be reported in bigger roles) was again as charming as words could possibly tell as Pierotto, the country lover of Linda. Miss Lazzari in this role has one solo to sing which is a gem of its kind and in which she is absolutely unapproachable in beauty of vocal art.

C. E. W.

### WERTHER

The illness of Lucien Muratore prevented a big Saturday afternoon audience from witnessing a repetition of his well-remembered and very elegant impersonation of Werther.

Fortunately, however, John O'Sullivan was at hand with a well-prepared reading of the role and therefore no postponement of the bill was necessary.

Mr. O'Sullivan looks the part ideally. He is tall, classic of feature, and elegant in bearing, all these assets helping to make a remarkably fine Werther.

The vocal score also fits him beautifully, and he sang it on Saturday with warmth and passion where these factors were necessary and with classic purity in the many meditative passages of the rather quiet and altogether unexciting opera.

Given her first chance in a really big part, Mme. Irene Pavloska brought to the role of Charlotte all that wealth of physical beauty and that equipment of vocal art which have made her splendidly successful in a multitude of smaller parts.

She has, very evidently, studied Charlotte exhaustively and throughout the opera she played the part with sincerity and with a style which made the role distinctive and appealing.

She sang also with entire conviction as to the requirements of the score and with an ease, power and brilliance in the dramatic moments which proclaimed her an actress of intense feeling.

This role, like that of Werther, is largely meditative, and for scenes at a time quiet, this factor constituting, of course, its great difficulty.

Mme. Pavloska, with her ease and grace as well as constant supply of vocal balance, was able to hold the part to beautiful characterization throughout, and the audience, pleased to the uttermost, had no hesitation in acclaiming her as a distinct and pronounced success.

Gustave Huberdeau made an agreeable

ROSA RAISA
In "Norma," an opera made possible by her presence in the company

Bailiff, and the part of Sophia was sung, as before, by Myrna Sharlow, who is still, for some unexplained reason, singing poorly.

Alfred Maguenat, always in the picture and always wholly vocal, was a good Albert.

Louis Hasselmans, more and more becoming a Chicago favorite, directed the opera and made of the orchestral score a thing of consummate beauty. The Intermezzo in the first act was as charming a piece of orchestral color as has ever been applied to any opera in the Auditorium.

C. E. W.

### IL TROVATORE

The repetition of "Il Trovatore" on Saturday was merely the joy of the week before repeated, save for the fact that in Rimini's absence the part of the count was taken by Louis Kreidler, an old and deserving favorite of the company. While his dramatic interpretation of the part was not all that it might have been, it is exceedingly creditable that he should have been able to take it on such short notice, and his voice was in superb condition. No one could have been vocally more at ease or more fully in possession of the role.

Raisa was again supreme as Leonora. Both vocally and histrionically she rose at the climax to heights entirely unexpected from a rather reserved beginning.

Dolci sang at all times with distinction, making no small claims upon the enthusiasm of the audience, especially in the "Di Quella," where he was decidedly at his best.

Van Gordon is perhaps better histrionically in this part than in any other she has attempted. There is ample room, too, to display her rich, resonant voice, which never fails to win.

Emma Noc, Lazzari and Dua in the smaller parts all did more than creditable work.

MARY CARVER WILLIAMS.

### SOCIETE DES INSTRUMENTS ANCIENS

Last Sunday afternoon La Societe des Instruments Anciens gave a unique and historically interesting concert at the Auditorium. The instruments used were the antique five-stringed quinton, played by Maurice Hewitt, the famous Troubadour viol d'Amour in the hands of Henri Casadesus, the viola de Gamba, played by Jean Chanon, and a bass viola of ancient date manipulated by Maurice De Villiers. Accompaniment to the solo instruments was furnished by Mme. Casadesus on a relic from Paris in the form of a harp-luth. The program was made up of contemporary compositions dating from the beginning of the seventeenth to the nineteenth century, and the entire plan of the program was so well worked out as to convey unmistakably a true impression of ancient chamber music, with all its delicacy and piquancy. These old instruments are well worth examining at close hand. The quinton is only about half as large but twice as thick as the modern violin, and has five strings. Its tone is

JOHN O'SULLIVAN

small and plaintive. The viol d'Amour has seven gut strings on top sublimated by seven thin wire strings close to the body of the instrument, which is about the size of our viola. The tone is not unlike that of the modern instrument, though more stringent in quality like the string tone of an

organ. The viola de Gamba is curiously built with a small body, having a straight face and a rounding back, just the opposite from the present-day 'cello. A high bridge sets the strings very far from the instrument, which is played with a very stubby, curving bow. The compositions (which were all ancient French or Italian) were played with extreme delicacy and finesse by artists who have studied the requirements of the old music and understand perfectly how to interpret it.

John O'Sullivan, with Charlier at the piano, added a pleasing contrast to the program in some not too amusing Celtic songs.

MARY CARVER WILLIAMS.

### OTHER OPERAS

The bills of the current week have comprised much more of novelty than those of the last one and have read as follows: Monday, "Barber of Seville"; Tuesday, "Samson and Delilah," involving the debut of Carolina Lazzari as Delilah; Wednesday, "I Pagliacci," with Muratore in his wonderful reading of the name part.

Tonight (Friday) we shall have "La Gioconda," with Raisa repeating her big part; on Saturday matinee "Linda," and in the evening "Romeo and Juliet," with O'Sullivan and Gall.

**Sundelius**—Always a great favorite with the members of the Harlem Philharmonic Society of New York, Mme. Sundelius has now been engaged for her third appearance with them, this time as guest-artist at the annual breakfast, which is to take place at the Waldorf-Astoria January 16.

### MARGUERITE RINGO GIVES A SUCCESSFUL CONCERT AT MALDEN, MASS.

Miss Marguerite Ringo, New York soprano, appeared before the Schubert Club of Malden, Mass., last week and scored a pronounced success, as may be seen by reference to the press comment printed in the Press at Large Section in this issue of Music News.

The splendidly chosen songs were as follows:

Over the Hills and Far Away ..... Irish air arranged by Wm. Arnes Fisher
Come Unto These Yellow Sands..... Frank La Forge
My Menagerie ..... Fay Foster
Ah, Love, but a Day..... Hallett Gilberti
Depuis le Jour, from Louise.....
To Whom They Will Ye Liken God.... Horatio Parker
With Club

And for encores:

Ma Little Banjo ..... Dichmont
A Little Dutch Garden ..... Loomis

On November 10 Miss Ringo sang "Gallia" by request with great success at the Central Baptist Church in Manhattan. She is booked for a concert at the Hotel Vanderbilt (New York) December 15, and for "The Messiah" December 22.

Miss Ringo, who was a great artistic and social success at the Lockport, N. Y., festival in September, being called by some one there "the girl with sunshine in her voice," was the first of all the artists to be re-engaged for next fall.

**Holmquist**—Gustaf Holmquist, the Chicago basso, besides teaching a large class at the Chicago Musical College, is engaged for one day of each week at Augustana College, Rock Island, Ill.

John Loring Cook

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### SHERWOOD MUSIC SCHOOL

Sherwood Recital Hall was comfortably filled Thursday evening by the parents and friends of the younger pupils of the piano class of Miss Mathilde Hansen Raunborg. The anxiety of those present soon gave way to assurance, as the young performers, one by one, proved they had been well schooled, and gave an interesting program of little classics.

The following program was given:

Little Melodies ..... Blake
Bernice Davis
The Little Rogue ..... Hofmann
Ethel McCormick
Marionettes ..... Rohde
Lyla Nelson
Minuet ..... Bach
Charlotte Jenkins
The Curious Story ..... Heller
Milicent Hoover
Old English Melodies ..... Whithorne
Virginia Bradford
La Petite ..... Cowles
Lawrence Johnson
Sonatine ..... Clementi
Hellen Dilles
The Tyrolean Shepherd Boy ..... Oesten
Lucille Webb
Sonatine No. 6 ..... Diabelli
Dorothy Johnson
Waltz Opus 12 ..... Grieg
James Blackburn
Sonatine Opus 36, No. 6 ..... Clementi
Alice Nelson
Summer Pleasures ..... von Koss
Angelica Lewis
Minuet ..... Schubert
Irene Primrose
Gavotte in G Minor ..... Bach
Alice O'Connell
Grandmother's Minuet ..... Grieg
Gladys Darling
The Dance of the Dolls ..... Poldini
Helen Bradford
To Spring ..... Grieg
Frances Kipphut
Sonatine Opus 20, No. 1 ..... Kuhlau
George Hackl
Butterflies ..... Grieg
Elizabeth Smith
Pomponette ..... Durand
Clarice Smith

W. A. H.

### A LETTER TO HAENSEL & JONES

Last evening Mme. Matzenauer repeated her triumph of last spring, when she established her reputation here as the greatest of all concert singers. Her regal presence, her glorious voice, her thorough musicianship, and her wonderful artistry form a combination beyond rivalry.

Max Rosen received a remarkable ovation, one of the greatest that Columbus has ever given any artist. The great audience simply went wild, and his name is on everybody's lips today.

It was one of the very greatest concerts which the Women's Music Club has given in its long history. I most sincerely thank you for having made it possible.

(Signed) KATHARINE R. McMAHON,
President.

### CONSTANCE BALFOUR A SUCCESSFUL CONCERT SINGER

Constance Balfour, the young soprano, is becoming more popular with her every appearance. On December 8 she appeared at the New York Hippodrome and achieved a big success. On December 13 she sang at Ithaca, N. Y., in joint recital with Elias Breeskin, violinist. She is under the exclusive management of Daniel Mayer of New York.

**Lindley**—Florence Caro Lindley, soprano, will sing at the Ravenswood Baptist Church next Sunday.

## CARRIE JACOBS-BOND AGAIN A WINNER

New York, December 10.

Carrie Jacobs-Bond, composer of "A Perfect Day" and many other songs, scored another triumph today, when she was unanimously declared the winner in a contest to supply a musical setting for William Mill Butler's poem, "Democracy," which has been warmly praised by many prominent persons, including President Poincare of France, Premier Lloyd George of England, former President Taft, four members of President Wilson's cabinet, Speaker Champ Clark, Cardinal Gibbons, Dr. Lyman Abbott, Edwin Markham, Francis E. Clark, founder of the Christian Endeavor Society; Rabbi Krauskopf, Ella Wheeler Wilcox, W. Bourke Cockran, Amelie Rives Troubetzkoy, Geraldine Farrar, Booth Tarkington, Richmond P. Hobson and hundreds of others.

The poem has been printed in thousands of daily, weekly and monthly publications during the past month and is hailed as a new national anthem of world-wide significance which reflects faithfully the spirit of the times. A dozen American composers vied with each other to supply appropriate music for it, and Sigmund Spaeth, a well-known New York musical editor and director of community singing, as chairman of the committee announced today that all the compositions which were submitted, without the names of the composers being known, were of unusual merit and the choice was a difficult one to make.

However, Mrs. Bond's version was placed first and that of Dr. Lee B. Woodcock, Scranton, Pa., was a close second. Among the contestants were a Russian operatic composer and two professors of music in American universities.

## SPALDING COMPOSING

Albert Spalding writes from Rome that he is very busy at work every minute that he gets a chance on a number of new compositions. Among these are some new pieces for piano alone and a number for both piano and violin. He has also written some more new songs, and one in which he seems to have considerable confidence was inspired by the well-known phrase of Colonel Lovelace, "I could not love thee, dear, so much, loved I not honor more." Mr. Spalding has also written a new sonata for piano and violin, which will probably be called "Victory." He says: "Never go out to the theater or movies now, because this is so much more fun. Only trouble is that it gets to be morning before you know it, and somehow I never had a Napoleonic or even Edisonian conception of the amount of sleep necessary."

## PEACE TRIUMPHAL

One of the most glorious of songs called out by the war is "Peace Triumphal," with words by Samuel Platt, and music by Abbie Gerrish Jones and published in exceptional style by The Gamble Hinged Music Company.

The poem of this song epitomizes all the glory of Nature, all the magnitude and horror of war and all the great results of victorious peace.

It is a great—a very great poem. And the music by Abbie Gerrish Jones is of like kind.

This is a song which will, we believe, have a tremendous vogue immediately.

## MATZENAUER TO INTRODUCE NEW ARIA BY UNKNOWN COMPOSER

When Margaret Matzenauer, the renowned Metropolitan Opera prima donna, gives her New York recital this season—after she finishes winning triumphs with various Symphony Orchestras all over the country—she will feature on her program a newly composed dramatic aria depicting the sorrows of war-swept Roumania. The identity of the composer of this work, which has been dedicated to Mme. Matzenauer, must remain a secret for the present, but Madam has this to say about it: "Imagine the desolation of those beautiful grain fields of that country swept as it was by flame, by shells and by all the tragedy of war. This song is fully descriptive of that and it seems to me almost like a cry from the people. It is singularly like a piece of folk music, although it is in the form of an aria. I have always been interested in the Roumanian gypsy and often wondered why the music and the subject did not appeal to playwrights, novelists and composers. The Roumanian gypsy has much of the poetry of the Latin touched with the yearning of the Slav, and gypsies, whether Spanish, Hungarian, Roumanian or anything else, have the same basic characteristics, all of which lend to the subject pathos on the one side and barbaric exultation on the other."

## PRIZE WINNERS

The prize winners in the Illinois State Contest under auspices of the N. F. M. C. was as follows:

December 9—Piano. Mrs. Lois Baptiste Harsch, Peoria—pupil of Marie Fannie Bloomfield Zeisler.

December 10—Violin. Miss Ebba Sundstrom, 5331 Kenmore avenue, Chicago—pupil of Mr. Richard Czerwonsky.

December 11—Voice. Miss Charlotte Bergh, 846 Oakdale avenue, Chicago—pupil of Miss Louise St. John Westervelt.

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Mr. Hageman will also accept a limited number of pupils for the study of accompanying.

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**Mrs. Ellen Kinsman Mann**

**Fine Arts Building**

Mrs. Ellen Kinsman Mann, Fine Arts Building, is now enrolling students for a special course of study designed specifically as an efficient preparatory training for the filling of Chautauqua and Lyceum engagements of the early Spring.

It will be similar to the course offered by Mrs. Mann last Summer, which by its splendid results so fully justified the expectations of the pupils.

For the more advanced pupils there are some openings in view for the first of the year.

# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

### Russian Symphony Orchestra in Mankato

With the peculiar charm and fire always attributed to the Russian temperament, and expected in Russian music, the Russian Symphony orchestra, under the direction of Modest Altschuler, charmed the audiences in attendance at the programs given at Mankato Theater on Saturday afternoon and evening. What the audience lacked in size was made up by keen appreciation, which was evidenced in a storm of applause at the close of each selection played. The Russian Symphony is unlike any symphony that visits Mankato, having a fascinating, rather barbaric and gypsy style of playing that is very captivating and stirring. That such an aggregation of young and talented musicians can be kept together in these times, which have been rather disheartening to artists as a rule, is a splendid proof of the tact and ability of Conductor Altschuler, who has his orchestra under perfect control to obey his slightest suggestion.—Mankato (Minn.) **Free Press.**

### Matzenauer Scores Big Success at Opening of Washington Series

Last season Margaret Matzenauer made her first Washington appearance on T. Arthur Smith's concert series and scored such a triumph that she was at once re-engaged to open the same series this season. Before another distinguished audience, which included Mrs. Woodrow Wilson and party, the great singer of the Metropolitan Opera Company scored her second Washington triumph. Appended are extracts from the notices of this concert in full.

"'God's in His heaven; all's right with the world,' Browning's immortal lines of optimism, forming the climax of an old and familiar song that led the large audience at the New National Theater yesterday afternoon, moved many to tears. They were sung with a triumphant peal by Mme. Margaret Matzenauer."—Washington Star, November 16, 1918.

"Mme. Matzenauer's vocal range is so great and her repertoire so comprehensive that it is a hard matter to classify her, though she calls herself a mezzo-soprano. This classification, however, limits her versatility, for in addition to the roles accredited to the mezzo-soprano she sings all of the big dramatic soprano parts as well as the most exacting contralto roles and is frequently advertised as a contralto."—Washington Herald, November 16, 1918.

"Mme. Matzenauer was in excellent voice and thrilled her hearers with her dramatic art and her wonderful versatility. She has an attractive personality and a remarkable temperament."—Washington Post, November 16, 1918.

"Music of Italy, Scandinavia, France and Russia presented this rich-voiced artist in a varied program that displayed the finish of her art in the old Italian with its sunlight and a soulful 'Pieta' of Caldara, through the Carmenesque 'Shepherdess' of Grieg, given with breadth and subtlety of the dramatist, to two great Russian songs—sung in the dulcet Russian tongue."—Washington Times, November 16, 1918.

### Max Rosen in Columbus

"A large audience in Memorial Hall last evening went wild over Max Rosen, the new violinist. Rosen went far beyond even our expectations of him, completely charming everyone with his beauties of tone and interpretation." The above, quoted from the Ohio State Journal following Max Rosen's first appearance in Columbus under the auspices of the Women's Music Club in a joint recital with Mme. Matzenauer, is but one expression of an opinion shared by all of the critics. Following are these opinions in full:

"Mr. Rosen, opening the regular program with Saint-Saens' Concerto in B minor, fascinated his audience at the very start and grew constantly in their favor with every number, until, after his second and last appearance he was obliged to add two encores. A very clear and luscious violin voice attracts one immediately. It is both full and rich and capable of the most delicate niceties. The stroke of his bow is clean and silken—all of his bowing beautiful to see, particularly the freedom of his wrist movement. But his playing reveals a veritable glory of technical skill. More surprising are his interpretations, which are marked by a poetic delicacy, and occasionally a vein of delicious humor was revealed in the tricky little show pieces he gave us toward the last and which seemed to amuse him as well as his audience. But his playing is more often grave and always earnest. And Rosen is said to be only 18. The possibilities of his maturtiy amaze one."—Ohio State Journal, November 22, 1918.

### Lakes Quintet to Go to Europe

The Great Lakes Quintet, a sailor orchestra, has been selected by President Wilson to furnish music on board the presidential ship and in Paris during the president's trip abroad next month to attend the peace conference.

The orchestra is composed of five well known musicians who enlisted at the Great Lakes Naval Training Station and have been touring the country for the benefit of the Navy Relief Society. They are John Doane, Randalls Grove, Ohio, organ instructor at Northwestern University, Chicago; Carl Fasshauer, violinist of the Philadelphia Symphony Orchestra; Herman Felber, Jr., member of the Chicago Symphony Orchestra and the Berkshire Quartet, New York City; Walter Brauer, Jersey City, cellist with the Chicago Symphony Orchestra, and Robert Dolepsi, violinist, Chicago, and the second American to receive the Royal State diploma at the Vienna Conservatory of Austria.—Chicago Tribune.

### May Peterson With the Orchestra

The soloist was Miss May Peterson, now of the Metropolitan, one of the charming American girls who is steadily making her way into the ranks of artists who are making musical history.

Of engaging personality, the clear, flutelike tones of her lovely soprano voice found a happy medium in the Mozart and Handel arias, which served to introduce her, and in which she showed remarkable composure and breath control and excellent musicianship.

Her singing later of the familiar aria from "Louise" was accomplished with finer regard for its vocal than its dramatic possibilities. Roses and applause were showered upon her.—Herald and Examner.

### Marguerite Namara Sings in New York

Margaret Namara, soprano, pleased a discriminating audience drawn to her first recital of the season at Aeolian Hall yesterday afternoon, and realized an important artistic success with her brilliantly easy singing of airs from Debussy "L'Enfant Prodigue," Bellini's "Somnambula" and perfectly suitable songs by Dagmar Rybner, Rudolph Ganz, Mana Zucca and her own version of "Bonnie Doon." For encores she gave numbers by Massenet, Giordano, Durante, Tosti and Grieg and wholly captured her hearers with the gracious and graceful manner of her appearance.—New York Morning Telegraph.

The fact that Mr. Campanini has engaged her as a member of the Chicago Opera Company is a fine feather in her cap, a deserved compliment. Her voice is fuller and surer than of yore, and she has learned to enter deeper into the spirit of the songs of several countries. She coped successfully with the difficulties of Bellini's "Ah! Non Credea," but seemed equally at home in lyric songs by Massenet, Grieg, Tosti, Ganz, and others. Some of her best numbers were "Danza, Danza Fanciulla," by Durante; "Ah! Si les Fleurs Avaient des Voux" by Massenet; "Duex Plaisirs," by Mana Zucca, and "La Partida," by Alvarez. Mme. Namara sang two songs by her accompanist, Kurt Schindler, "Jenny Kissed Me" and "Colombia," both of which were received with great applause.—New York Evening Post.

### An Innovation in Kansas City

Kansas City will take the lead in a new movement to encourage American composers. The musical directors of the Olin School of Music will undertake to read and produce, on trial, any piece of music in classical form sent them by any American composer under 35 years of age. If the work is regarded as meritorious it will be programmed and full credit given the young artist. The orchestra of the school will produce the composition and give the public an opportunity to pass judgment on it.

This plan is particularly timely in that recently, all over this country, there has been a great reversion to American "made" music, limited though the productions along this line are. This, of course, has stepped over into allied music from Italy, from France, from England, from Russia, from Scandinavia, from Poland, from all the sources which do not rise on Teutonic soil.

But the idea behind this new movement here which might well spread in other places to the eternal advantage of the enrichment of America, is that it will save those "wasting years" which, it was formerly believed, were essential to the development of genius.

America, impatient as she is of time and sustained effort, has yet to find a way to cherish the flame of creative ability which is the center of all national achievement.

Vicarious as her interest in the work of "genius" or "near genius" has been, however, there have been some notable accomplishments which bode well for the future.

This plan of the Olin school offers an opportunity, a beginning.

If, as has been prophesied, the new period following the war will be one of great economic expansion, it is not unreasonable to hope that art will take a placed also.

Someone said recently that now is the time for America to mobilize for the peaceful, economic conquest of the seven seas.

It might be added that the conquest of the five graces awaits her attention at home. However that may be, this is a start.

Young composers, trembling upon something big or only, as Ruskin said, "picking pebbles on a boundless shore," yet may receive some measure of encouragement and support if this idea is logically worked out.

The Olin school at 3133 Main street asks only that compositions submitted be the work of Americans, either born here or naturalized here, and that they be not more than 35 years of age.

Manuscripts should be accompanied by the name of the teacher and postage prepaid.—Kansas City Journal.

### Galli-Curci as Linda

"Linda di Chamounix" was sung last night for the second time by Galli-Curci, Trevisan, Stracciari, and the others who were with her in the revival on Thanksgiving. Donizetti's long-unused piece has been revised, edited, cast, and staged into a bright and effective conveyance for the great coloratura, who finds in her part of the score opportunities to exhibit most of the things she does well, including a mad-scene just as melodious and not so long as that of "Lucia." And there is a lovely aria in the first act, known to the trade as "Guiding Star of Love," in which she is vocally glorious. A good show, this! It will be given again a week from today.—Chicago Tribune.

### Leginska in Maine

"Music lovers of eastern Maine again paid tribute to the wonderful pianistic skill of Ethel Leginska. The audience sat spellbound under the sway of what is undoubtedly the greatest woman piano player of the century. There is a fiery sweep to her playing that carries all before it and her style has burning intensity. The lights and shadows of her first programmed number, Liszt's Concert in E flat, were rendered with exquisite grace, and finely differentiated graduations between the extremes. She was recalled many times.

Among the stars that have blazed across the musical firmament of eastern Maine none have made a

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Soprano
Chicago Opera Association

more powerful appeal, achieved greater triumphs or shone with more extraordinary lustre than Ethel Leginska, the pianistic marvel. She is dynamic in energy, a musical Joan of Arc, a genius moved by unseen powers, and only from inborn inspiration could such resistless, dramatic, superplaying emanate. Within all her work there is presented the touch of the master. The accurate sense of dramatic values. Energy raised to the nth power. A delicacy of tone, the ease of perfect knowledge and a power of reflexes that only time and inborn talent combined can ever possibly achieve."—Bangor Daily News, Nov. 20, 1918.

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### Philadelphia Orchestra in Washington

Yesterday's concert by the Philadelphia Orchestra, at the New National Theater, also marked the Washington debut of Mme. Povla Frijsh, Danish soprano.

With so many musical achievements to its credit, there is little wonder that the Philadelphia Orchestra has won an enviable position in the realm of musical organizations. The excellence of its playing, under the masterful direction of Leopold Stokowski, has placed it among the foremost organizations of its kind and its fame is established throughout the country. Each interpretation of Stokowski's, for the most part without notes, reveals careful study and is as interesting as the music he brings out is beautiful.

A better number could scarcely have been chosen to conclude an orchestra concert than Tschaikowsky's "Marche Slave." Military in style throughout, it begins in a minor vein, gradually leading up to a tremendous climax in major, which employs drums and cymbals, bringing out the full orchestra in true "Philadelphia Orchestra" style. Berlioz's "Harold en Italie," heard here for the second time in two weeks, was more interesting because of its repetition and lost none of its attractiveness thereby. The viola obligato of Emile Ferir was excellent, being acknowledged by audience and director. It was fitting that a tribute be played to our fallen soldiers and sailors and it was in good taste that an American composition was chosen, MacDowell's "Dirge" from "Indian Suite."—Washington Star.

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### Mme. Sturkow Ryder at University of Illinois

It has been said that the piano and the organ are the only instruments which give the effects of the orchestra. This effect is rarely achieved, but it can be truly said that Mme. Sturkow-Ryder knows how to do it, for at one moment she is making her instrument thunder out passages by the brasses and heavy instruments of the orchestra, and the next is holding her audience enthralled with the delicacy of the violins. Her ability to do this comes from an excellent technique and a keen sense of tonal values, plus the greatest asset of all—interpretative genius. —Urbana Daily Courier, Nov. 18, 1918. (Lucy Lowe.)

The song, "So Dear," composed by Mme. Sturkow-Ryder and sung by Warren Proctor, was the favorite of the audience at the first concert of the University Course, given at the Auditorium last night. Mme. Sturkow-Ryder is a pianist who combines a delightful personality with exceptional technique. She showed clearly that she understands the spirit of the composer, and her sympathetic interpretation almost justifies the use of the word "re-creation."—The Daily Illini, Nov. 27, 1918.

The first number of the University Concert Course given by Mme. Sturkow-Ryder and Warren Proctor at the Auditorium was greatly appreciated by the music-lovers in attendance. Mme. Sturkow-Ryder is a woman of charming personality and a pianist who displays exceptional technique. . . . The favorite song of the evening was "So Dear," composed by Mme. Sturkow-Ryder and sung by Warren Proctor.—The Champaigne Daily Gazette, Nov. 18, 1918.

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### Orchestra Concert in Minneapolis

Felix Mottl's orchestration of Liszt's piano legend, "St. Francis of Assisi Preaching to the Birds," was the novelty of the popular concert given in the Auditorium yesterday afternoon by the Minneapolis Symphony orchestra. Liszt's original piano composition is seldom heard and Mottl's arrangement for orchestra was never played here before.

Mottl attempted and almost achieved the impossible in reproducing the effect of chirping birds in the beginning of the composition, using, of course, chiefly the woodwinds and the harp. The rather unimpressive theme of the saintly discourse is given first to the horn and passes, through the violoncellos, to the full orchestra. The work as a whole is interesting and not without a good deal of individuality and beauty. As not infrequently is the case in other realms of expression, the bird songs are more eloquent than the sermon.

The two sunlit summits of the program were Grieg's string arrangements of his own song, "Spring Tide," and Sibelius' glowing and clarion prayer of racial faith, "Finlandia." In the Grieg number the orchestra once more demonstrated the splendid quality, power and technic of the united string choirs and the tender composition, through which the flooding life of the new year ripples and flows, as in Lowell's "Vision of Sir Launfal," was so exquisitely done that the audience (unusually enthusiastic, by the way, in all of its applause) demanded and secured a repetition. The accompanying string number, "Heartwounds," was also beautifully done.

The syncopated trumpetings of "Finlandia" never shouted their convictions over a more poignant rendering of the declaration of freedom and the prayer of hope voiced by the remainder of the orchestra than yesterday's exceptionally fine concert.

Svendsen's blaring "Coronation March" should not be followed by Dvorak's "Carnival," for Dvorak has done the same kind of thing so incomparably better that Svendsen suffers by contrast. Two of Saint-Saens' sketches from his tourist notebook, "A Night in Lisbon" and "La Jota Aragonnaise," completed the orchestral list and made another repetition necessary.

The assisting soloist, Christie Langenhan, sang in Minneapolis for the first time and created a decidedly favorable impression. She is a genuine artist in feeling and interpretation and sings assuredly and tastefully. Her voice is a dramatic soprano of excellent quality and under good control. "Farewell Ye Forests" from Tschaikowsky's "Joan of Arc," was given with deep feeling, which deepened into its encore, Cadman's "Land of the Sky Blue Water." This ever-lovely American song has never been more artistically sung here than by this songstress from Bohemia. Her second number was the aria, "My Strength Is Spent," from Goetz's unfamiliar opera, "The Taming of the Shrew," and indicates that the composer hardly caught the romping irony of Shakespeare's greatest farce. As an encore another fine American song was given, Vanderpool's "Values."—Caryl B. Storrs in Minneapolis Tribune.

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### Marguerite Ringo at Malden, Mass.

Following is the press comment:

Schubert Club concert pleasing—soloist enjoyed.

Marguerite Ringo assisted the club most pleasingly, first with a series of four songs which well brought out her charming manner and adaptability to various kinds of solo work. Her voice was displayed to its best advantage perhaps in "Depuis le Jour" from "Louise," while of almost equal merit was her solo and obligato in "To Whom, Then, Will Ye Liken God?" which together with the club and organ accompaniment was one of the strongest features of the evening.—Malden Free Press, Malden, Mass., Nov. 29.

Schubert Club concert, Edward MacArthur, conductor.

Margaret Ringo of New York charms audience as soloist.

Miss Ringo favored with a group of four songs which showed that she was master of her voice and was able to do with it what she desired. Her voice is of a wide scope and her middle register is extremely rich in quality. It was pleasing to listen to her upper register, which failed to become dim in the extreme notes as is so often the case. When it became necessary to carry long passages in the upper register her tonal expression was a delight and bespoke a reserve power.

Her phrasing denoted actual control and careful study, while her interpretation was all that could be desired. She had a faculty of taking her audience to the scene of her song, which made them all the more enjoyable. Her rendition of "Depuis le Jour" was the only number not in accord with the American program, but this number was extremely well rendered. She added generously to the program with encores.—Malden Evening News, Nov. 26, 1918.

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**Melba Mae French-Barr**—Melba Mae French-Barr was soloist and reader at the installation ceremonies at Equity Masonic Lodge on December 14. Miss Ruth Knapp, pupil of Melba Mae French-Barr, was soloist last Tuesday evening at Millard Chapter of the Eastern Star.

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**Welge**—Gladys Louise Welge, violinist, will be soloist at the Christmas services on December 22 of the First Presbyterian Church, Austin.

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**Wynekoop**—Mrs. Lucile Wynekoop was soloist at the concert of the Milwaukee Symphony Orchestra last Sunday.

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**Craven**—Thomas Bason, pupil of Carl E. Craven, has been engaged as tenor soloist at Trinity M. E. Church.

### YOST SUCCESS IN ALL-AMERICAN PROGRAM

The following, clipped from the Indianapolis Star of December 6, 1918, testifies to the success of Mr. Yost's "all-American" recital given in Indianapolis December 5:

"An unusual program and one in harmony with the spirit of the times was presented at Hollenbeck Hall last night by Gaylord Yost, assisted by Pasquale Tallarico at the piano. The entire program, one of considerable length, was given over to American composers. Mr. Yost is an American and Mr. Tallarico an American-trained artist. They were well paired in the Carpenter Sonate in G major, the opening number, a very modern, complicated composition in four movements, which depends to an unusual degree upon subtlety of phrasing for its effect. Mr. Yost's purity of tone and restraint were admirably balanced by the singing tone that the piano produced under Mr. Tallarico's touch.

"Second in importance, the first in the approval of the audience, was Cecil Burleigh's Concerto in E minor, of melodious content and designed to show the cello notes of the violin which the sonate neglected. As Mr. Yost played it there was a direct appeal to the emotions, warmth and depth in it, and an opportunity for the display of virtuosity.

"Of the six lighter numbers Mr. Yost's own Serenade was decidedly the best and most interesting and left his hearers with a regret that it stood alone to represent its composer. It is full of grace and spirit and provided with an accompaniment that enriched it as a whole. Arthur Foote's Melody and Albert Stoessel's syncopated American Dance completed that group of numbers. The final group included 'Moment Musical' (Carl Beutel), 'Serenade Negre' (Francis Macmillen) and 'Scherzo Giocoso' (Albert Spalding), all charmingly played.

"Despite the warmth and sincerity of applause, Mr. Yost could not be persuaded to add an encore to his scheduled numbers, although the wish was generally expressed that he would give another of his own compositions. Mr. Yost was fortunate in his accompanist, John Gunder, whose playing is flexible and sympathetic."

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### MRS. CHARLES ORCHARD

Robert Lawrence, director of the Y. M. C. A. Song Leaders' Training School, New York City, gave a very interesting course at the Y. M. C. A. College, Fifty-third and Drexel, last week. Mrs. Orchard was the accompanist.

Mrs. Orchard also accompanied Jennie Bowman Ricketts, reader, and Ora Padget-Langer, contralto, in programs given for soldiers and sailors in Chicago and Waukegan recently.

The Orchard School of Music announces a recital to be given by pupils in intermediate grade on Monday, December 23.

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**Wait**—Barbara Wait, who has been many times referred to as the ideal oratorio singer, will sing the contralto solos in Handel's "Messiah" with the Messiah Chorus of the Buena Memorial Presbyterian Church at the new Masonic Temple, Ninety-first street and Exchange avenue, South Chicago, on January 3, 1919, under the auspices of the First Presbyterian Church of South Chicago.

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## PUZZLING QUESTIONS REGARDING MUSIC ANSWERED

Letters addressed to this department will be answered by Mary Bower, B. M., who has made an exhaustive study not only of piano playing, but also of music and both the psychology of music and the psychology of teaching.

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Question: After much study and hard work I am an unusually successful teacher as to getting pupils, holding them and getting results of which the pupils are capable in piano playing. I did not get this ability through studying with any one teacher or adopting any one teacher's method of teaching. I am so situated now as to position that a teacher with "a method" wants me to take a course of lessons from her and makes it unpleasant for me because I do not. What do you advise?

I. W. S.

Answer: The more successful you are the more anxious this teacher will probably be to have you adopt her "method," that she may be given the credit for your success as a teacher.

My advice would be not to let personal feelings enter into the matter. Remember Schumann's maxim was, "Only seek to become an ever greater artist, and all things will come to you of their own accord."

We can "learn from babes," and if not taking the course will make it unpleasant for you, then take it and be big enough not to care as to who claims the credit. Follow this advice if you think it best to retain your present position.

♮ ♮ ♮

Question: Do you think the prevailing belief that musicians have disagreeable dispositions is a correct one?

G. M. B.

Answer: I not only think it, I know it. Of course there are exceptions and unusual ones, but I am speaking of the rule.

They are unreasonable, lack good business judgment and are petty.

You will find among successful business people this rule is reversed.

♮ ♮ ♮

Question: Can you give me any incidents of the therapeutic value of music on individuals that are authentic and of interest?

C. V. S.

Answer: I could give you fifty that are authentic and of interest. I will record three this time. Gladstone used to be cured of neuralgia by having favorite hymns sung or played for him. He did not do this just once; he was subject to neuralgia and made a practice of obtaining relief this way.

On the fourth floor of the Chicago Public Library in the reference room you will find in Electric Magazine 107, page 831, the story of Elizabeth Sellers who, in December, 1801, a student 13 years old in a girls' charity school at Sheffield, lost her voice. In March, 1803, she heard school fellows singing hymns and she wished to join them. She asked Sarah Milner, a schoolmate, to shout down her throat. Sarah finally did so and Elizabeth Sellers then wept and sang as if in a state of mental derangement.

In the same room, if you will read Music, Vol. 15, page 652, you will find recorded the story of a little girl with spinal difficulty, who always had a better appetite for dinner if the hand organ man stopped and played under her window—the child's debilitated system was keyed up, stimulated.

## AMERICAN CONSERVATORY CONCERT

On last Saturday afternoon the usual big audience of the American Conservatory Concerts was present and enjoyed to the full the splendid program presented by pupils of Kurt Wanieck, piano; Mme. Ragna Linne, Vocal, and Ramon Girvin, Violin—as follows:

Rigoletto Fantasie ..... Verdi-Liszt
Miss Dorothy Wall
A Birthday Song ..... Cowen
Love Is the Wind ..... MacFayden
Miss Dorothy Jacobi
Sonata for Violin and Piano, D major ..... Handel
Adagio; allegro; larghetto; allegro
David Pollackoff
Minstrels ..... Debussy
Etude, Op. 25, No. 12 ..... Chopin
Margaretha Morris
I've Been Roaming .....
Naomi Nelson
Concerto in A minor, First Movement ..... MacDowell
Miss Alma Stemler
Havanaise ..... Saint-Saens
Swedish Dances ..... Max Bruch
Samuel Morris Dolnick
The Voice of the Rain ..... McCoy
Gypsies' Lullaby ..... Augusta Holmes
Miss Charmian Brictson
Hungarian Fantasia ..... Liszt
Sophie Feldmann
Concert in A minor, Second and Third Movements ..... MacDowell
Jacob Hanneman

It was not possible for this writer to hear all of the work, but beyond any question the piano teaching excellence of Mr. Wanieck was amply proven in the playing of his pupils.

A feature which was of invaluable assistance to them and a distinct artistic pleasure to the audience was the fine performances at the second piano of Mr. Wanieck himself.

David Pollackoff is a very small boy, but he has a fine, big tone and such excellence of violin musicianship as to prove the value of the Girvin teaching.

Mr. Dolnick too is a vast credit to his teacher. He is distinctly in the young artist class and in breadth of technic as well as excellence of musical reading proved his ability and the worth of his teacher.

Miss Brictson, the only singer heard, was pleasing and showed a good voice and very definite style.

C. E. W.

———###———

**Miranda**—Mr. and Mrs. Max Miranda, (Organist and Soprano), formerly of South Bend, Ind., but now connected with the college at Beloit, Wis., appeared there in Faculty Concert recently with great success.

## SINCERITY—THE KEYNOTE OF FLORENCE EASTON'S SUCCESS

"The first impression of Florence Easton at home," said a writer sent to interview the charming Metropolitan Opera soprano, "is the same as the first impression on the stage, sincerity. No one who has witnessed her finished work at the Metropolitan could for a moment doubt this fact. There was a marked earnestness in everything she did that accentuated her splendid art and lifted it into the realm of absolute truth. She clothes all her roles with the robe of sincerity that makes them real, vital and human. Only one who has passed through the fire of experience and linked that experience to a keen mentality and an innate perceptibility of the true and beautiful could achieve so remarkable a blending of the highest artistic values. To sound the intellectual depths of Mme. Easton would require an intellectuality of like caliber, as her conversation is of that wholesome kind that both charms and interests. She has ideas about things, not mere notions. She reasons with the skill of a lawyer and one has to be keen when it comes to a question of debate. She is positive and maintains her position with firmness because based upon truth and sound logic."


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# Music in New York

1 W. Thirty-fourth St.

By JOSEPH DE VALDOR

## THIRD SUNDAY NIGHT CONCERT AT THE METROPOLITAN. SOPHIE BRASLAU, FLORENCE EASTON, LENORA SPARKES, RAFAELO DIAZ, MORGAN KINGSTON, THOMAS CHALMERS AND OTHERS SING. GENUORO PAPI CONDUCTS.

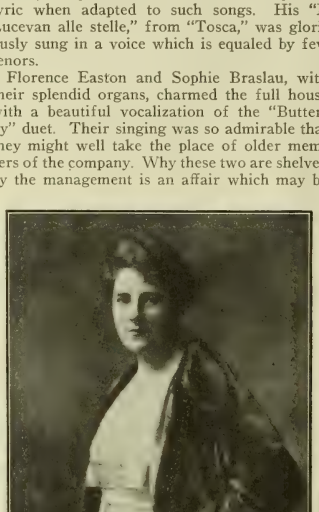
There is no use in concealing the fact that some of the Metropolitan Opera concerts are better than some of the opera performances for the simple reason that in a concert the

FLORENCE HINKLE-WITHERSPOON

best voices are assembled, therefore the singing is uniformly good, while the opera performances drag along in uneven manner. The Puccini-Verdi concert of December 8 brought to the fore the young forces with their fresh voices. In the order of appearance, Mr. Papi conducted effectively the "Manon Lescaut" intermezzo of the third act, followed by Mr. Diaz's singing of Rodolfo's raconto from "La Boheme." I heard this tenor as Nicias in a performance of "Thais" and he acquitted himself well. In my absence he appeared as Tonio in the "Daughter of the Regiment," and I am told that he made a success. I shall speak of it when a repetition of the opera occurs. In his singing of the Aria from "La Boheme" he demonstrated that he could undertake the part at least vocally. Mr. Diaz's voice has improved; it is sweeter, more resonant and more voluminous. If constructive criticism serves the purpose I find faults in his closed Italian enunciation, also in his restraint of vocalization. He should sing more openly and enunciate more broadly. The Raconto was a bit too sentimental. With these three factors avoided he should be of great importance to the Metropolitan. Naturally the development of his artistry should be helped by the management with frequent appearances in capital parts. He is well qualified to undertake leading parts, for Mr. Diaz is musical, intelligent and very studious. He received a warm reception and well deserved.

I do not remember having heard Lenora Sparkes' voice in such splendid form as on this occasion. Her Aria from "La Boheme," "My Name Is Mimi," was better rendered than by those who usually appear in the part. Perfect intonation, a fresh voice, an emotional interpretation and well enunciated were the characteristics of her performance. Mr. Morgan Kingston combines the virtues of Caruso and Martinelli. It is a glorious tenor timbre, truly dramatic when necessary and lyric when adapted to such songs. His "E Lucevan alle stelle," from "Tosca," was gloriously sung in a voice which is equaled by few tenors.

Florence Easton and Sophie Braslau, with their splendid organs, charmed the full house with a beautiful vocalization of the "Butterfly" duet. Their singing was so admirable that they might well take the place of older members of the company. Why these two are shelved by the management is an affair which may be



LEONORA SPARKES

discussed at the proper time. Margaret Romaine sang the Musette Waltz from "La Boheme."

Owing to other duties I could not listen to the balance of the program, consisting of the duo from "Butterfly," by Florence Easton and Morgan Kingston; Quartet from "La Boheme," rendered by Sparkes, Romaine, Diaz and Chalmers; Overture, "I Vespri Siciliani," by Verdi, rendered by the orchestra under Papi; "Il lacerato spirito," from "Simon Bocanegra," sung by Jose Mardones; an aria from Verdi's "The Masked Ball," by Sophie Braslau; "Ritorna Vincitor," from "Aida," sung by Florence Easton; "Eri tu," from Verdi's "The Masked Ball," interpreted by Thomas Chalmers; Duo from "Aida," rendered by Florence Easton and Morgan Kingston, and the Quartet from "Rigoletto," rendered by Sparkes, Braslau, Diaz and Chalmers.

Mr. Papi contributed fully to make the concert not only pleasurable but also artistic and was the guiding spirit of the orchestra and soloists. He brings the vitality and energy into the performance which make things go lively.

### Brief Notes of Musical Events

On Sunday afternoon, December 8, the co cert by the Symphony Society of New Yo at Aeolian Hall, with Efrem Zimbalist, v linist, as soloist. At the Maxine Elliott T ater, evening recital by Mme. Yvette Guilbe At the Aeolian Hall two talented pianists peared in the afternoon and evening of D cember 9, Edward Morris and Ralph Lawt For the Danish Society, Herman Sandby, c ist, gave a recital at the Aeolian Hall on D cember 10. He was assisted by Gurowit Walter Golde and Ylya Scholnik. The Ph harmonic gave its regular Thursday conc (December 12) at the Carnegie Hall, with soloist. On December 13, Ylya Scholnik ga a violin recital at the Aeolian Hall. On D cember 14, Miss Janacopoulos, a Greek-B zilian soprano, made a successful debut in sc recital at Aeolian Hall. In the evening jo recital of N. Val Peavey, pianist, and Adol Schmidt, violinist. On Sunday afternoon, co cert of the Philharmonic Society at Carne Hall, with Max Rosen as soloist.

♮ ♮ ♮

### First Concert of the Russian Society

Modist Altschuler and his Russian Sy phony Society appeared at the Carnegie H on the evening of December 10, and on afternoon of December 11 Sergei Prokopi a Jupiterian pianist, who has no mercy for keyboard, was soloist on both occasions. E tended comment for another issue. On Su day afternoon Schumann-Heink was the so ist with the organization, the event tak place at the Hippodrome.

♮ ♮ ♮

### Lillian Heyward Sings Compositions b Roland Farley

It would be impossible to review extensiv the compositions of the blind composer, R land Farley. They need a rehearing and some future opportunity I may be able

MORGAN KINGSTON

ne about them. The general impression s good. What made the recital pleasurable s the tasty vocalization of Lillian Heyrd, soprano. As a matter of record, the lowing were featured: "Request," "Canet," "Let Us Drift and Dream," "The Lay May," "Love's Need," "The Tides," "Twiit Is Coming," "The Rose and the Fern," ie White Rose," "The Crimson Petal," rowning Love," "Music," "When Soft ices Die," "Mother, My Love," "The Ring Words," "Romance," "I Linger Still," "The ht Wind," "Wild Is Love," and piano ces, "Gavotte," "Arabesque," "Ballade in A ." The composer officiated at the piano. e recital was given at the fashionable studio Miss Swift.

### as Breeskin Plays to a Sold Out House

t is remarkable how this violinist draws a ge audience; in the midst of one of the iest seasons since 1914 the sign "sold out" l not been seen at Aeolian Hall. On evening of December 12 this sign which cles the manager hung out prominently. ere is a reason. Breeskin is a player whose sicianship approaches the standard of sane, id and academic players. Though the first vement of Mendelssohn's Concerto was not cuted with a flawless intonation, in the t one Mr. Breeskin threw in his dash, his sicianship and his good technic. The sec- l movement was given a melodious rendi- . There were other numbers on the pro- m: Suite (Sinding), Meditation (Glazou- v), Serenade (Arensky), Le Deluge (Saint- ns), an old French Gavotte, Introduction l Scherzo Caprice (Kreisler), and Witches' nce (Paganini-Kreisler). Josef Adler was the piano.

### mphony Society of New York—Raoul Vidas, Soloist

When Max Rosen made his debut last Jany with the Philharmonic Society of New rk I reiterated upon the ineffective and nspiring Concerto for Violin by Bruch and in when Raoul Vidas, substituting Jascha ifetz, who could not appear for reason of ess, played it on Thursday afternoon, Deber 12, one could realize its monotonous sic. If not for the last movement, this ncerto would be shelved. The youthful ver again exhibited all the great qualities ch were proven at his debut. There was a vless intonation in all the movements and ch rarely was so well treated as at the ds of Raoul Vidas. He was recalled sevl times and the applause was quite demonative. Mr. Damrosch offered Symphony 3 in F (Brahms), "Istar" (Vincent d'Indy) . "Phaeton" (Saint-Saens). And let us e one more note of praise to the conductor for presenting good French music. The same program was repeated on the afternoon of December 15.

### Florence Hinkle-Witherspoon in Recital

Is it the rare appearances which make Florence Hinkle welcome in New York recitals or her charming voice? The latter is the probability. We are overflowed with recitals, the majority evenly divided between piano and violin, while the song recitals are fewer and the majority mediocre. Therefore the appearance of Florence Hinkle at Aeolian Hall on December 12 was welcome. You cannot please the discriminative audience with beautiful voice alone. You must possess the power of interpretation and know also how to utilize your voice. These are the assets of this soprano as easily proven in "Les Canaris de Verdun" (Fevrier), a timely war song, and "Trois beaux oiseaux du Paradis" (Ravel). Exquisite in their renditions were the "Walcourt and Mandoline," both new (Szulc). Mrs. Witherspoon's voice is fresh and of excellent quality, especially in the upper range. She enunciates well whether in English or French. There were many new songs on the program, viz., "Little Brother's Lullaby" (Yan Broecx), "The Message" (Blazejewicz), "The Bee," perfectly sung. This song was arranged by Sam Endicott. There was a group of Russian folk songs.

### Metropolitan Opera House

On Demember 9 "Madame Butterfly" was repeated with Geraldine Farrar, Rita Forina, Paul Althouse and Thomas Chalmers. Moranzoni conducted.

### Morgan Kingston Substitutes Martinelli

Owing to the continued indisposition of Martinelli, Morgan Kingston was called at the eleventh hour to sing the role of Manrico in "Trovatore." He covered himself with new laurels. Owing to the initial performances of Puccini's new operas, extended comment on Kingston's singing is deferred. In the cast, De Luca, Rothier and Gennaro. Papi conducted. On December 12, "L'Elisir d'Amore" was repeated with the usual cast. On December 13, "Boris Godunoff" was repeated with the usual cast, arranged by Kurt Schindler, who was also excellent in accompaniment. Other numbers: Recitative and Aria from Ottone (Handel), "Sweeter Than Roses" (Orpheus Britannicus) (Purcell), Recitative and Aria from "Oedipe a Colone" (Sacchius), L'Heure Exquise (Poldowski), "The Crying of the Water" (Campbell-Tipton), "As the Gloaming Shadows Creep" (MacDowell), "Come Up, Come Up With Streamers" (Carl Deis), "The Dove and the Lily" (Swedish), arranged by Burleigh, a Swedish song called "The Cradle in the Forest" and a Norwegian song entitled "The Shepherd's Return." Mrs. Hinkle-Witherspoon was greeted and welcomed by a large and enthusiastic gathering.

### Merle Alcock in Recital

Though a belated review, I could not ignore this event, made interesting by the appearance of Merle Alcock, contralto, in recital at the Aeolian Hall on November 25. Memory can record few successful song recitals by contraltos, for only few of them leave an impression, and with the public sopranos and tenors are preferred. Merle Alcock has an

MERLE ALCOCK

exceptional contralto timbre; it is sweet and colorful, of good range and excellently employed. The writer has heard her in oratorios and she is one of the few versatile artists in this branch of music; but as a recitalist she is no less conspicuous because of her intelligence, musicianship and voice. Particularly charming and notable for exquisite interpretations were the renditions of "Le Jeu d'Eau" (Debussy), "Le Temps des Lilas" (Chausson), "Caecilia" (Vuillermoz), and "La Solitaire" (Saint-Saens). If the French enunciation was not flawless, at least the diction was intelligible. No language needs so much pure diction as the French language, for the sake of feeling and expression, but Mrs. Alcock justified their presence in the program. She sang numbers by Haydn, Handel, Lully, Rossi, old Welsh songs arranged by Somerwell, Irish arranged by Hadow, some by Brockway, and an American group by Sidney Homer. She was given an enthusiastic reception. Mr. Kurt Schindler was at the piano.

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## LYCEUM ARTS CONSERVATORY

On Tuesday, December 3, an enchanting program was given at the Lyceum Arts Conservatory by Louis Kreidler, with Jeanne Boyd accompanying. The two artists made an excellent pair, full of enthusiasm and informal magnetism. It is not possible to quote the program, as there was none printed, but Mr. Kreidler wisely chose several old and time-honored favorites, such as "Fungi del caro bene" and "The Hom" (Flegier), and "Autumn" (Massenet). It is characteristic of the really great artist that he does not try to outdo his competitors by the newness of his program, and it is equally characteristic of good audiences that they never tire of hearing the "old chestnuts" supremely done, as they were indeed last Tuesday night.

"Ah, Love, but a Day" (Beach), too much used in pupils' recitals, was made thoroughly fresh and passionate in Mr. Kreidler's artistic reading of it.

MARY CARVER WILLIAMS.

## NORTH SHORE SCHOOL OF MUSIC

At the North Shore School of Music, direction of Charles J. Haake, at 4737 Broadway, the following faculty program was given with great success last Wednesday evening:

| | |
|---|---|
| Pastorale, E minor | Scarlatti |
| Vecchio Minuetto | Sgambati |
| Concerto, G minor. Allegro molto vivace | Mendelssohn |
| Sonata (Keltic) Second and third movements | MacDowell |
| Fantasie Brilliante (Carmen) | Bizet-Hubay |
| Barcarolle, A minor | Rubinstein |
| At the Convent | Borodin |
| Polichinelle | Rachmaninoff |
| Village Dance | Cecil Burleigh |
| Summer Idyl | Cecil Burleigh |
| Spinning Song | Popper |

## ALEXANDER NAKUTIN PUPIL HAS SUCCESS

Mrs. Rose Pearson-Burgeson, soprano artist pupil of Alexander Nakutin, scored a decided success last Sunday as soloist with the Swedish Orchestra. The Scandinavian press comments were most laudatory, and the Swedish Tribune said:

"The soprano, Mrs. Rose Pearson-Burgeson, sang with a clear, warm voice a series of beautiful songs. Among others to be mentioned are 'My Lover Comes on the Skee' and Solveig's Song (Grieg). The soprano took now, as always, her audience by storm, but refused more than one encore. Later Mrs. Burgeson rendered in fine, artistic style 'Afton Stamming' (Korline)."

## ST. JAMES' EPISCOPAL CHURCH

On Sunday afternoon, November 24, the two soloists assisting Mr. Goodwin in the regular Sunday evening musicale were Miss Louise Boedtker, artist pupil of Charles W. Clark, and Harold Triggs, pianist. Miss Boedtker sang "Depuis le jour," from "Louise," and an aria from "L'Enfant Prodigue" (Debussy). Her voice is of a dramatic quality and range and of adequate volume.

Mr. Triggs played two Chopin Etudes, "Lotus Land" (Cyril Scott) and "Staccato Etude" (Vogrich).

Last, but not least, may be mentioned Mr. Goodwin's always artistic playing of two groups, including "Legend" (Wieniawski), Bach's G minor Fugue (the lesser), too seldom heard in our churches; "Cradle Song" (Hayden Wood) and the Finale from Symphony No. 1 (Vieme).

MARY CARVER WILLIAMS.

## MOODY BIBLE INSTITUTE

At the fall term graduation exercises of the Moody Bible Institute on December 5 nineteen men and twenty-nine women were awarded diplomas for having completed the two years' course in Bible study, Gospel music and practical Christian work. They came from sixteen states and two foreign countries, Scotland and Brazil. Many of them will go abroad as foreign missionaries.

At the public exercises in the evening brief addresses were made by Rev. J. M. Page, Rev. B. B. Sutcliffe, Mrs. M. T. Russell, Homer A. Hammontree and Rev. George E. Guille, members of the extension department staff of the institute.

Certificates were awarded to 133 students residing in twenty-nine states and Hawaii and Ireland for having completed correspondence Bible courses.

## R. MILLS SILBY

That R. Mills Silby, who has lately come to Chicago for work in his various lines of conducting, composing and teaching—in which he had great success in the past (England and Washington, D. C.), is shown in the following list of successful artists who have been under his care as students.

Rev. John Delaney, Director of Summer School Course in Gregorian Music at Notre Dame University.

Rev. Chas. F. Marshall, Director of Music, Holy Cross Seminary, Notre Dame University.

Earnest Belum, Organist of Holy Trinity, Georgetown.

Mr. Nowell Swain Ferris, Organist of St. Paul's, Washington.

Mr. Christopher Tenley, Organist of St. Peter's Washington.

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### MILWAUKEE

The following program was given with eat success under the baton of George pshulz on last Friday evening. His own lo was particularly admired:

erture—Beautiful Galathea ..... Suppe
Orchestra conducted by Hugo Bach
lin solo with orchestra accompaniment
psy Melodies ..... Sarasate
George Lipshulz
ace of the Hours ..... Ponchielli
Orchestra conducted by George Lipshulz
enade for Piano, Violin and Cello ..... Oelschloegel
Emil Dereszynski, George Lipshulz, Hugo Bach
dante from Fifth Symphony ..... Tschaikowski
se in the Bud (Theme) ..... Foster
hild ..... Kistler
rtwounds ..... Grieg
ing ..... Grieg
lude ..... Rachmaninoff
ve Song ..... Vevin
va ..... Reissiger
erie ..... Vieuxtemps

###

**Brooks**—Mrs. Corinne Dargan Brooks is ring a series of fine organ recitals at the ntral Presbyterian Church, Paris, Texas, d has played also, recently, at the Amern Presbyterian Church at Clarksville, xas.


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### A BIT OF PAUL ALTHOUSE'S PAST GETS INTO PRINT

The ubiquitous music reviewer of the New York Evening Mail delved into the past of Paul Althouse, the young American tenor of the Metropolitan Opera Company, recently and uncovered these interesting facts: "Paul Althouse is an American who has lived the wholesome life of an American boy, and who yet has the temperament, the dramatic power and the genius for self-expression that we always expect of the Latins who come from Europe to sing among us. He has always sung, being a soloist in a Reading church choir when he was ten, but for several years he played football, went to high school and college, and admired Christy Mathewson, who was one of his close friends. He even worked in a bank, just as thousands of regular, business-like tenors have done before they realized that genius has a way of insisting upon its natural rights. Six months after Mr. Althouse's arrival in New York, totally unknown and without any stage experience, he was engaged to sing at the Metropolitan Opera House, the first American tenor without European experience who has ever sung leading roles there. He created the role of Dimitri in 'Boris Godounoff' at the premiere of that magnificent Russian opera, and later that same season was the Duke in Victor Herbert's 'Madeleine.' Since then he has sung in 'Mme. Sans-Gene,' 'Canterbury Pilgrims,' 'Madame Butterfly,' 'Tosca,' 'Cavalleria' and many more operas in which his vibrant tenor voice and the grace and fire of his acting made him a striking figure."

###

### MAX ROSEN'S UNKNOWN LITERARY ADMIRER

After every one of his New York concerts last season—and there were nineteen of them in all—Max Rosen, the youthful violinist, found a little volume of verse or prose left in the green room, flatteringly inscribed to him in an unknown hand and signed with the initials O. D. These books comprised a wide range of reading matter—from Shakespeare to Bernard Shaw—but never was there the slightest hint of the sender's identity. "I do not know whether someone thinks I am collecting a library or just what the idea is," says Max Rosen, "but anyway it's very charming and mysterious to have an unknown admirer, and especially one that has such a discriminating literary taste. Am I curious? Well, just a bit—but somehow I don't think it's a She—if it were she wouldn't be able to keep herself secret so long." Quite an observer of feminine frailties is young Max Rosen—age eighteen!

###

### PEORIA, ILL.

The following organ recital was given by Franklin Stead at the Peoria Musical College on December 9:

Sonata, D minor ..... Alex. Guilmant
Introduction and allegro; pastorale and finale
Vision Fugitive ..... Frederick Stevenson
Gavotte from Twelfth Sonata ..... Martini 1706-1784
Chromatic Fantasie ..... Louis Thiele
The Magic Harp ..... J. A. Meale
Fantasie Symphonic ..... Rossiter Cole
Suite (In India) ..... R. S. Stoughton
The Grove of Palms
By the Ganges
The Dancing Girls of Delhi
Incantation
In the Palace of the Rajah
Toccata from Fifth Symphony ..... Charles Marie Widor


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## FORTIETH ANNUAL MEETING M. T. N. A.

The fortieth annual meeting of the Music Teachers' National Association will be held at Hotel Statler, St. Louis, Monday, December 30; Tuesday, December 31, and Wednesday, January 1, 1919.

MONDAY, DECEMBER 30

10 a. m.—Opening of sessions. Address by the Mayor of St. Louis, Hon. Henry W. Kiel. President's address, "The Musician and the Community." "American Music," Glenn Dillard Gunn, conductor, American Symphony Orchestra, Chicago. "The History of Music in St. Louis," Richard Spamer, music editor, St. Louis Globe-Democrat. "Americans and Music Teachers," Lynn B. Dana, Warren, Ohio.

1:30 p. m.—"An Analysis of the Traits of the Musical Mind," Dean Carl E. Seashore, State University of Iowa, Iowa City.

2 p. m.—Conference. American music. Standing committee, Francis L. York, Detroit, chairman; Messrs. Cady, Clippinger, Lutkin, and Maxwell. "Realism in Indian Music," Dean Charles S. Skilton, University of Kansas, Lawrence, Kan.

8 p. m.—Recital by St. Louis musicians:

Trio for Piano, Violin and Violoncello in E minor.....W. H. Pommer
Basil Gauntlett, Ellis Levy and Edward Clay
Piano Solos—
Chivalric Poem..... Berenice C. Wyer
Etude in D minor.....Berenice C. Wyer
Miss Wyer
Baritone Solos—
Paolo's Song from Paolo and Francesca.....
.....Berenice C. Wyer
Giovanni's Lament.....Berenice C. Wyer
E. A. Holscher
Sonata quasi una Fantasia for Violin and Piano, in A minor.....Samuel Bollinger
Ellis Levy and Samuel Bollinger
Songs by St. Louis Composers.....
Miss Olga Hambuechen
Quintet for Piano, Two Violins, Viola and Violoncello, in B minor.....Max Gottschalk
Rudolph Gruen and assisting artists

The program will be followed by an informal reception, tendered the visitors by the Associated Musicians of St. Louis, George Enzinger, president.

TUESDAY, DECEMBER 31

9 a. m.—Conference—Voice (D. A. Clippinger of Chicago presiding): "Principles and Problems of Voice Teaching," the chairman; "The Relation of the Singer to His Instrument," William John Hall, St. Louis; "What the Voice Teacher Should Know," John C. Wilcox, Denver. Piano (E. R. Kroeger of St. Louis presiding): "Modern Methods of Tone Production in Piano Playing," W. L. Calhoun, Joplin, Mo.; "My Experience in Wager Swayne's Class in Paris," Miss Alice Pettingill, St. Louis; "An Attempt to Standardize Grades of Music in Teaching Material," Ernst C. Krohn Jr., St. Louis; "The Technic of the Arm in Piano Playing," Otto L. Fischer, Wichita, Kan.; "The Piano Hand" (illustrated on screen), E. A. Schubert, St. Charles, Mo.

10 a. m.—"Aesthetics and Anaesthetics in Municipal Music," T. Carl Whitmer, Pittsburgh.

11:30 a. m.—Annual business meeting.

1:30 p. m.—"Music as War Ammunition," Leon R. Maxwell, New Orleans.

2 p. m.—Conference—Community Music. Standing committee, Dean R. G. McCutchan, DePauw University, Greencastle, Ind., chairman; Messrs. Benbow, Lutkin, Pratt, and Cole. "Community Music in the Rural Communities," H. D. Tovey, University of Arkansas, Fayetteville, Ark.

4 p. m.—Conference—History of Music and Libraries. Standing committee, William Benbow, Buffalo, chairman; Messrs. Erb, Pratt, Boyd, and Sonneck. "A Review of Materials and Methods in Teaching Music Appreciation," George Dickinson, Vassar College, Poughkeepsie, N. Y.; "Spanish Mission Music," Mrs. Lillie Terrell Shaver, State Normal School, San Marcos, Texas; "Popularizing Music Through the Library," Arthur E. Bostwick, librarian, St. Louis Public Library.

8 p. m.—Concert and New Year's Eve Supper, in the Artists' Guild Building, as guests of the Associated Musicians.

WEDNESDAY, JANUARY 1

9 a. m. — Conference — Standardization. Standing committee, C. H. Farnsworth, Teachers' College, New York City, chairman; Messrs. Macdougall and Swarthout. "Review of the Work of the Committee and Aim Sought," the chairman; "A Standard for Gauging Three Years of Piano Work, With Special Reference to the Granting of Credit by Public Schools for Piano Practice," Hamilton C. Macdougall, Wellesley College, Wellesley, Mass.; "Nature and Purpose of the 'School Credit Piano Course'" (Ditson Co.), Clarence G. Hamilton, Wellesley College, Wellesley, Mass.; "A Consideration of the 'Progressive Series'" (Art Publication Society), Max L. Swarthout, Millikin Conservatory, Decatur, Ill.; "Standardization, From the Viewpoint of the Association of Presidents and Past Presidents," Dean Charles S. Skilton, University of Kansas, Lawrence, Kan.

11 a. m.—"New Citizens' Work in Music," Mrs. David Allen Campbell, editor, The Musical Monitor.

11:30 a. m.—"Modern French Music," Dean H. H. Bellamann, Chicora College School of Music, Columbia, S. C.

1:30 p. m.—"How May the Musical Needs of the Rural Community Be Met?" Max Schoen, State Normal School, Johnson City, Tenn.

2 p. m.—Conference—Public School Music. Standing committee, Karl W. Gehrkens, Oberlin College, chairman; Messrs. McConathy, Birge, and Baldwin. Report of Committee, the chairman; general topic, "Teaching Theory in the Public Schools"; introduction, Osbourne McConathy, Northwestern University; "Theory Teaching in the Grades," Miss M. Teresa Finn, St. Louis; "Theory in the High School," Mrs. James T. Sleeper, Beloit, Wis., Teachers' College; "A Normal School Harmony Class," John Ross Frampton, Iowa State Teachers' College. Conference—Organ and Choral Music. Standing committee, Dean Peter C. Lutkin, Evanston, Ill., chairman; Messrs. Gow, Macdougall, and Boyd. "Certain Aspects of Chorus Singing," Daniel Protheroe, Chicago; "Organ Composition and Organ Playing," Felix Borowski, Chicago; "Musical Art Societies and A Capella Singing," Herbert Hyde, conductor, Musical Art Society, Chicago.

4 p. m.—Conference—The Affiliation Committee. Standing committee, J. Lawrence Erb, University of Illinois, Urbana, Ill., chairman; Messrs. Manchester and Maxwell. "A Survey of the Field," the chairman. Short reports by state presidents. Open discussion.

6 p. m.—Informal Dinner and Social Session.

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**Schumann-Heink**—Mme. Schumann-Heink appeared in recital at Cleveland on December 17.

## A. G. O. SERVICE AT SECOND PRESBYTERIAN CHURCH

The old Second Presbyterian Church stands as a fortress of good music on South Side. Its organ is among the perhaps a little lacking in the lighter, g ful effects, but eminent by reason o splendid sonority and churchly richnes

The quartet includes Orpha Ke Holstman, Louise Harrison Slade, Fran Dunford and a tenor whose name was learned. They used Huntington W man's "Song in the Night," from his Ch mas cantata, an exquisite bit of part wr and having a good bass solo, well negoti by Mr. Dunford, who also filled admi his place in the ensemble.

Mrs. Holstman and Mrs. Slade did superb duet from the Verdi Requiem, ing it opulent with a dramatic intensity fervor.

The guild players represented were S Gruenstein, who showed that his fin are as facile on the keys as they ar the pages of the Diapason. He used a v of Lemmens, with varied movements, was felicitous to a marked degree in ma each one to glow with color and cont His playing is of a peculiar neatness of cerity—easy to listen to and leaving a agreeable impression.

Walter Keller chose two movement Herbert Wrightson's Second Sonat graphic and well-constructed work. themes are engaging and their working full of fascinating variety. The figura in the slow movement in particular is at tively used. Mr. Keller was not in his form, but the work made an undeni good impression.

Miss Florence Hodge used Tertius ble's unusual Melody, which is of the of recent things written for the organ, that the obtruding arpeggios at the are a bit rampant. She plays Bon brilliant compositions with a swee verve and dash, is sure of her intent and able to bring them to completion stirring energy.

There was a very small audience, bu is often the case, the music gained by a tain intimacy and informality, and the ice may stand recorded as one of the pleasant ones in a long list of succe I hope my address did not alter the s ment.

ALBERT COTSWOR

———###———

## JOINT RECITAL BY LEMUEL KI BARITONE, AND RUTH BREYT PRAAK, VIOLINIST, AT ILLI NOIS STATE NORMAL UNIVERSITY

The second number of the lecture co given Friday evening, December 6, was attended. The program was very enjoy Mr. Kilby has a very fine voice and a p ing personality, so that his part of the ning's entertainment was decidedly w while.

Miss Breytspraak is a violinist who p with remarkable ease and wonderful res The greatest compliment paid these ar was the attention given by the audie There always must be some holding pc when such attention is given, and that pc was shown Friday evening. We are of the opportunity of having heard su worth-while recital. M.

## MUSIC IN CLEVELAND

By LOUISE MORRIS

Large audiences heard the Russian and iladelphia orchestras last week in Cleve-d. And without venturing into the ous, for both concerts were thoroughly hanting, we may say that, having one Monday and the other on Thursday, op-tunity was given for comparisons which e interesting in many ways.

he Russian Symphony Orchestra played Cleveland under the auspices of the man's Club, it being a benefit occasion. s Lila Robeson, claimed and acclaimed Cleveland as well as New York this sea-, sang two numbers with her usual gra-isness and convincing interpretation. ny hearts beat high in friendly pride as ecame evident that Lila Robeson was easuring up" to the test of orchestra cert singing. As the local papers rred, the concert was at every moment resting, beginning with Italian Capriccio chaikowsky) and affording enjoyable, tchy numbers from Vassilenho, Ivanoff Sarasate, in whose "Gypsy Airs" Bese-sky featured as solo violinist. Modest schuler's own adaptations of "In the rth" (Gillette), "Merry-go-round" and njo Picker," from Powell's Suite, and of MacDowell Polonaise met with warm-praise. In addition to their intrinsic ue, such adaptations are always a study the resources of orchestration. Praise s also accorded the composition work of arles T. Ferry, accompanying Miss Robe-. His song, "Storm," is dedicated to s Robeson and was sung by her with at effect.

♮ ♮ ♮

he Thursday concert formed one of Mrs. ghes' ever-popular series, this concert ning veritable storms of applause and sing most enthusiastic and specific com-nt, considering the fact that no soloist s on the program.

schaikowsky was adhered to with won-ful effect. From the "Symphony Pa-tique," "The Nutcracker Suite" and arche Slav" Mr. Stokowski constructed evening of music that was a rounded-out le, expressive of all of Tschaikowsky , we might say, all of humanity as well. celesta was featured in the "Danse la Fee Dragee," an odd coincidence be-the use of the same charming instru-nt in the same selection at the Monday ht concert, when the Russian Symphony hestra played it as an encore number.

♮ ♮ ♮

he musical calendar of Cleveland prom-for December Schumann-Heink, Guio-Novaes, Jacques Thibaud, Harold ter, Boris Saslawsky, Hulda Lashanska, nald Werrenrath, and Nikolai Sokoloff, st conductor with the Chicago Sym-ny Orchestra.

♮ ♮ ♮

he Sun Dial, an undergraduate publica-n at the College for Women of Western erve University, contained the name of ry Carver Williams as having won a e in the College Anthology (Stratford mpany, Boston). Miss Williams' poem, Lullaby," together with several others her classmates, are to be found in this r's Anthology, and were written last r. The "Lullaby" was set to music by s Williams and sung by the College for men Glee Club on the occasion of the Fortnightly Club Jubilee. The poem follows:

LULLABY

Sleep, little child of elfin charms,
Little sunbeam child of the morning light,
Heart of the noonday, dew of the night,
Sleep in my arms.

Rest, little child, my heart's delight,
Little child whose eyes like petals close,
Song of the nightingale, breath of the rose,
Rest through the night.

Dream, little child as I softly sing,
Little snowdrop child of Winter's cold,
Music of Summer, Autumn's gold,
Dream of the Spring.

Wake, little child, my hope, my all,
Little promise child of the star-eyed skies,
Lamb of my bosom, light of my eyes,
Wake when I call.

MARY CARVER WILLIAMS.

♮ ♮ ♮

Through the kindness of Mrs. W. B. Sanders, president of Cleveland's new Chamber Music Society, Music News was represented at the interesting assembly in Hotel Statler ballroom Tuesday evening, when Harold Bauer and Jacques Thibaud were the visiting players. The writer had never heard the Cesar Franck Sonata in A major, but gained a splendid comprehension of its parts under the thoughtful, discriminating music reading which these artists accorded it.

The opening sonata was in C minor, opus 45, of Grieg. Of this the second movement was especially enjoyed, considering that a romanza movement does not always command the respect of the modern audience. The program of the evening contained some short solos of only fair interest and some encore numbers that appealed rather more universally. The affair was of consequence both for its place in the hearing given to chamber music throughout America and for the personnel of this particular gathering, as being representative of Cleveland's first and best.

The large paid chorus at First Methodist Episcopal Church, Cleveland, was given an interesting trial on a recent Sunday evening, when the congregation were instructed to lay down their bulletins containing the words of "The Holy City." After the service they were to report to the choir or the leader, Mr. Griffith J. Jones, whether or not they had understood the words of the cantata.

"Didn't miss a single word," was the unanimous affirmation at the end of the evening.

First Church has a Votteler-Hettche organ which responds movingly to the ever-present genius of Jessie Havill, F. A. G. O. Miss Havill's superiors in age and fame have been heard with not half so good effect in church music, taking the service as a whole, with her delicate harp transitions and the adoring Nicea, done at the end with chimes and vox humana. Sunday morning service saw the reading from score of a good duet, "Just as I Am," written by Mr. Jones and sung with great appeal by Mr. Davies and Mr. Wilson.

A junior choir, vested, and a young people's orchestra are features of this church, and give occasional Sunday recitals.

Surely the small concert has its advantages—to those who get in! And there is an especial charm about the events at the Cleveland Museum of Art for this very reason. Aside from the acoustics, which are wonderful, and the nature of the stage, which acts as a sounding board, the auditorium possesses a cozy, familiar atmosphere, for "everybody has front seats." Mr. Whiting, the director, outlined last Sunday a splendid musical calendar for the year and spoke upon the attempts made in other museums to do the same thing that is being done in Cleveland, namely, to further the appreciation of music and to give good music to the people free of charge. Mr. T. W. Surette was present at the museum during last week and lectured, and on Sunday evening he introduced and accompanied Boris Saslawsky in a recital of rather remarkable folk-songs. Surely there never was a more diverting singer than this young Russian. Preceded by a brief synopsis of their translation on the part of Mr. Surette, the songs, be they Russian or French, had ample message for the most English-confined listener. One was tempted to believe that Saslawsky's interpretation proclaimed sufficient meaning, that announcements could have been dispensed with, but perhaps this was stretching things, for he sang of the most concrete things imaginable, even to buckwheat cakes and red hair! Of the serious numbers "Dissonance," "The Stepper" and the impressive "Christ Is Risen," had an almot electric effect on the hearer. Such wealth of atmospheric feeling is found in few other artists. Perhaps he was most distinctive in the songs of "Little Russia," when he evinced a mastery of explosive consonants and of the art of "singing around the notes," so typical of folk-songs. Several English songs were given in the best American style, displaying as the entire program did, a mellow, well controlled voice of wide range, and oh! so much virile personality.

"Cleveland is waking up," says the long-suffering music enthusiasts, after these many years of hoping, and indeed it appears that at the very time when "the sixth city" is increasing its population to make it the "fourth city," a great advance in the arts is beginning to make itself felt. And the new symphony orchestra now appears, eliciting the highest that the highest hopes of Mr. Sokoloff could have presaged. Real artists, among them Sol Marcusson of Chautauqua fame, and always eager to forward musical developments in Cleveland.

The first concert was swung by St. Ann's Church, rather than the usual local concert managers, but it was held in the city's largest hall and was essentially a public, musical, important affair. People came prepared to overlook faults and were not a little surprised to find very few faults indeed. Among other numbers Liszt's "Les Preludes," a Carmen suite, and Herbert's "American Fantasy" were heard, proving that the new orchestra is not afraid of familiar selections.

**Earl Victor Prahl**

PIANIST

Bush Conservatory

Chicago

### ELLEN KINSMAN MANN

Ellen Kinsman Mann, a teacher whose motto is "Results," is remarkably successful in placing her pupils in actual paying work, as is shown by the following list of those who are this season filling the engagements as indicated:

Beulah Anderson, soprano; Pauline Marshall, mezzo; Ruth Kanaur, alto; Edna Wetzell, alto, ladies' quartet, "The American Girls," southern states.

Mabel Ponthan, soprano; Hester Huff, mezzo, with the Metropolitan Trio, in New England.

Gladys Snowden, soprano, with Del Mar Quartet, in the south.

Hazel Kinniken, soprano; Harriet Niehaus, alto; Virginia Stewart, mezzo, with quartet, "Liberty Bells," in north central states.

Katherine Bauder, alto; Ella Leonard, mezzo; Cecil Nolet, soprano; Hazel Atherton, alto, with the "Five Liberty Belles," on the Pacific Coast.

Helen Westfall, soprano, with the Schubert Trio, in the northwest.

Blanche Snider, soprano, with mixed quartet, in University Extension concerts.

C. S. Porter, baritone; Hazel Mercer, soprano, with the "Porter Concert Party," in the north.

Marjorie Sweetser, soprano; Alice Stanhope, alto; Goulda Horn, mezzo, with the quartet, "Melody Mirths," in Australia.

Inez Kent, mezzo; Barbara Schmidt, alto, with the American Ladies' Quartet, touring Pacific Coast.

La Verne McCrum, soprano; Winnifred Caverly, alto; Edith Schenck, alto, with the Mozart Quartet, in north central states.

Ruth Timme, alto; Vera Thompson, soprano, with the Berkeley Sextet, in north central states.

Hope Hardy, soprano; Edna Loft, soprano, with the Schubert Sextet, in the south.

ELLA KINSMAN MANN

Ruth Zink, soprano, with the Cathedral Quartet, in the middle west.

Ruth Caufield, alto; Wilma Blocher, mezzo; Dorris Strubel, soprano, with the Southern Seas Sextet, in Australia.

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**Alcock**—Mrs. Merle Alcock was one of the soloists at the Bagby Musicale at the Waldorf Astoria on Monday last, December 16.

### WICHITA, KANSAS

The condition brought about by the Sta Board of Health—the "flu" ban—is the cau of absolute quiet in music circles here. T ban was temporarily lifted the latter pa of November, which enabled several co certs to slip through, and plans were bo ing for a big season when the restricti were again placed on gatherings of all kin

The outstanding features of this short p riod were a joint recital by Lucy Gates, p prano, and Yolando Mero, pianist, wh concert opened the Municipal Course; a days' visit by the Century English Op Company, which presented "Cavalle Rusticana," "Pagliacci," "Carmen" "Faust"; and also one Municipal Band co cert at the Forum November 24.

These were crowded into one week's t tivity and were augmented by various lo programs, one a Sunday program by t faculty members of the Wichita College Music, a student recital at the Brokaw St dios, and all arrangements were made b the first Wichita Symphony Orchestra co cert of the season, which concert is yet t be given when theaters, etc., are allowed open. The High School Course has p been able to present one number yet, b it is very probable that the course will postponed indefinitely.

The Brokaw Studios presented Marj Blake, pianist, pupil of Florence You Brokaw, the last week of November. S was assisted by Terry Ferrell, violinist pupil of Ralph Brokaw. Miss Blake's pr cipal numbers were the Grieg Concer Opus 16 (last movement), Beethoven Sc ta, Opus 13; the Schubert-Liszt "Hu Hark, the Lark," Liszt's "Liebestraum and several MacDowell numbers.

Mr. Ferrell presented the Bach Chacon for violin alone, the Wieniawski Sche Tarantelle and the Dvorak-Kreisler Slavo Dance No. 3.

The studios were crowded for this p gram, encores were numerous, and both pils did credit to the work of both Mr. Mrs. Brokaw, who have in the past th years conducted the Brokaw Studios w an ever-increasing clientele.

There is a movement on foot to r funds for a new pipe organ for the For A series of concerts will be the means, p viding the "flu" ban will allow it in tim run a series this season. The Forum ne an organ badly, especially now that community idea has spread so extensiv

Harry Evans conducted the sing at Sunday free concert given by the Munici Band (above referred to), and the audie seemed to enjoy the sing and co-operat beautifully.

John McCormack is announced for J uary 22 and Galli-Curci for April 12.

The minutes of the last Kansas State M sic Teachers' Association show its n meeting will be at Emporia in the sec week of February.

Our music season will be a late one.

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### REMOVAL OF THE WALKER DAN ING STUDIOS

Virna Harman Walker announces the moval of her Studio of Dancing from old Lyon & Healy Building, 208 South bash avenue, to Suite 1509-11 Lakev Building, 116 South Michigan avenue, w she will have ideal facilities. She will an opening reception early in January.


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### MOORHEAD, MINNESOTA

An enthusiastic reception was accorded Christine Langenhan, the famous dramatic soprano, in Moorhead, Minn., where she gave a most interesting recital before the Concordia College.

Her program was as follows:

Angels Ever Bright and Fair.....Haendel
The Lass With the Delicate Air.....Arne
A Spirit Flower.....Campbell-Tipton
So Great Our Love.....Troostwyk
Values.....Vanderpool
In French—
Aria from Mignon—(Connais tu le pays)....Thomas
Ouvre tes Yeux Bleus.....Massenet
Elegie.....Massenet
Aria from Gioconda (in Italian).....Ponchielli
Lullaby (in Russian).....Gretschaninow
Song My Mother Taught Me (in Bohemian)..Dvorak
I Love Thee (in Norwegian).....Grieg
Allah.....A. Walter Kramer
I Did Not Know.....Vanderpool
A Memory Divine.....Reber-Fish
April Tide.....Cox
Sleep My Darling.....Mana Zucca
The Americans Come.....Fay Foster

She was so heartily applauded that, besides many repetitions, she had to add to each group of songs an encore, such as "Come for a Sail in My Little Boat" (Arthur Troostwyk), "Hills of Dream" (Marion Bauer), "My Love Is a Muleteer" (Francisca di Nogero) and "Ring Out, Sweet Bells of Peace" (Caro Roma).

Miss Edith Quist was an excellent accompanist.

Appended are the comments from the Fargo dailies in full:

"The appearance of Christine Langenhan in recital at Concordia College auditorium on Thursday evening was a marked artistic success. It was the third number of the Artists' Course and was Miss Langenhan's first appearance in Moorhead. Miss Langenhan is a soprano of sterling qualities, who has found a place for herself among the foremost artists of the day. She showed remarkable intelligence in songs of a dramatic nature and infinite grace in songs of lighter vein. The musical public is always interested in artists who make their first appearance in our community, and for this reason, if for no other, the visit of Christine Langenhan deserves more than a passing comment. The audience applauded her heartily, and besides many repetitions she responded with several extras. Mr. Aasgaard, the president of our college, can be congratulated for bringing such an excellent and finished artist to our city."—Fargo Forum, December 6, 1918.

"Christine Langenhan, dramatic soprano, arrived in Moorhead yesterday afternoon and at Concordia Auditorium last evening entertained a large crowd of Moorhead and Clay county people in a program of selected numbers embracing arias from the leading operas, as well as many of the simple heart songs of the famous composers. Miss Langenhan's work was pronounced of a very high order by music lovers, and her recital was one of the big musical treats of the present season."—Courier-News, Fargo, December 6, 1918.

———♯♯♯———

**Lapham**—Agnes Lapham, pianist, played for the Central Eleanor Club last Sunday, her numbers being Legend (Cole), "Scotch Poem" and "Br'er Rabbit" (MacDowell), Etude, E Major (Chopin) and the Paraphrase on the "Fledermaus" (Strauss-Schuett).

### MME. STURKOW-RYDER ENTERTAINED IN MEMPHIS

Mme. Sturkow-Ryder was "held up" by a train wreck, and reached Memphis only 45 minutes before the concert was announced, being over six hours late, with no breakfast.

After the concert she was entertained at a dinner given by the Piano Club, and later at a reception given at St. Agnes Academy, where Mme. Sturkow-Ryder is a great favorite.

———♯♯♯———

### CHARLES AND VIOLET LINK

Mr. Link recently made two successful appearances as vocal soloist at Cohan's Grand Opera House.

♮ ♮ ♮

Engagements of Violet Martens-Link as accompanist:

Nov. 25 Lake View Musical Club.
Dec. 3 Woman's Club of Hinsdale.
Dec. 5 Riverside Woman's Club.
Dec. 7 Caxton Club.
Dec. 9 Oak Park Woman's Club.
Dec. 17 Austin Woman's Club.

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**Berkshire String Quartet**—The Berkshire String Quartet has secured the services of Mr. Jacques Gordon to replace Mr. Kortlasky as the second violin of the quartet. As originally announced the three concerts will be given in New York as originally planned, the first taking place Tuesday evening January 14, and the other two on February 25 and March 24. The quartet and Olive Kline, soprano, give a concert before the Outlook Club at Montclair, N. J., on December 20.

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## DICTION

Suppose we bring our mountain friend into the city for a visit. We seat him at a symptuous repast, and note he eats but little. Evidently he does not like the flavor of things.

We take him to our Art Institute. To sculpture he gives but little attention, and that to the muscular development of the gladiator. The portraits he scans with a rapid eye. But note his interest when he observes the landscape scene, especially a brilliant sunset. Undoubtedly our friend is a hunter and has lived much in the woods. We take him to hear a brilliant lecturer. His only comment, perhaps, will be that he is a nice speaker. Take him to a concert. All the finer points are lost on him. Our friend has given no thought to literature, to painting, nor to music, but we do not blame him, for he has had no opportunity. He may even have a dialect at which we smile.

Making an application to the ordinary man and woman of the city who have had every city advantage, and who have enjoyed, perhaps, each one of the above pleasures, yet we find, in their manner of speech in everyday conversation, that they are as ignorant of their own language as our mountain friend is of the pleasures we have tried to give him.

It is simply one of the greatest faults of the American people that we do not give time to the study of our language and our manner of speech. Those of us who have given thought and attention to the subject know that the American voice is the despair of the European teacher, who says our voices are musical, but the organs of speech are lazy.

Looking more deeply into the cause, we find we are not altogether to blame, for few of us have heard but one language, and so have not had naturally developed a keen sensitiveness to the varied inflections of many languages. The consequence is that we express only what the outer ear hears, and have taken no care to develop the inner ear.

European children are familiar with several languages and likely many dialects, and to this unconscious development is to be attributed their keen sensitiveness to the inflections of many languages.

Looking more closely into the matter, we find diction to be really a study of intermediate sounds—the hidden sound to which our ear is not sensitive.

By working for freedom of release in the spoken word, and this freedom is absolutely necessary in order to get at these intermediate sounds, we find it possible to develop what may be termed an "inner ear" for hearing. In other words, we take on a finer perception in the analysis of our language, and the singing quality of its vowels, to the extent that we develop a sensitive plate to the niceties of our language.

Having given thought and attention to this freedom of release of the speaking muscles, we find the study of other languages made easy. We note, too, that this same freedom, when attained in the speaking voice, places the English language in the realm of the singable languages.

What is meant by the "inner ear" is the awakening of the many tiny nerves which lie just inside the ear drum. These nerves can be made so sensitive that they will respond to sounds that the outer ear never hears.

Take our mountain friend and his habitual life in the woods. The fall of a leaf or the slightest stir of a bush he quickly hears, a keen sensitiveness developed as a matter of self-protection. Many sounds of the woods which we pass without notice he detects naturally. Bring him into the city—all noises sound to him like one great crash, whereas his city friend can distinguish between the noise of the "L" and the surface lines of cars, and between the postman's and the traffic officer's whistle.

So much for daily habit, and, too, for that fundamental principle of nature, involuntary action, by reason of which we do things spontaneously.

One can readily see how the European child, hearing daily many languages, has the advantage of the American child, who practically hears but one language.

When we study sound analysis and inflection, all languages will become as easy as the mother tongue, because the "inner ear" will be cultivated to hear the intermediate sounds of all tongues; and we must attain this intelligent hearing before our language can be rightly understood and readily heard.

Realizing that the matter of diction is, strictly speaking, a matter of intelligent hearing of the intermediate sounds of a language, we find this mental grasp eliminates all conscious thought of muscular action in our speech. In other words, when we hear the thing mentally, our organs of speech respond without effort, thereby placing the muscular activity necessary to give out these sounds under involuntary action.

We find, too, that it is by the means of a clear understanding of a language and its vocal inflections that the singing voice may be truly reduced to the speaking voice amplified. Thus is verified the truth of the statement made by Lamperti: "Master the recitative and you have mastered the art of singing."

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CHICAGO, AMERICA
DECEMBER 27, 1918

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# Music News

Vol. 10 No. 52

CHARLES E. WATT, Editor and Publisher

Published Every Friday at 850 McClurg Bldg., 218 S. Wabash Ave., Chicago.
Tel. Wabash 5595

Entered as Second Class Matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, DECEMBER 27, 1918

ANNUAL SUBSCRIPTIONS
United States, per year, postpaid.....$2.50
Foreign, per year, postpaid..... 3.50
Single Copies, 15 Cents

Every authorized representative of Music News has a properly signed representative card.

On failure to receive The Music News regularly, subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon & Healy, Gamble Hinged Company, Summy's music stores, McClurg's book store and at The Fair; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-seventh street.

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IN "THE BARBER OF SEVILLE"

Music News

Vol. 10 Chicago, December 27, 1918 No. 52

# America First

"For heaven's sake," said a young American composer to this writer at Lockport last fall, "take that 'America First' off your cover page. It is as bad as the old German idea of 'Germany over everything and everybody.' America wants to be ranked with all other nationalities in music, but has no desire to be boomed for 'first' place."

We did not take off the "America First" from our cover page, nor do we intend to do so—for we consider that the aforementioned young American composer is entirely wrong in his estimate of the situation.

Ever since the beginning of musical history in America we have been subservient to the Foreign Idea.

We have been told, always—that the best study was abroad, that the best conductors and composers came from abroad, and that the best performing artists came from abroad.

And—we have swallowed this so long and so persistently that, previous to the war at least, we were saturated with the poison.

Since the war we have begun to feel a little differently and we have been discovering, bit by bit, that the Foreign Idea was a complete myth.

But—so long have we followed it that today our country, musically—is still in the hands of the Foreigner, and we have, as yet, but scant confidence in our own people.

It is for that reason that Music News believes in the slogan, "America First."

We must wake up; we must assert ourselves, and—until we have reached the place where we consider ourselves with as much dignity and regard as we consider the Foreigner, we must overemphasize the matter a little and insist that Americans be given the first chance with everything.

American artists must be engaged throughout the country and they must be paid as much as the Foreigner. We must admit, even more emphatically than we have, that American teachers are best. We must kill the idea completely that Foreign study is necessary.

We must even try to grasp the idea that Americans ought to be given opportunities as Conductors of our Symphony Orchestras, and —when the opening occurs, it ought not to be entirely impossible to imagine that an American might become a Manager of Grand Opera in this country.

Charles E. Watt

JUDGMENT

By SHIRLEY DEAN NEVIN

William of Germany, stand forth
Before My throne.
Bring not thy thousands at thy back
To awe the God of heav'n. Stand forth,
But stand alone.

I know the story of thy deeds—
Thy infamy—
And did I not, these thousands, slain
At thy light word, would speak it—ah,
How piteously!

And this vast army of the Weak—
Poor sports of Fate—
See how they shake their shriveled fists
And mutter curses on thy name:
Ah, how they hate.

But blackest of the deeds that crown
Thy awful shame,
Is this: thou didst thy worst—slew all—
Threw Earth in turmoil—laughed at Peace—
And in My Name.

## MUSIC TO COME

**Friday, December 27**

Orchestra Hall, 2:30—Chicago Symphony Orchestra; Rudolph Ganz, soloist.

The Auditorium, 8—"Lucia."

**Saturday, December 28**

Auditorium, 2—"Aida."

Auditorium, 8—"La Boheme" and "Hamlet."

Orchestra Hall, 8:15—Chicago Symphony Orchestra.

**Sunday, December 29**

Auditorium, 3:30—Apollo Club in "Messiah."

**Monday, December 30**

The Auditorium, 8:15—"Samson and Delilah."

**Tuesday, December 31**

The Auditorium—Opera.

**Wednesday, January 1**

The Auditorium—Opera.

**Thursday, January 2**

Fourth Presbyterian Church, 4:30—Organ recital, Seder.

## MR. DAY AND MR. MORLEY

The informal programs at the Lyceum Arts Conservatory have proved to be a very delightful and wholly successful series this year. Last Tuesday night Elias Day, president, and Mr. Morley, one of the faculty, entertained the audience. Mr. Day was unfortunately detained by army orders, so Mr. Morley played his part of the program first and very graciously responded to encores. This artist is powerful in personality and graceful in his artistry. His numbers on this occasion were Pastoral (Corelli), Fantasie, F minor (Chopin), Barcarole (Rubinstein), Impromptu (Chopin), Intermezzo (Charlotte), Etude (Chopin).

Mr. Day arrived about 9 o'clock, looking very young and happy, in uniform, rather hoarse from his commanding, but began at once telling funny stories and entertaining very easily. His first number was "Danny" (Day), then a humorous little thing entitled "Columbus Discovered America." Then Miss Jeanne Boyd came out and played the accompaniments, while Mr. Day read "On the Road to Mandalay" (Kipling), "The Man Who Done Wrong to His Parents," "Oh, Memory," and "Tipperary" (Service). His last number was "Good Night" and then a little Swedish story for an encore.

Mr. Day is a consummate artist, and is appreciated by every one who knows him.

H. L. W.

## Robert Loren Quait

Robert Loren Quait is a young tenor who is proud of the fact that he has had his entire training in this city and, by the same token, Chicago may well be proud of Mr. Quait, for he is an unqualified success.

For seven years he studied with Mr. D. A. Clippinger of this city, not alone vocal art, but general musicianship, and this has been supplemented by two years with Vilonat and an equal length of time with Isaac Van Grove, whom Mr. Quait considers an absolutely invaluable coach.

In addition to a splendid voice, good range, full and free, Mr. Quait has a personality which has aided greatly in his success, and he is a student of the most intense and indefatigable kind.

His engagement to sing the tenor solos with the Apollo Club at the Auditorium on next Sunday afternoon is but one of the many fine indorsements which have come to him recently.

Elsewhere in this issue of Music News there is a review of his work as tenor in the "Messiah" performance at Grace Church, Oak Park, last Sunday afternoon.

Mr. Quait's record of church singing in Chicago is probably unique; at least it will be difficult for any one else to prove so continuous and successful a service.

For, besides singing as special soloist in "Messiah" and other special services in churches in all parts of the city scores of times, he has the record of twelve years' work in various churches which has been absolutely continuous.

In other words, Mr. Quait has not been without a church engagement a single Sunday in twelve years.

He began his career as a church singer at the McCabe Memorial Church, where he remained but three months, giving it up to take a better position at the Englewood Christian Church.

From here he went to the First M. E. Church of Englewood and then to the Hyde Park Presbyterian, where he has now been for some years.

This record, and the beautiful work he has done in all the churches in which he has sung, has led to many offers in other cities, and just recently he has received a flattering offer from New York City.

Readers of Music News will recall that last summer Mr. Quait gave a song recital which was a very great success and which we found occasion to commend heartily.

The artistic finish and the splendid interpretative abilities displayed at that time—not to mention the fine vocal equipment—were the natural outgrowth of the years of preparation made by Mr. Quait, during which he has sung in numerous functions of all kinds.

Special church service, recitals, concerts and oratorios have all engaged his attention, and he has been abundantly successful in all.

Besides numerous "Messiah" engagements, a partial list of the dates filled by Mr. Quait recently include "Requiem" (Verdi) and "Jubilee Cantata" (Weber) at Howe, Ind.; "Hiawatha's Wedding Feast" with the Hyde Park Choral Club, and at Jacksonville, Ill., and St. Charles, Ill.; "Four Winds" (Busch), at De Kalb and Rochelle; "Tale of Old Japan," Jacksonville, Ill.; "Elijah," Streator, Ill.; "Samson," Freeport, Ill.; "Morning of the Year," Lombard, Ill.; "Persian Garden," Chicago.

Altogether Mr. Quait has proven himself not only the possessor of one of the finest tenor voices ever developed in Chicago, but has also achieved success through personality and an intelligence which has shone through all his work and enabled him, always, to please his audiences to the fullest extent.

C. E. W.

*WE wish all our readers a Happy and Prosperous New Year.*

## SOME CHURCH MUSIC

The regular quartet of the South Congregational Church, assisted by Ada A. Hathaway, violin, and Stella Richards, gave the morning service and assisted in the Sunday School evening service.

The last included Haven's "Manger of Bethlehem," Ambrose's "Come to My Heart, Lord Jesus," and Stainer's "God So Loved," finding fine climax in Helen Buckley Lee's use of Adams' "Cantique de Noel," where the very best French tradition of this noble song was fully preserved.

At First Presbyterian Church Mr. Otis sees to it that some of the Chicago Orchestra men are in the choir loft at Christmas and Easter. By that token the music takes on an air of superiority which no other church can hope to meet. They were there on Sunday morning and added to the richness of the service. The Choral Society did their part also in a new carol, "Dawning Light," the result of combination of Dr. Covert, the pastor, and Mr. Otis, as well as in the "Hallelujah." Mrs. Bracken, in excellent voice, did the old "Nazareth" with abounding style and a full feeling for its Christmas spirit and message.

At Trinity Episcopal the only concession to the Christmas season which Mr. Hancock made was in the Dubois "Magi Kings," which he used for prelude. The Episcopal and Catholic Churches withhold their festival music until the Day itself. Trinity's music was up to grade and thoroughly enjoyable.

## WRIGHTSON'S THIRD ORGAN SONATA PLAYED

In our report of the A. G. O. recital in the Second Presbyterian Church last week it was stated in error that Walter Keller played two movements of Herbert Wrightson's Second Organ Sonata. It should have read "Third Sonata"—that in F major.

**Lindley**—Florence Caro Lindley, soprano, sang at the Ravenswood Baptist Church last Sunday.

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## F. WIGHT NEUMANN ANNOUNCEMENTS

Guiomar Novaes, the Brazilian pianist, will be heard in recital Sunday afternoon, January 12 at 3:30 at Kimball Hall, under the management of F. Wight Neumann. Mlle. Novaes has arranged the following program:

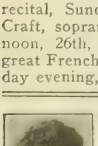
Prelude Choral et Fugue.....Cesar Franck

Nocturne
Fantasia, Opus 49
Two Mazurkas
Scherzo, Op. 20 .....Chopin

Nocturne .....G. Faure
Phalenes .....I. Phillip

La Soires dans Grenade
Les Collines d'Anscapri
Minstrels .....Debussy

Other recitals during the month of January under the management of F. Wight Neumann are Ossip Gabrilowitsch, piano recital, Sunday afternoon, 19th; Marcella Craft, soprano, song recital, Sunday afternoon, 26th, and an organ recital by the great French organist, Joseph Bonnet, Tuesday evening, 28th.

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# Music in Chicago

## CHICAGO MUSICAL COLLEGE

The morning musical at the Chicago Musical College on last Saturday was one of much interest and value.

Corinne Thompson and Mrs. Valerie Brown did much credit to their teacher, C. Gordon Wedertz, the first playing an Etude of Liszt and the second the "Two Skylarks" of Leschetizky in good style and with considerable finish.

The vocal department of the College was well represented in the work of Leona Kramer, Helen Hagen, Mrs. Janet Allen and Jane Kimball, all of whom are in the young artist class, and the total of their numbers constituting a fine musical treat.

Adelyne Morrison, a pupil of Karl Reckzeh, and Mrs. E. Y. Culbrath, pupil of Alexander Raab, further proved the fact that the College has a fine piano department, in the ease and intelligence with which they presented their numbers, and the violin department was shown to great advantage in the work of Gladys Welge.

Miss Welge, an attractive and very intelligent girl, has splendid talent for the violin and is a fine student. She played the "Orientale" (Cui) and the "Spanish Dance" (Rehfeld) in a way to prove herself the possessor of a rich tone, a distinct virtuosity of technic and nice interpretative feeling.

———♯♯♯———

## FOURTH PRESBYTERIAN CHURCH ORGAN RECITALS

Organ recitals of E. S. Seder at the Fourth Presbyterian Church on Thursdays at 4:30 have the following programs:

THURSDAY, JAN. 2, 4:30 P. M.

Edwin Stanley Seder, assistant organist, Fourth Presbyterian Church.
Sonata II, in C minor.....Mark Andrews
Allegro; evensong; scherzo; finale
Adoratio et Vox Angelica.....Dubois
Humoresque .....Frank E. Ward
Concerto in G minor.....Camidge
Adagio; gavotta
Reverie .....Frysinger
Toccata and Fugue in D minor.....J. S. Bach

THURSDAY, JAN. 9, 4:30 P. M.

Edwin Stanley Seder, assistant organist, Fourth Presbyterian Church.
Sonata V, in C minor.....Guilmant
Allegro appassionato; adagio; scherzo; recitativo; chorale et fugue
Elizabethan Idyl .....Noble
Egyptian Suite .....Stoughton
Pyramids
The Nile
The Song of the Priestesses
Rameses II
Benediction Nuptiale .....Hollins
Grand Choeur in G minor.....Hollins

———♯♯♯———

## CHICAGO SYMPHONY ORCHESTRA

The program of the Chicago Symphony Orchestra for the current week includes both the Liszt Concertos for piano, with Rudolph Ganz in the solo parts, the Unfinished Symphony (Schubert), and other numbers by Schubert and Berlioz.

———♯♯♯———

## LENOX STUDIOS

Hazel Meisterling was soloist at the Christmas entertainment of the I. O. O. F. last Thursday evening at Oak Park. Miss Meisterling's rich dramatic voice and musicianship is giving much promise of a splendid career.

## FLORENCE FFRENCH TO APPEAR IN SONG RECITAL

Florence Ffrench, the remarkably gifted daughter of the late Charles Ffrench, will make her Chicago debut at Orchestra Hall on Thursday evening, January 9, assisted by Earl Blair, pianist. Miss Ffrench is a very young girl; in fact, the youngest singer to be engaged by Signor Campanini, and will be heard with the Chicago Opera Association next season. Last winter she made her first formal appearance with Mme. Schumann-Heink at Carnegie Hall, New York, and great things were predicted for her. She possesses a lyric soprano voice of great range, beautiful quality and in a great measure that illusive something, termed, for want of a better word "personality." It is in fact personal magnetism and Miss Ffrench possesses it to a great degree. During the war Miss Ffrench put aside all thoughts of personal advancement for patriotic causes, and has been accounted at headquarters one of the best saleswomen in the various Liberty Loan drives, and in the department of War Savings Stamps as well. She is a beautiful girl with a future before her. Last spring she toured with Lieutenant Sousa and his band when they made their great tour for the Liberty Loan drive.

Edgar Nelson, an accompanist than whom there is no better, will be at the piano for Miss Ffrench.


JOHN

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## D. A. CLIPPINGER AND HIS MADRIGALS

The Madrigal Club has thoroughly come into its own and scored again with definite certainty at its first concert of this season on Thursday night. Kimball Hall fits the compact organization to a nicety, its following filling most of the seats and applauding with a discriminating taste that was a form of education in itself.

D. A. Clippinger is the centralizing force, the mainspring of the music that is elucidated. If it be noted that he has expanded himself in the years that have been speeding along it is only one way of saying that he has the needful vitality and perspicacity to fit him for the enviable place he holds in the musical life of the city and the undoubted regard of his little band of minstrels.

The meat of the program centered around three eminently remarkable compositions, "Sea Sorrow," by Bantock, an Englishman, who is too much snubbed, according to my thinking; R. Nathaniel Dett's "Listen to the Lambs" and our own Mr. Weidig's "'Tis May." Emphasis is to be laid on Mr. Dett's contribution in that, of itself, it is a well-proportioned bit of good writing, with continuous interest in its unfolding color and contrast, and also because it was written by an American Negro, Mr. Dett being at the head of music at Hampton Institute. He has taken a religious "characteristic" of his race and worked it out in anthem form. It is so admirable that very marked praise goes to it. The Bantock song is in nine-part form, with contralto solo, weird and primitive as to material but artistic in the extreme. Mr. Weidig's springtime roundelay is set to spirited words of Frank D. Sherman and catches the flare of its theme to the core.

The club met every sort of interpretative

GUY C. LATCHAW

demand which Mr. Clippinger exacted with excellent finish, solidity or lightness of tone and grace of rhythm and phrase. It was part-singing of the highest order and so acceptable that in each case repetition was asked for.

Mrs. Jessie Baldwin Nichols supplied two incidental solos and was amply ready for what they called for, being particularly satisfactory in the way she did what was desired in the Dett number. Josephine Treat also sang well the bits in the Bantock work.

Guy C. Latchaw democratically stepped from the club's ranks and gave two groups of baritone solos so well that encores were demanded. His is a warm, vibrant voice, properly schooled and invariably true as to tone. He used a number of songs of varied character and worked them out so well that there was an adequate color and interpretative sense to make for excellent effect. His use of the seldom heard Serenade from Berlioz' "Faust" was a happy thought. His text utterance in this was especially commendable. Capital was it, too, in the rattling "Fiddler of Dooney" (Homer). Kramer's dramatic "Relief" was altogether good, and the tenderness of Sibella's "Twilight Dreams" was beautifully idealized. Mr. Latchaw is a young man of fine parts, with a future to reckon with and a reasonable surety of finding a well-defined place in our scheme of things.

Miriam Jones, a very young but very good player, was at the piano.

ALBERT COTSWORTH.


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## "MESSIAH" AT GRACE CHURCH IN OAK PARK

Following up the many fine performances of Cantata heard at Grace Church, Oak Park, under the direction of Arthur Fraser, it was no surprise to hear there on

ARTHUR FRASER

last Sunday afternoon one of the finest presentations of "The Messiah" ever encountered in any church in Chicago.

The day was a gloomy one, chill and damp, but once inside the beautiful and hospitable Grace Church everything else was forgotten and the capacity audience gave itself up to intense enjoyment of the music and the spirit which having prompted it in the first place seems often—and particularly at this time—to have been brought down to the present day.

The boys at Grace Church are not afraid of anything, for they have back of them the assurance which comes from careful and exhaustive drill, and, also, they feel in Mr. Fraser's presence at the organ an element of helpfulness and strength which is not to be gainsaid.

Therefore there was great variety in the chorus numbers as well as a constant flow of power and beauty.

"And the Glory of the Lord" was sung with fine solidity of tone, as was also "Glory to God," while there was an especial and very pleasing exuberance in "O Thou That Tellest" and "For Unto Us," while "The Hallelujah" was done with that same exultant swing observed on Liberty Day and which made it then a notable achievement.

Mr. Fraser was most happy also in his choice of soloists. Orpha Kendall Holstman, soprano, and Robert Loren Quait, tenor, are of the quartet which is to sing the solos in "The Messiah" at the Auditorium with the Apollo Club next Sunday afternoon. Permelia Gale, the contralto, has appeared in the work many times, singing it, in fact, twice last Sunday, and Mr. Rollin M. Pease, baritone, who was intrusted with the bass solo part in this performance, is a singer of style and distinction.

Mrs. Holstman showed a remarkable beauty of tone and a luscious quality throughout. In "Rejoice Greatly" she was crystal clear, in "Come Unto Him" of beautiful tonal quality, and in the cycle of recitatives following the "Pastoral Symphony" gave an exposition of enunciatory and interpretative powers but rarely put in evidence in "Messiah" performances.

Mrs. Gale, a splendid success in Oak Park always, was in magnificent voice and sang "O Thou That Tellest" with a splendid swing and sentiment and "He Shall Feed His Flock" with unusual tenderness and effect.

Mr. Quait showed a fine amount of technical ability in "Every Valley" and was broadly dramatic in "Thou Shalt Break Them," maintaining always fine quality of tone and good interpretative values.

Mr. Pease, the possessor of a voice which has real quality and real beauty to recommend it, and who, further, understands the niceties of Oratorio presentation, was fine throughout his score, being powerful without too much force in such items as "But Who May Abide" and, being a genuine dramatic dynamo, in "The Nations Shall Rage."

A moment of the afternoon which will not be soon forgotten was that in which Mr. Fraser played the "Pastoral," for his conception of this item is certainly a fine one and his means of presenting it ideal.

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## ST. PATRICK'S CHURCH

One of the three entertainments given last week at St. Patrick's under the direction of Dr. J. Lewis Brown was heard by this writer, namely the program given on Tuesday night by the Boys' Chorus. It included chorus songs, recitations and solos, followed by a clever operetta entitled "The Bogus School Inspector." More extended comment concerning all the performances will be inserted next week.

M. C. W.

## ELSE HARTHAN ARENDT, PERMELIA GALE, GRANT KIMBELL, FRANK JOHNSON AND A CHORUS SELECTED FROM THE APOLLO MUSICAL CLUB SING "THE MESSIAH" AT FIRST CONGREGATIONAL CHURCH, OAK PARK.

At 7:15 o'clock on Sunday evening the First Congregational Church of Oak Park was filled with people, and others being turned away. Upon being asked if they could find a seat for a Music News reporter, they said they thought they could and a little later brought in some chairs, placing them around the pulpit where a dozen or more persons were seated.

There was an organ recital preceding "The Messiah," by Edwin Stanley Seder, organist and conductor of the choir. Mr. Seder is a thoroughly fine musician, the organ is a wonderful instrument, and he had ample opportunity to prove that he was master of the situation.

His organ numbers included "Noel" (d'Acquin), "March of the Magi" (Dubois), "Pastorale" from "Christmas Sonata" (Dienei), "First Christmas Offertory" (Grison), preceding the service. For offertory he played "Christmas Fantasy" (Rebling), and "Christmas Eve" (Malling), and for Postlude Handel's Largo. The organ responds very effectively to the genius of Mr. Seder, the acoustic properties of the church are perfect, and altogether it is a great privilege to hear an organ service here.

The vocal numbers on the program, which perhaps aroused the greatest interest, were the tenor recitative and aria, "Comfort Ye" and "Every Valley Shall Be Exalted," sung with great purity of tone, sympathetic and yet with much authority by Mr. Kimbell and the "Hallelujah Chorus."

Mrs. Gale sang "O, Thou That Tellest Good Tidings to Zion," "Then Shall the Eyes of the Blind Be Opened" and "He Shall Feed His Flock," with beautiful tone quality, and am sorry that the numbers chosen did not include the ever beautiful "He Was Despised."

The soprano numbers included on the program were the usual recitatives, the arias "Rejoice Greatly," "He Shall Feed His Flock" and 'I Know That My Redeemer Liveth," and were sung by Mrs. Arendt with her usual fine style and artistic effect.

The numbers for bass were the recitative "For Behold Darkness Shall Cover the Earth" and "The People that Walked in Darkness." These were given an excellent interpretation by Mr. Johnson.

The chorus numbers, with the assistance of thirty-two members of the Apollo Musical Club, went with much verve and spirit.

The pastor, Dr. Barton, said they had at last had their dream realized. When they built this magnificent organ it was with the hope that each year they would be able to produce some of the great oratorios, in addition always to giving at Christmas time "The Messiah."

ELEANORE CAPPS-HOSTLER.

## HERBERT HYDE TO PLAY BOROWSKI COMPOSITION

Owing to an error in our columns last week it was not clearly understood that Herbert Hyde was to play "Allegro de Concert" for organ by Felix Borowski with the Chicago Symphony Orchestra at the popular concert December 26.


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## ST. JAMES' CHURCH

Christmas at St. James' (Cass and Huron.)

On Christmas Day at the 10:45 a. m. service, the Prelude and Postlude consisted of Christmas Carols sung by the choir from the Sacristy. The Anthem was Gounod's "Nazareth" and the Hymns included "Angels from the Realms of Glory" (Smart), "Hark, the Herald Angels Sing" (Mendelssohn), "O, Come, All Ye Faithful" (Reading), and "On Our Way Rejoicing" (Havergal), Dudley Buck's "Te Deum" in B Minor were rendered, the solos being sung by Master Roy Abramson, soprano; Mr. Edward Brink, tenor, and Mr. Earle Anderson, baritone. Field's "Benedictus" in A Major was also used.

The Children's Carol Service and the Mystery Play, "When the Master Came" (Dean Bell), will be given on the Sunday after Christmas, beginning in the church at 4 o'clock. After a brief service the Christmas Processional will be formed and will march around the church and into the Parish House for the play. This Processional will be quite an impressive event. It will start with a fanfare by the Heralds. Then all the lights in the church, excepting the low-burning gas jets and the candles borne by the Angel Chorus, will be put out. Following an illuminated star, the procession will march, singing "We Three Kings of Orient Are":

"O, Star of wonder, Star of night,
Star with heavenly beauty bright,
Westward leading, still proceeding,
Guide us by thy perfect light."

Various traditional carols will be sung between the scenes of the play. Colin Taylor's "I Saw Three Ships," will be used in the church service for the offertory.

The play will be presented under the direction of Miss Lucille Ryerson Crane, assisted by Miss Dorothy Channon.

Hugo Goodwin, A. A. G. O., is organist and choirmaster.

###

## CHICAGO PIANO COLLEGE

The Chicago Piano College offered the following program in the commodious lecture room of the school last Saturday afternoon:

* Adagio from C major Concerto.....Weber
Allegro from G major Suite.....Bargiel
Miss Thelma Simons
Papillons (Scenes at a Ball).....Schumann
Richard Schweitzer
Valse at Springtide.....Harmon H. Watt
Mrs. Hazel Bryant
* Concerto, Op. 69 (last movement).....Hiller
Miss Dorothy Linker
Humoresque.....Tschaikowsky
Pasquinade.....Gottschalk-Joseffy
Miss Nellie Fisk

* With Mr. Watt.

It is worthy of mention that these programs are among the few student recitals which are not too long. The pupils too are not put on before they are ready, a thing which cannot always be said. All of the students Saturday afternoon showed careful preparation and thoroughly artistic training, as well as good musical feeling individually. It was a little program well worth hearing.

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## CENTRALIZING SCHOOL OF MUSIC

On Saturday, December 14, a most enchanting little program was given at the Centralizing School in celebration of Christmas time. The sponsors of this lovely entertainment not only understood the spirit of Christmas but they succeeded, through the children, in conveying it to the audience in all its beautiful significance. The Christmas part of the program was preceded by a short recital by the younger students, all of whom played with an earnest interest in their task. Following this there was a cunning dance done by two of the girls and then the Christmas playlet in which the children sang and danced and re-lived the age-old Christmas story. They reminded one of a troup of fairies, so graceful were they and so dainty were their costumes. Then the sweet childish voices of Mrs. Fleming's children's class joined in and completed the pretty picture with two quaint Christmas carols. The program is given below.

Daring Horseman.....Gurlitt
Slumber Song.....Gurlitt
Evelyn Wolf
The Trumpeter's Serenade.....Kullak
The Fairy.....Wing
Dorothy Moeller
March of the Wee Folk.....Gaynor
Hotzel Bode
Uncle Remus.....Cadman
The Return.....Burgmuller
Eleanor Stewart
Little Pussy.....Holst
Swinging So.....Holst
Ruby Johnson
Elfin Play.....Goodrich
Ruth Willis
Grandfather's Birthday.....Gurlitt
In the Garden.....Gurlitt
Duet March.....Smith
Geraldine Wolf
Dancing Daisy Fields.....Mokrejs
Pussy Cat.....Wing
Mary Bode
Mistress Mary.....Swift
Ella May Opel
Ding Dong Bell.....Gaynor
Autumn Leaves.....Gaynor
Catherine Vickers
Chapel of the Woodland Fairies.....Neidlinger
Irene Gordon
Little Major.....Goodrich
Park Lynn Verner

"Without the door let Sorrow be,
And if for cold it hap to die
We'll bury it in a Christmas pie
And ever more be merry."
—From "Old Christmas Sayings."

Dance—Polka Antique
Bonita Eiffert and Dorothy Kane

A PLAYLET
Adapted from "Watching for Santa Claus," by Varney

Mary Bolton.....Ruth Borden
Bess Bolton.....Elvira Patterson
Kate Bolton.....Bonita Eiffert
Nan, a cousin.....Ruth Willis
Santa Claus.....Henrietta Fetzer

Scene—The living room. Time—Shortly before midnight Christmas eve.

Reading—
Why the Chimes Rang.....
Henrietta Fetzer
Spelling Season.....Wells
Bonita Eiffert
Three Scared Little Boys.....
Elvira Patterson
Vocal—My Jerushy.....Gaynor
Bonita Eiffert
Reading—Christmas Bells.....Longfellow
Ruth Borden
Vocal—O Little Child, Come Down.....Hofer
Ruth Willis
Dance of the Fairies.....
Gladys Clare, Iris Stewart, Thelma Hagerman, Irma Ross
Reading—The Spirit of Christmas.....Van Dyke
Marie Barkman
Carols—
At Midnight a Summons Came....Old Alsatian Carol
Sleep, Little One.....Old French Carol
Mrs. Fleming's children's class:

| | |
|---|---|
| Janette Howardson | Laura Howardson |
| Alice Matson | Eugene Howardson |
| Elvira Howardson | Charles Bruce |
| Ruth Willis | |

MARY CARVER WILLIAMS.

###

## AMERICAN CONSERVATORY

Saturday afternoon the American Conservatory Students' Orchestra, under the direction of Herbert Butler, gave its annual recital, assisted by Master Samuel Frankel, violinist; Miss Elizabeth Walsh, contralto, and Miss Ruth M. Freeman, pianist. The following program was given:

Symphonie, G major.....Hamerik
(First Movement)
Orchestra
Concerto for violin, E major.....Vieuxtemps
Adagio—Rondo
Master Samuel Frankel
Serenade.....Tschaikowsky
Allegro Moderato
Walzer
Elegie
Finale-Russo
Orchestra
Aria—A Rendimi.....Rossi
Miss Walsh
Concerto for Piano, A minor.....MacDowell
Andante—Presto
Miss Freeman

In the orchestral numbers the ensemble was excellent and the whole interpretation displayed an artistic nuance which could be secured only by the most careful discipline and musical appreciation and ability on the part of the players.

M. C. W.

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"Unfailing excellence."—Chicago Daily Journal.

"Mr. Lazzari sang with splendor."—Chicago Tribune.

"Mr. Lazzari sang well."—Chicago Evening Post.

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## CHICAGO ARTISTS' ASSOCIATION

Evidently this organization, in its large majority, does not feel a keen interest in that part of its program which fosters the growth of budding talent. There was a very small audience in attendance at the Children's Day event of last Tuesday. This is a shallow attitude and deserves a scoring. All artists and artist lovers should feel a vital interest in those who are to replace them and should be ready to detect and encourage the young people who are candidates for the future.

Nearly every mature artist complains of the difficulties they were forced to encounter, the neglect and indifference of those who should have discerned and helped. But when they "arrive" they promptly forget (?) to help those who are likely to follow in their footsteps.

It was such a delightful afternoon that the regret is the keener for those who missed it. Hugo Goodwin had about twenty of his choir boys from St. James' Episcopal Church. They gave a program of Christmas carols and songs which was so comprehensive that nearly every period was covered. Not only were the familiar old carols used, but Mr. Goodwin had uncovered Augusta Holmes' lovely "Noel" and found Pietro Yon's modern "Gesu Bambino," Melarten's "Christmas Cradle Song" and Darcieux's "Bressan Waits"—simply exquisite examples.

Everything was capitally and enthusiastically done. There was the usual disposition to rush things along, so essentially an Episcopal trait that it is perhaps superfluous to make note of it. But abidingly pure and lovely tone was in the lads' singing, the pronunciation of text admirable in neatness and clarity, while good, sturdy rhythm and heartiness supplemented technical accuracy of the music's measures.

Without specifying, it is to be said that the solo singing was more than good as done by the following boys: James Baker, Roy Abrahamson, Felix Coune, Fred Stuhlman and Morris Jones.

The rest of the program included piano playing by Nellie Gordon, songs by Charmien Brickson and readings by Ethel Prendergast.

ALBERT COTSWORTH.

### JOSEPHINE AND EUGENE SULLIVAN

The Sullivans are anticipating a very busy season after January 1. They are booked for a week in Toledo, Ohio, during January, and will sing at the Badger Room, Hotel Wisconsin, Milwaukee, New Year's eve. They have also a return engagement at The Hippodrome in Chicago.

**Silver**—Hazel Silver, soprano, has recently appeared at the Englewood Sunday Evening Club, the Wilmette Sunday Evening Club, Lake Forest, Howe Military School at Howe, Ind. (Jubilee Cantata, Weber), and will sing on January 3 in "The Messiah" at South Chicago and fill a return engagement at the Englewood Sunday Evening Club on January 5.

**MacDonald**—Harriet Bacon MacDonald of Chicago gave a musical talk, illustrated with children and with apparatus used in teaching the Dunning System of Improved Music Study for Beginners, on Monday evening, December 16, at Assembly Hall, Public Library, Tulsa, Okla.

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## MOODY INSTITUTE SCHOOL OF MUSIC

Last week the close of the term at Moody Institute School of Music was celebrated with two excellent concerts, the programs of which are appended.

Whenever this writer goes to hear the work of this School he is impressed anew with the fact that there is present here a sincerity in teaching and a solidity of result which are notable.

A perusal of the programs will show again that the religious element enters largely into the work of this School, but it is supplemented always by good technical development and fine musicianship and the fact of the religious note makes for novelty which is interesting, instructive and also abundantly pleasing.

AUDITORIUM, WEDNESDAY, DEC. 18

Piano solo—Transcription: Nearer, My God, to Thee ..... Warren
Miss Ruth Thiers

Vocal solo—When the World Forgets.....Ackley
F. C. Schaffer

Organ solo—Andantino .....Lemare
H. W. Carlson

Vocal solo—There Is a Land of Pure Delight..Parker
Mrs. O. J. Jenkins

Piano solo—Butterfly .....Grieg
Miss Ruth Lambertson

Vocal solo—The Hills of God.....Nevin
L. R. Grimes

Piano duet—Transcription: Tramp, Tramp, Tramp, the Boys Are Marching.....Doerr-Loes
Bugle call; assembly; dirge; victory
Misses Beulah Doerr and Birdie Loes

Vocal solo—Plains of Peace.....Barnard
Mrs. Clarence M. Yates

Piano solo—Bubbling Spring .....Rive-King
Miss Neva Jordan

Vocal duet—The Shepherds of Love.....Reitz
Mr. and Mrs. Charles Jollay

Vocal solo—Consider the Lillies.....Gabriel
Mrs. V. H. Martin

AUDITORIUM, THURSDAY, DEC. 19

Organ solo—Postlude in F.....Schuler
Miss Florence Leonard

Vocal solo—Wonderful, Wonderful Friend.....Towner
Mrs. L. R. Becker

Piano solo—Etude .....Lack
Mrs. O. J. Jenkins

Vocal solo—Why Art Thou Cast Down, O My Soul? ..... Spicker
Miss Viola Kachel

Piano Duo—Simple Confession.....Thome
Misses Bessie and Mary Hoffman

Piano solo—Transcription: Whiter Than the Snow (No. 335, Voice of Thanksgiving No. 2).....
..... Gabriel-Doerr
Miss Beulah Doerr

Vocal duet—Grace, Greater Than Our Sin.....Towner
H. P. Wooten and W. A. Hambidge

Vocal solo—The Ninety and Nine.....Campion
Mrs. Ruth Adkins

Vocal duet—There Is a Friend Above All Others.....
..... Nicolai
Misses Junice Clausen and Katherine Niswander

Organ solo—Fugue in G minor (little).....Bach
Mrs. H. W. Carlson

Vocal solo—Fear Not Ye, O Israel.....Buck
Richard Nyberg

Chorus—Awake, My Soul.....Wiegand-Herbert
Ladies' voices

C. E. W.

###

**Collins**—Edward Collins, Chicago pianist, now in service somewhere in France, writes to Music News that he has lately been commissioned in the Corps of Interpreters—a position he is well able to fill. He says further:

"I composed a military march some time ago and when I played it for the General he was delighted and decided to make it the official march of this division. So I called it 'The March of the 88th Division' and all our bands are playing it. They are going to play it when we march down the streets in the United States."


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### A FINE IDEA AND A RESULTANT PROGRAM OF MUCH CHARM

The Bush Conservatory has decided to open its parlors once a week for an informal composers' evening, and there on last Friday was heard a program of the finest significance and effect, all composers and performers being of Chicago.

In the absence of more definite data, this article gives merely impressions, with such definiteness as memory alone can supply.

Earl Victor Prahl presented three of his beautiful songs through a wonderfully gifted young girl whose name I do not know. She is a pupil of Mme. Louise Dotti, however, and most certainly has a future. Her teacher told me that she has great intelligence and industry, and these, coupled with her remarkable voice, will surely bring notable results.

Her voice and style are exactly those of the Rosa Raisa of a year or so ago.

The Prahl songs are not only beautiful but have immense style and character also. They will succeed.

Miss Lee of the Columbia School presented a group of her fine songs, but needed a better singer for their effective exploitation.

The really big number of the evening was the new Sonata for Piano and Violin, by Heniot Levy of the American Conservatory, played by himself and Richard Czerwonky in magnificent fashion.

It is indeed a big work, requiring forty minutes in performance and being filled with every imaginable difficulty.

But, quite aside from this, it is also a work of imagination and fancy and is filled with moments of intensity of musical feeling ranging the full gamut of human feeling.

The make-up of the work is notably good, the contrast of movements superb, and the picture in general is one of clear lines as well as fine shades of tone and color.

C. E. W.

### CHARLES COURBOIN

Charles M. Courboin, the Belgian organist, made a short trip west during the week of December 9, playing his first recital in the Hennepin Avenue Methodist Church in Minneapolis. He was greeted by a large and enthusiastic audience, and the local critics gave generous space to accounts of the recital and praised Mr. Courboin's artistry in the most glowing terms.

From Minneapolis he went to Cincinnati, where he played in the Church of the Covenant before the Southern Ohio Chapter, American Guild of Organists. He was greeted here also by a large audience, and played a brilliant program, which was greatly enjoyed by the members of the chapter and their friends. A dinner was tendered Mr. Courboin before the recital and a very enjoyable time was had by the Ohio organists.

On Friday Mr. Courboin played before the St. Cecilia Society in St. Mark's Pro-Cathedral, in Grand Rapids. Unfortunately, the quarantine against influenza had just been restored in that city and Mr. Courboin was greeted by a limited number of people on account of this. This was his second recital in Grand Rapids.

### CRAVEN STUDIO NOTES

Miss Corinne Simpson, contralto, who has been touring with "Four American Girls" company, is in Chicago this week, taking work with Mr. Craven during the holidays, and leaves on a tour of the Pacific Coast January 3. Miss Margaret Gilmore, who is holding a position as musical director of the school as well as director of the Christian Church choir of Marshalltown, Iowa, is home for the holidays and taking daily work of Mr. Craven.

Miss Edna Worrell, contralto, was soloist December 15 at Englewood Christian Church.

Miss Evelyn Martha was soprano soloist last Sunday at the Second Baptist Church, singing "O Holy Night" (Adam).

Miss Irene Schroeder, soprano, was special soloist at Belden Avenue Methodist Church last Sunday, and James McKernon, basso, was also soloist in the same church.

Mr. Craven has far the largest class he has had during his years of teaching, and the new year promises to surpass the year just passed.

### NEW FIRST CONGREGATIONAL CHURCH

The "Pageant of the Nativity," given at the new First Congregational Church last Friday and Sunday evenings, was beautifully expressive of the season and remarkably effective, both as a spectacle and in the music.

Mr. Tenney now has a firm hold on all the resources at this church and is presenting excellent programs.

Fuller account of the pageant will be printed next week.


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# Elias Breeskin

## Again Triumphs in Aeolian Hall Recital on December 12th

THE SUN:

In style he shone to advantage, . . . in technical details he was brilliant. Particularly was this the case with his performance of the first movement of the Sinding Suite, in which his command of staccato was masterly.

THE TIMES:

. . . a stalwart among New York's young violinists now coming before the public daily.

THE TRIBUNE:

His warmth of tone, his command of issuance and of color, and his rhythmic sense were all excellent. His playing of the Sinding Suite was admirable.

THE HERALD:

It was pleasant to hear again Mendelssohn's melodious Concerto, which an audience supersurfeited with modern music found delightful. The slow movement was exquisitely played.

THE AMERICAN:

His tone was pleasing to the ear and of lovely and even quality in the sustained notes. He rushed with tremendous speed through the whirlwind opening measures of Sinding's Suite and compassed the intricacies of double-stopping and bravura passages of the later movements with facility.

THE GLOBE:

Mr. Breeskin's performance was always effective and his facile technic and brilliancy evoked frequent and spontaneous applause. His intonation was always pure and his tone was rich, varied and of ingratiating quality.

THE EVENING SUN:

There is warmth and feeling to his playing, and when he arrived at the presto movement of the Sinding Suite he rose to really splendid heights.

THE EVENING MAIL:

He has a good tone, broad and satisfying, and a great deal of intelligence. He does not confuse sentiment with sentimentality, and he played the Mendelssohn Concerto with a fine restraint. He has a fluent technic, equal to more than average demands, and his profound feeling for the traditions will always give a great deal of pleasure to the discriminating.

THE MORNING TELEGRAPH:

The Kreisler Introduction and Scherzo Caprice for Violin alone advantageously showed the really remarkable virtuosity of the brilliant Breeskin. He played the Mendelssohn Concerto with notable facility. The recital closed with a startling display of the versatility and technical excellence of Breeskin.

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# FIFTH WEEK OF OPERA

**Muratore Temporarily Retires—O'Sullivan Scores in "Romeo and Juliet"—Galli-Curci, in Fine Form, Repeats Great Successes—Stracciari Incomparable in "I Pagliacci" and "Barber of Seville"—Anna Fitziu and Lamont Score Heavily in "I Pagliacci"—Rosa Raisa as Santuzza Again Proves Her Great Artistry—Paris Symphony Orchestra Plays on Sunday—The Sixth Week to Be Crowded With Sensations, Including the Debut of Charles Fontaine**

## MURATORE'S ILLNESS CONTINUES AND HE HAS TEMPORARILY WITHDRAWN FROM THE COMPANY

The departure of Mr. Muratore for New York, with France as the next move, is a great loss to the Chicago Opera Company, and he will be greatly missed by the public at large.

A superb artist, as well as one of the most glorious of singers, he has given us so many fine performances that we would always remember him with gratitude, even if he did not return to our Company.

But we sincerely hope that his absence is only temporary and that next season we shall surely again partake of his matchless art.

♮ ♮ ♮

### The Opera Half Over

As these lines are written the opera season is just half over and in retrospect, we can truthfully say it has been the finest we have ever had while, in prospect, we have five thoroughly brilliant weeks.

CAROLINA LAZZARI

The current week is witnessing the debut of Charles Fontaine, a distinct event—and the first presentation of Galli-Curci in a new part, one which, being comedy, is bound to present her at her best, for she is a born comedienne.

For last night there was announced a glorious performance of Rossini's "Stabat Mater," with Opera and Apollo Club forces in collaboration, and for this (Friday) evening we shall have Galli-Curci (for the last time) in "Lucia"; on Saturday afternoon the performance of "Aida"—made glorious through the participation of Rosa Raisa—and in the evening a fine performance of "La Boheme," supplemented with one act of "Hamlet," in which latter opera Galli-Curci will sing. And this on a Saturday evening!

LUCIEN MURATORE

For the next four weeks we shall have a constant succession of new works and of important revivals, in many of which Mary Garden is to appear.

♮ ♮ ♮

### REPETITIONS

On last Friday night, on account of the serious illness of Mme. Dolci, which prevented the Italian tenor from appearing in "La Gioconda," the opera was changed to "Trovatore," and again did Rosa Raisa make an immense success and again did Forrest Lamont prove himself an absolutely invaluable member of the Company by the beauty and power of his work in the part of Manrico. Cyrena Van Gordon, as Azucena, also scoring again very emphatically.

At the Saturday matinee "Linda" was repeated, to the unqualified delight of a large audience, and in the evening "Romeo and Juliet," scheduled for O'Sullivan and Gall, was sung by the former and Myrna Sharlow on account of the illness of the distinguished French soprano.

The experiences of several of the American singers this year, notably Irene Pavloska and Myrna Sharlow, is proof eloquent that there are, occasionally, first rate opportunities for them and that by degrees the public will learn that when they do have opportunity to appear they invariably make a fine impression, and the bigger the part the better the impression.

O'Sullivan—ideal in looks for the part of Romeo, and with a full equipment of voice and acting ability, made on Saturday night one of the finest successes yet attributed to him.

An actor-singer of great routine and versatility, he is able to infuse every part with correct color and mood, and he therefore grows more and more in favor as the days of the season go on.

His Romeo will be heard again with the greatest of pleasure.

♮ ♮ ♮

### BARBER OF SEVILLE

Our own version of the "Barber" is a big, healthy, wholesome romp. It is such a marvel of ensemble, from Campanini's electrical reading of the orchestral score down to the last chorister in the effusive serenade, that the only way to write of it is either at great length or not at all. The entire production is team work of the nth degree. Galli-Curci's Rosina is perfection of singing, acting and visualization. Stracciari and Trevisan and Arimondi are uproarious, and the former's singing satisfies every tradition and present exactions.

ANNA FITZIU

Just to see the whole is to be counted a musical event in any lifetime. We are so

slow to be confident in such matters here; we wait for someone else to enthuse over us before we allow ourselves to be sure. No one ever saw or heard a more complete representation of the lively and lovely work. See it and tuck away the memory for future browsing and reminiscence.

ALBERT COTSWORTH.

♮ ♮ ♮

## THE DOUBLE BILL

On Wednesday evening there was given the double bill which has so often engaged

ROSA RAISA

the attention of the Company—"Cavelleria Rusticana" and "I Pagliacci," but never, within memory, has it been given so wonderfully well as at this time.

The cast of the Mascagni work was absolutely ideal.

Rosa Raisa is the best Santuzza in memory. She has the most thrilling dramatic impulse and the most glorious voice one could even imagine, and she goes through the Sicilian tragedy like a whirlwind.

Opposite to her, Dolci was also ideal, and the ensemble of these two, as well as at the moments when the Mama Lucia of Louise Berat was involved, was perfect.

Irene Pavloska repeated the fine performance of Lola, which has already firmly linked her name to that part as a splendid success.

Alfred Maguenat was so fine as Alfio that no one could possibly ask for better. He looked the part and he sang it superbly.

Many performances of this work there have been when the Intermezzo was a distinct bore. It is apt to be so saccharine and so needlessly drawn out that, in most readings, it had long since lost its charm, but Polacco, who conducted, made it again a thing of pulsing, throbbing beauty, and he managed also to get some choral singing from the stage which was magnificent.

In the Leoncavallo work the cast was not so ideally perfect, but in three members, at least, it could not have been better.

Anna Fitziu has made the part of Nedda her very own. She dresses it beautifully and she acts with much tragic significance as well as girlish loveliness.

In the famous bird song she did as fine a piece of work as the current season has put forth in any opera.

Forrest Lamont, substituting for Muratore, made the most sensational success he has yet scored on the Auditorium stage.

He was wonderfully fine in vocal effects and with the asset of glorious voice he coupled sane and effective acting, with the result that the performance stood forth with great distinctiveness and beauty.

Riccardo Stracciari sang the Prologue (Tonio) so remarkably well that the audience was very loth to let the performance proceed without a repetition, and throughout the opera he presented a consistent and forceful picture as the Clown and enriched the score constantly with the charm and wonder of his splendid voice.

Daddi was better as Beppo than in any part this year, and Defrere showed an unbelievable growth in voice, singing the duets with Nedda in splendid style.

Sturani, resourceful and with properly repressed dramatic fire, conducted ideally.

C. E. W.

♮ ♮ ♮

## SAMSON AND DELILAH

There is an impression in some quarters that "Samson and Delilah" had not previously been given by the Chicago Opera Company before last Tuesday evening, but as a matter of fact it was given a number of times in the second season, being, in fact, the premiere that year, with the late Mme. Gerville Reache as Delilah and Charles Dalmores as Samson, and it has also been given, at least once, by other singers since then.

But, beyond any question, none of these performances equaled that of last Tuesday in the glorious mise-en-scene, the magnificent playing of the orchestra under Louis Hasselmans or the splendid ballet of the last act, to say nothing of the very fine casting of the principal parts afforded the work at this time.

The production was truly a regal one. Such gorgeousness of scenic investment and dressing and such careful attention to stage groupings, lighting, etc., has rarely been in evidence at the Auditorium.

Hasselmans, splendid in his every performance, was particularly forceful and

MARY GARDEN

facile in this one. He made the chorus do wonderfully fine singing, with massive tone where need was apparent, and with the finest of shading and coloring throughout.

And the orchestra, under this scintillant baton, was of such superlative power and charm as has been heard but rarely anywhere.

The ballet was of such brilliance as to be almost unbelievable. Tropical birds, orchids and other exotics were brought to mind in a riot of movement and color which was amazing.

Into this beautifully prepared and sustained environment walked Carolina Lazzari as Delilah, and she walked, too, straight into the hearts of the very big audience which had come to hear her.

It is very likely that many came out of

FORREST LAMONT

curiosity to see how a debutante would handle so great a task as was hers at this time, but it is equally certain that they all remained to enjoy to the full the opulence of her vocal art and to applaud to the echo her unqualified success.

Miss Lazzari is the exact figure for Delilah, and she dressed the part beautifully.

It is possible to see that with more experience and after having appeared several times in the opera she will develop a bigger dramatic outlook on the part, but that, of course, is a trite saying, for any young singer in any part for the first time cannot possibly present all the dramatic detail which will grow by repetitions.

But, beyond any question, Carolina Lazzari is the exact personality and figure for Delilah and, just as inevitably, she will grow to be the greatest exponent of the part we have ever had.

And this is all the more certain, because of the gorgeous way in which her voice envelops and ennobles the score.

The lower passages are sung with an unbelievable contralto richness, and in the upper flights of the part she disclosed on Tuesday every attribute and virtue of the dramatic soprano.

Altogether, Miss Lazzari may well feel that she scored a big success and walked away with one of the finest ovations ever accorded a young singer in Chicago.

Opposite the brilliant Delilah figure there must needs be an equally strong and fine Samson, and in the cast of last Tuesday this was provided in the person of John O'Sullivan, who not only disclosed the perfect range and quality of voice for the part, but also made an impressively dramatic as well as thoroughly polished and artistic figure.

Undoubtedly Mr. O'Sullivan has often sung the role in Paris, and just as undoubtedly he brought to the Auditorium on last Tuesday night the results of his extended routine, as well as his fine intuition and musical feeling.

With these two as the outstanding figures, "Samson and Delilah" is one of the really big bills of the season and should be given a number of repetitions.

The High Priest of Dagon is another great part, and Marcel Journet easily made of this a companion piece to the name parts. The score of this part lies exactly in the best range of the Journet glorious voice, and the dramatic possibilities are altogether those which suit his gifts at the best.

He went through the part triumphantly and made a splendid impression on the audience.

MARCEL JOURNET

The short part of Abimilech was exceedingly well done by Constantin Nicolay. An Old Hebrew brought out the best of the Huberdeau gifts, and the three small parts in the cast were done by Dua, Olivero and Defrere.

C. E. W.

## IL TROVATORE

As has been stated by the management of the Chicago Opera Association, "Opera is different from anything else; we cannot map out a certain schedule for the season and expect to carry it out to the letter, for singers are human beings and subject to the ills of life."

This answers the questions of subscribers, "Why cannot the Chicago Opera Association tell me what operas I am going to hear every Monday night, or Saturday afternoon," as the case may be, "for ten weeks?" Such was the case on Friday evening, when "La Gioconda" was scheduled, but on account of the serious illness of Dolci's wife, and no other tenor being in readiness for the part, "Il Trovatore" was substituted on short notice and was given a fine portrayal with Rosa Raisa as Leonora and Forrest Lamont substituting in the title role for Dolci.

ANDRE MESSAGER

This is an interesting opera, albeit having been heard many times, but never by anyone who was Rosa Raisa's superior. In "Tacea la notte placida" she rose to heights of unalloyed splendor, and she again made exquisite the "D'Amor" with its appealing beauty.

The work of Forrest Lamont as Manrico was distinguished and proved conclusively that he is a very valuable adjunct to the Chicago Opera Association. His voice has grown more beautiful and he had ample chance to display his histrionic ability and finesse, which he did in no uncertain terms.

At the present it is hard to remember or imagine anyone better than Cyrena Van Gordon in the part of Azucena, the wandering gypsy. Her voice is of a very beautiful quality, a very wide range and powerful. She has very strong dramatic gifts and her portrayal of the gypsy woman, both vocally and histrionically, was little short of marvelous.

Giocomo Rimini certainly looked and

acted the part of the Count. He has a particularly beautiful voice, is resourceful, and he repeated his previous successes in this opera.

Smaller parts were exceedingly well done by Emma Noe, Octave Dua and Virgilio Lazzari, and should not be overlooked.

"Il Trovatore" will bear many repetitions, particularly with this cast. Sturani was the conductor and again was supreme.

ELEANORE CAPPS-HOSTLER.

♮ ♮ ♮

## LINDA

Witnessing and hearing such a performance as Saturday afternoon forces the conviction upon an unprejudiced mind that the old people were right who have stoutly maintained that the reason why the older operas were put into the discard was because there were no singers to sing them. The fault was not in the operas themselves. My good old mother and I fought many wordy battles on the subject. She had brought me up on first-hand knowledge of many seasons of London opera when Grisi, Marie Alboni, Sentag, Luisa Pyne and Jenny Lind were in their prime. She didn't like my leaning toward the lurid stories and somewhat ugly music of the newer regime, maintaining that the line of melody and tunefulness were necessary adjuncts. I gave her memory willing allegiance during the presentation of Donizetti's "Linda" and the exquisite singing of Galli-Curci, Stracciari, and Lazzari, the fine humor of Trevisan, the enjoyable ensemble and stage pictures and good chorus and orchestra work.

Such a performance justifies itself. It doesn't need any explanation, for it answers the simple question of legitimate entertainment. Galli-Curci's "O Luce" is beyond comment. I knew it would satisfy my mother's standards and didn't care to go further. Miss Lazzari has the world before her by all evidences; Stracciari revealed another side of his great art; Trevisan is unique and unctuous; Vittorio Lazzari was a good Prefect; Forrest Lamont, with not a great deal to do, but all capital, and Sturani a rousing master at the baton.

ALBERT COTSWORTH.

♮ ♮ ♮

## THE FRENCH ORCHESTRA

Of course, the Sunday preceding Christmas was not the most favorable time in which to bring to Chicago the concerts of the Paris Symphony Orchestra, under direction of Andre Messager, and yet it does seem that this community might have evinced a little more interest than was indicated by the very small audiences of the afternoon and evening at the Auditorium.

For they were magnificent concerts, and the public should have known that they would be.

The orchestra is made up of French musicians of national fame, and the tour is under government auspices.

Messager, very quiet in manner, is yet evidently a mine of emotionalism underneath the quiet surface, else the orchestra could not possibly have played the Beethoven C Minor Symphony so magnificently as they did.

This is one of the really great works of Beethoven, and to hear it played as at this time is a benediction.

It is not that Messager put into it any unusual reading or any eccentricity of color and effect. It was rather through the wonderful tonal quality that the unusual values came.

Every part of the orchestra produced this same hauntingly beautiful quality of tone, and under the Messager baton each part spoke out artistically and musically, as well as with proper dramatic effect.

The "Afternoon of a Faun" (Debussy) was also a master reading, and the Saint-Saens "Spinning Wheel" a breathless bit of virtuosity.

But the big moment, of the evening concert at least, came when Mme. Gabrielle Gills appeared and sang the aria from "Louise," and when the ensemble between herself and the orchestra in this number was something so utterly fine as to be beyond words to tell.

We have heard the "Louise" aria often enough with orchestral accompaniment, but never as it was presented at this time.

C. E. W.

♯♯♯

## LATER NEWS OF THE OPERA

Charles Fontaine made his American debut on Monday evening at the Auditorium in "Manon" (Massenet) and scored an unequivocal success.

On the stage, in this opera, Mr. Fontaine gives the impression of exuberant, effervescent youth, and his action bubbles over with spirit and charm.

No finer looking Des Grieux has been seen on our stage. His voice is beautiful, although in this performance it gave no impression of immense power. Nevertheless it is of admirable quality and is used with rare discernment and discretion throughout.

The audience warmed to the newcomer at once and accorded him, throughout the evening, a series of ovations. In these were included invariably Mlle. Gall, who has grown to be a supreme favorite here and who at this time showed us her Manon for the first time. She is beautiful in all parts, but particularly so in this, and she sang it with great sparkle and beauty.

Hasselmans at the baton worked in splendid harmony with these two stars and proved, easily—that the "Manon" score may be made a scintillant delight.

Alfred Maguenat repeated his splendid impersonation of Lescaut (splendid both vocally and histrionically), and Desire Defrere added a fine touch as De Bretigny.

Margery Maxwell, Beryl Brown and Marie Pruzan were charming as Pousetti, Javotte and Rosette, and Gustave Huberdeau again appeared as the Count.

C. E. W.

♯♯♯

## MISS HALL'S EDGEWATER BEACH MUSICALE

The word "charming" is overworked, but it is the right one to use concerning the pleasant Sunday afternoons Jessie B. Hall furnishes at Edgewater Beach Hotel. It is music of such agreeable character under such comfortable auspices that charm ensues.

The major portion of the program of last Sunday was given by Eleanor Eastlake and Kathryn Kiernan, two young singers whose duet singing has been the distinct musical novelty of the local season so far, and who are so genuine and meritorious that they will easily outlast anything so fleeting as novelty. They have been wise, for their years, to discern that there is a large and sparsely cultivated field of enjoyable musical literature to be had for the gleaning, that there is an eager following ready to accept and enjoy the form in which it expresses itself, and quick to note the pleasure afforded when the work is as excellently well done as in the case of these young singers. The voices are fresh, well schooled and blend with unusual sympathy. The understanding is unquestioned and the subjection complete. All these things make for an excellent standard, and the interpretative side is in good hands. Salter's "Charm of Spring" seemed almost made for their effervescent mood, Arne's "Lass With a Delicate Air" worked out effectively in its new form, Mendelssohn's "Wings of Music" wound its enticing measures beautifully, and a setting of the Brahm's "Hungarian Dances" was a dashing and brilliant mass of color. That bit of cobwebby music, Hahn's "Exquisite Hour," is too unsubstantial to stand metamorphosis, but D'Hardelot's "I Know a Lovely Garden" distinctly gained. The singers have a most valuable adjunct in Helen Campbell, who almost makes a trio, so thoroughly does she fit the piano part into the ensemble.

Grace Grove played in her impeccable way for Daniel Denton, who added groups of tenor solos.

ALBERT COTSWORTH.

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—Roy E. Marcotte, Detroit Times.

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## ELLEN KINSMAN MANN STUDIO IS ONE THAT PRODUCES RESULTS

Music News printed last week a remarkable list of young artists who had their concert training with Mrs. Ellen Kinsman Mann and are today in actual positions in all parts of the country.

The five weeks' summer course which

ELLEN KINSMAN MANN

Mrs. Ellen Kinsman Mann offered during last July and August has shown excellent results.

Its special purpose was preparation of the pupils for lyceum work, and though Mrs. Mann gave no absolute guarantee of engagements to students, the immense value of her course has been fully demonstrated in actual results.

Some few of Mrs. Mann's class were placed even before finishing the five weeks' course. A majority of the others found engagements at the end of that period, while the rest, after continuing their studies up to October 1, were satisfactorily placed at that time.

Thus the entire rather widely assorted group (for some had studied in the states from California to Massachusetts, and others had had very little preparation at all) found places in their chosen work.

———♯♯♯———

**Clark**—Louise D. Boedtker, soprano, pupil of Charles W. Clark, sang at the Students' Recital at Bush Conservatory on December 21, her numbers being a group of French songs by Massenet, Duparc and Faure, two songs by Schumann and one of Schubert, a Grieg-Sinding-Lassen group and "The Crying of Water" (Campbell-Tipton), "Aedh Wishes for the Cloths of Heaven" (Fogel), "In the Time of Roses" (Reichart) and "A Toast" (Mary Turner Salter).

———♯♯♯———

**Raab**—Winifred Lee, student of Alexander Raab, has been appointed teacher at the Jasper Normal Institute, Jasper, Fla.

# FLORENCE EASTON

## *Soprano, Metropolitan Opera House*

**Receives an ovation in the initial performance of Puccini's "Gianni Schicchi"—Compelled to repeat her aria—Unique record established in annals of the Metropolitan.**

FOLLOWING ARE THE PRESS COMMENTS OF HER PERFORMANCE AS LAURETTA:

"Florence Easton, very pretty in her Juliet costume, sang her one aria most artistically."—James Gibbons Huneker in the New York Times, Dec. 15.

"An incident in last night's performance, so unusual that it is doubtful if such a thing ever occurred before at a world's opera premiere, occurred in the performance of 'Gianni Schicchi.' An American singer, Florence Easton, had sung her first aria. The audience so generously and so insistently applauded that Conductor Moranzoni allowed Mme. Easton to repeat this aria."—New York World, Dec. 15.

"The audience, wonder of wonders, insisted on a repetition of the aria, charmingly sung by Mme. Easton, which was the musical hit of the evening."—Reginald DeKoven in the New York Herald, Dec. 15.

"A significant incident is to be noted. The claque had not a hand for the most exquisite bit of melody and singing of the evening—the mock serious appeal to Gianni made by Miss Easton as Lauretta. But the genuine portion of the audience appreciated the song and the singer and kept up its applause until a repetition of the little air was grudgingly granted."—H. E. Krehbiel in the New York Tribune, Dec. 15.

"Mme. Easton did very well in the part of Lauretta."—New York Evening Telegram, Dec. 15.

"Miss Easton sang delightfully and acted well."—New York Globe, Dec. 16.

"Miss Easton's fresh, ravishing voice sent the melody into instant popularity."—New York Evening Mail, Dec. 16.

"Florence Easton, a lovely vision, had the only really melodious aria to sing. She did it so beautifully that she had to repeat it. There was no mistaking the conviction of the audience."—New York Evening World, Dec. 16.

"Miss Easton reaped a triumph and replanted an encore with it. Her beauty of voice and appearance, her comportment throughout, won her the eyes and the ears of the audience at her every entrance."—New York Evening Sun, Dec. 16.

"What Florence Easton did as Lauretta was a revelation as to the treasures in store at the Metropolitan, where they are too often hidden under a bushel. Florence Easton once more gave an exhibition of vocal art which places her in the forefront of the living artists."—New York Evening Post, Dec. 16.

*For Concerts—Festivals—Recitals*

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AEOLIAN HALL, NEW YORK

# THE PRESS AT LARGE

**In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay**

### "Piano Wonder Features Close Music Festival"

"Ethel Leginska, the wonderful young pianist, has visited Maine on several occasions. Since her earlier appearances her art has grown and her work is more finished and her perfect assurance is a very convincing factor. The first impression with this unique artist is always amazement at the perfect ease and facility of her technique. Her mastery of the instrument is of course an acknowledged fact and her beautiful liquid tones are a marvel. To describe Leginska's many fine qualities of musicianship and her technical accomplishments is a well-nigh impossible task."—Portland Sunday Telegram, Nov. 24, 1918.

### Mrs. MacDowell at Zanesville

One of the most gifted pianists who has appeared before a Zanesville audience in a long time, Mrs. Edward MacDowell, delighted her hearers with her piano recital at the home of Mrs. Charles Francis Chappelear. In playing the MacDowell music Mrs. MacDowell proved herself a pianist of wonderful feeling, splendid technique, and clear, warm tone. In hearing the music as it was played Monday night it seemed like an echo of the past, since many of the numbers were played by the composer himself for us. While it was superfluous to speak of her technique, too much cannot be said of the value to the music student of this opportunity of getting that beautiful and traditional interpretation of the MacDowell music together with Mrs. MacDowell's wonderful rhythm and tone. The large and enthusiastic audience demanded repeated encores, and seven extra numbers were played before the final close of the recital.—The Zanesville, Ohio, Signal, Nov. 26, 1918.

### Opera in New Orleans

There is a rumor in musical circles that the New Orleans Opera House may reopen with a short mid-winter season. It is worth while reminding ourselves occasionally that New Orleans was the first American city to establish opera permanently, and the first to introduce French and Italian opera into America, the Nation says. Opera was given in New Orleans when Washington was President. Adelina Patti sang there in "Robert," "Charles VI," "Dinorah" and other operas in 1861, when she was eighteen years old; and according to an advertisement which promises that she will do "Within a Mile of Edinboro' Town" from the lesson scene in the "Barber," prices ranged from 50 cents to $1.50. It is not generally known that most of the important premieres have taken place there, and many operas which are unknown in other American cities have been kept in the repertoire at New Orleans—such as "Cenerentola," "Salammbo," "Siberia," "La Reine de Saba," "Siguard" and "Don Quichotte." The history of opera in New Orleans would require a considerable volume and would be well worth writing. There are not so many centers of spiritual activity in the United States that we can afford to lose the record of one of them, especially one so eminent as the French Opera House in New Orleans.—Chicago Daily News.

### Schumann-Heink and Soldier Sons Star at "Hitchy-Koo"

There was an added attraction at last night's performance of "Hitchy-Koo" at the Illinois which did not cost the management a cent. Mme. Schumann-Heink and two of her sons were spotted in a box by Raymond Hitchcock, whereat the comedian halted his usual lines and "business" to greet the singer and introduce her in his homey way to the audience. He spoke of Mme. Schumann-Heink's two sons in the service, and she amended his arithmetic by saying that she actually had four sons in the United States Army and Navy.

Then Mr. Hitchcock allowed that the audience would rather hear her sing than endure his unmusical gutturals. The audience agreed so thoroughly with him as to set up a storm of applause until the famed singer complied. She sang several of her old "favorites," led "The Star Spangled Banner," and an enjoyable time was had by all.—Chicago Tribune.

### "Dead Ban German Opera"

Charles Fontaine, Belgian tenor, who has just arrived in Chicago and will take the place of Lucien Muratore in opera roles, preached the funeral of German opera today at the close of his first rehearsal. M. Fontaine completely extirpated modern German music. He came from the wings of the Auditorium Theater in high spirits and bubbling over with pleasure at his American prospects until someone wondered if German opera would be revived in Paris after the war.

"Dead!" he exploded. "Dead, dead, dead. Dead in Paris. Dead in northern France. Dead in Belgium. Who can look at the flattened cities and ruined orchards, can mourn the women and girls violated and dead at German hands and ever want to hear German opera again? I cnnot sing it. Never! Where is my brother? Shot to death by the Germans. Where is my father's brother? Shot to death by the Germans. Where is my cousin? Shot to death by the Germans. Where is my godfather? Shot to death by the Germans. And you talk German opera to me!

"You cannot imagine what we have suffered and what we feel. Wait till Mr. Wilson looks into northern France and Belgium and sees what is there. He will not talk then about fairness to the Germans."—Chicago Daily News.

### Graham Harris' Appearance as Soloist with Detroit Symphony Orchestra

"Mr. Harris' work was full of fire and virility; it was well poised, to a large degree authoritative, and in the Adagio was colored with genuine poetic feeling. If possible, Mr. Harris should play at one of the pairs of subscription concerts."—Free Press.

"Graham Harris, a young violinist, made a great impression and his work served to impress upon his hearers something of the class of musicians which make up the personnel of the orchestra. Mr. Harris, however, is a real artist, and the opinion was freely expressed that he would before long rank among the well-known soloists of the country. He played the Vieuxtemps Concerto in D minor, giving to this well-known composition an authoritative interpretation that was full of fire and vitality."—Detroit Times.

"In Mr. Harris, who is an extremely young man, there were further evidences of the high individual musicianship of the orchestra, for he imbued the Vieuxtemps Grand Concerto with new sheens of beauty. He, too, was most cordially complimented by the audience."—Saturday Night.

"Mr. Harris essayed the taxing Vieuxtemps Concerto in D minor and carried it off with splendid effect, winning the most enthusiastic approval from the audience."—Detroit Journal.

"Mr. Harris displayed commendable virtuosity; especially notable was the performance of that passage in the Adagio in which the violin and one cello sing an appealing duet to an accompaniment of chords on the harp and the strings pizzicato. Mr. Harris draws from his violin a clear, limpid tone, and his technic is facile."—Detroit News.

### Sibyl Sammis-MacDermid in Chicago Recital

The daily press commented as follows:

"Mrs. MacDermid was heard in a group of French songs. These she sang in a manner characteristic of her best style—her voice clear and lovely throughout its ample range."—Henriette Weber in the Herald-Examiner.

"I arrived in time to hear Mrs. MacDermid sing a group of French songs. Mrs. MacDermid's full-toned, wide-ranged soprano was at its best. The interpretation of the French song is an easy matter to this excellent singer, whose pronunciation is clear and whose understanding of this type of music is intelligent."—Herman Devries in the Evening American.

"Mrs. MacDermid has good voice and good taste, and the knowledge how to apply both to music. She has the further great merit of believing that when English is to be sung it should be pronounced clearly, and she testified to her faith in a group of good songs by James G. MacDermid, Carpenter and her accompanist, Jeanne Boyd. Another group of French composers became a great pleasure, par-


# Louis Hasselmans

*One of the New Conductors of*

*THE CHICAGO OPERA*

*Grows Steadily in Favor*

***On His Work in "Samson and Delilah" the Daily Press Commented as Follows:***

"Mr. Hasselmans had his forces well in hand and did his large share toward making it an extremely successful evening."—Herald-Examiner.

"Mr. Hasselmans was authentic with it and put it through admirably."—Tribune.

"Mr. Hasselmans gave a sympathetic reading of the score, and the music sounded very beautiful."—Evening Post.

"Mr. Hasselmans did some strikingly fine conducting last night. He treated the score with almost reverential care and love and brought warmth and passion from the orchestra pit. It was his highest point of the season."—American.

"Reviewing opera this season has been something in the nature of a continuous tribute, never more so than when one thinks of the part done by Conductor Hasselmans in this performance. It was a very fine thing that he did. In this opera he had not only the soloists under his direction, but some of the finest choruses in all operatic music and an orchestral score that is practically symphonic in character. He is a remarkable interpreter of music in the French style, with all its good taste, good sense, clarity of line, beauty of color and the restraint which is never under any circumstances weakness. There was never a moment last night when the music did not move, and move glowingly. 'Samson and Delilah' can easily be made a very boresome performance. This one was of continuous, unfailing interest." — The Journal.

MARGUERITE **NAMARA** Soprano Chicago Opera Association

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FREDERICA GERHARDT DOWNING ..... *Contralto*
ROBERT LOREN QUAIT ..... *Tenor*
ARTHUR MIDDLETON ..... *Bass*

## Sunday, December 29th, 1918, 3 P. M.

## AUDITORIUM

TICKETS ON SALE AT CLUB OFFICE, 243 SOUTH WABASH AVE.—LYON & HEALY BOX OFFICE AND AUDITORIUM THEATRE


ticularly Fourdrain's 'Carnival.' "—Edward C. Moore in the Journal.

"Sibyl Sammis-MacDermid sang with clear, full tone, good control of her voice and understanding of her music. I could not always get the words as distinctly as I wished, and at times the extreme upper notes sounded a bit hard. The lighter numbers, 'I Call to Mind a Day' (MacDermid) and 'Fairy Pool' (Boyd), she sang particularly well, with soft tones that were pure in quality and very sure. Her phrasing was good and everything that she did was musicianly."—Karleton Hackett in the Evening Post.

"Mrs. Sammis-MacDermid in the Handel and Godard pieces put forth a very pleasing lyric soprano voice which is refined in quality and of a comprehensive range. It reflects the emotion of the singer, and in the Godard 'Air de Leonora' took on almost the timbre of a dramatic soprano. This number is on the pretentious order of a ballade, and Mrs. Sammis-MacDermid scored a fine success with this selection."—Maurice Rosenfeld in the Daily News.

♮ ♮ ♮

### Max Rosen Proclaimed "One of the Great Ones" in Baltimore

Max Rosen proved to be one of the most engaging young violinists who has appeared here in recent years. He is another of the boys whom Leopold Auer is teaching to play with such mysterious perfection, and in some respects he is the most interesting of the new group in that he combines with incomparable technical prowess a fresh and winning personality and a curiously insistent emotional instinct rare in so young a player, which gives his art a certain suggestion of sophistication that is extremely attractive. His tone is extremely rich and vibrant, his interpretations both graceful and elegant, yet in the more pretentious numbers his indication of sentiment is true, his work delicate and authoritative, his coloring always admirable. His playing not only makes an immediate appeal to the senses but its restraint indicates a mental poise that is very interesting. He played the D minor Concerto of Wieniawski with fine breadth of attack and astonishingly agile fingering, the pure, singing quality of his work in the Romance being an incident of ineffable charm. One hopes that he will soon have an opportunity to hear this new artist with an orchestra. He is one of the "great ones."—Baltimore Evening Sun, Dec. 14, 1918.

An unusual ovation was given Max Rosen, the young violinist, after his recital yesterday at the Peabody. The enthusiasm of the audience knew no bounds for the wonderful musician who has created such a sensation in every city in which he has appeared. They called him back four or five times after every number, and when the concert was over still the music lovers remained applauding and applauding, even cheering, until the virtuoso played an extra number. His style is most brilliant, and his program in the main brought out this striking characteristic.—Baltimore American, Dec. 14, 1918.

♮ ♮ ♮

### The Madrigal Club

Those industrious searchers after choral music of the past and present, the Chicago Madrigal Club, appeared in the first concert of the season's series at Kimball Hall last night. According to the club conventions, D. A. Clippinger, the director, had arranged a program consisting of ancient and modern works in about equal proportions. Of the first class there appeared the names of Lefevre, Morley, Calcott and others, to say nothing of a traditional Hebrides sea song as arranged by Granville Bantock in nine parts.

The second part gave opportunities for the women's and men's voices to appear separately as well as together. The choir sang with nice deliberation and more care for enunciation than is customarily the case in choral performances. The Chicago Madrigal Club would seem to have its definite place in the musical life of the season, not only for the kind of music that it sings, but for its manner of performance. This is its eighteenth season, and last night's was its one hundred and thirty-first concert.

Guy C. Latchaw, a member of the organization, was the soloist, displaying a pleasant baritone voice and an enunciation which showed how it is that the club as a whole is able to project its words so clearly.

In the next concert, occurring March 13, a special feature will be made of the performance of the prize-winning madrigal of the year, "The Nights o' Spring," with words by Bertha Ochsner of Chicago and music by Frances McCollin of Philadelphia. —Chicago Journal.

♯ ♯ ♯

### Schumann-Heink Charms in War Songs Program

Ernestine Schumann-Heink, refined by life's fires and perfected by the stormy blasts—"Mother Schumann"—thrilled a capacity audience at Gray's Armory Tuesday evening with her war songs, religious songs and songs of love and hope. Every number, except a gay little danza, was touched with the mellowing of experience which has been hers the past three years as mother of thousands of soldiers and sailors. Never before has there been such a deep

(Continued on page 30)


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### CONSTANCE BALFOUR—JOSEPH BREIL

Joseph Breil has written an opera especially for the distinguished American soprano, Constance Balfour, and as already told in Music News columns, this work has been accepted for presentation at the Metropolitan Opera House in New York for this season.

The presence in Chicago of both Miss Balfour and Mr. Breil on last Saturday made possible a private hearing of part of this opera, "The Legend."

Suffice now to add that the sample was decidedly pleasant and whetted a vigorous appetite to hear the work in entirety.

Miss Balfour is one of the most delightful singers to come under my observation in many months.

She has personality and poise as well as a definite musical intelligence, and these are supplemented with a voice of rare power and charm.

Dramatic soprano is the proper classification no doubt and in the lower part of the range there is wonderful breadth and sustaining power. But, also, in the manipulation of the upper score Miss Balfour exhibits rare skill. The lovely quality of her tones in this range as well as the infinite skill with which she uses dynamics and tone color is remarkable.

The desire to hear Miss Balfour in a recital is very keen.

C. E. W.

### BERKSHIRE STRING QUARTET

The Berkshire Quartet spent the five days, December 9 to 14, at Camp Upton playing for the soldiers. They gave sixteen concerts, every one of the grade of the subjoined program and were appreciated by the boys throughout.

On December 20 they played at Montclair, N. J.; on the 27th will play at Camp Merritt, and on December 30 at Camp Mills.

This ensemble will give a series of concerts at Aeolian Hall in New York on January 14, February 25 and March 24, the program for the first date being as follows:

Quartet in G minor (Peters No. 30).....Haydn
Allegro; largo assai; menuetto; allegretto; finale, allegro con brio

Quartet in F minor (prize-winning composition at Berkshire Festival of Chamber Music, 1918)
.....Tadensz Iarecki
Profondement emotionne; tranquille et mysterieux comme un reve; tres leger, rhythme et joyeux; avec une vigeur jeune et dynamique

Quartet in A major.....Borodin
Moderato; allegro; andante con moto; scherzo; prestissimo; andante; allegro resoluto

### TWO SCENES IN THE LIFE OF CHRIST, BY GEORGE B. NEVIN

The Oliver Ditson Company has accepted for publication two compositions by George B. Nevin which represent two scenes in the life of the Savior, "The Witness of John" and "The Vision of Thomas." They are written in cantata form and require about six minutes each for performance. This style of composition, although novel and unhackneyed, does not aim to be anything but an effective and religious presentation of two most interesing and far-reaching events in the life of The Master.

Mr. Nevin's new anthem for Christmas, "Sing and Rejoice," is being presented by a long list of representative choirs throughout the country.

# ANNA FITZIU

## *Soprano Chicago Opera Association*

**IS ACCLAIMED AS AN IDEAL NEDDA IN "I PAGLIACCI"**

The press says of her work:

"Miss Fitziu was in her best role as Nedda."—Tribune.

"Anna Fitziu did the best singing she has ever done here in the 'Bird Song' last evening."—Herald-Examiner.

"Anna Fitziu made a beautiful Nedda and sang the music with a refinement and purity of voice quite exceptional, and she also knows how to make her action convincing."—Daily News.

"Her singing of the 'Ballatella' was a lovely performance."—Daily Journal.

"I have already written at length of her beautiful singing and clever acting as Nedda, but it is always an agreeable task to repeat that her voice was of luscious sweetness and remarkable surety, that her 'Ballatella' was a superbly finished example of vocal art at its best, and that she fascinated by the charm, vivacity and naturalness of her histrionic conception." — Chicago American.

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# Luigi Montesanto

## *BARITONE*

**Metropolitan Opera House**

***Makes the initial performance of Puccini's "El Tabarro" notable, through his singing of Michele.***

FOLLOWING ARE THE COMMENTS OF THE NEW YORK PRESS:

"Mr. Montesanto quite surprised me by the vigor, force and vocal effectiveness of his impersonation of Michele."—Reginald DeKoven in the New York Herald, Dec. 15.

"The strangling of Luigi by the wronged husband, Michele, wonderfully sung and acted by Luigi Montesanto, is easily the most horrific scene ever enacted upon the Metropolitan opera stage."—New York Telegraph, Dec. 15.

"He disclosed musical and dramatic understanding."—New York World, Dec. 15.

"He sang and acted with vigor and his solo scene was praiseworthy."—James Gibbons Huneker in the New York Times, Dec. 15.

"Luigi Montesanto portrayed with fine artistry the role of Michele."—New York Evening Telegram, Dec. 15.

"Montesanto as Michele was vigorous. He sang with dramatic intensity and he strangled Luigi with a touch of shuddering realism."—New York Evening Mail, Dec. 16.

"His impersonation compelled respect."—New York Evening World, Dec. 16.

"In the husband Mr. Montesanto has a part which is equal in opportunities to that of the father in 'Louise'; he did it well, no doubt."—New York Evening Sun, Dec. 16.

# Music in New York

1 W. Thirty-fourth St.

By JOSEPH DE VALDOR

### The Metropolitan Concert

Sunday, December 15, was not a monotonous day, in spite of the inclement weather, for not less than seven musical events were programmed and all were interesting, and each drew a huge audience. The Russian Symphony presented Schumann-Heink as soloist. The Philharmonic listed Max Rosen, the violinist. The Symphony Society of New York, Alfred Cortot soloist. At

RICHARD HAGEMAN

the Hippodrome McCormack gave his first recital of the season. At Maxine Elliott, Yvette Guilbert gave her characteristic song program. Even the Greenwich Theater was not idle, for a Rusisan baritone gave an exhibition of vocalization. With so many events I cannot report them all.

After a brilliant night of Puccini premieres, many of those present on the evening of December 14 came back to the same old place to listen to a quite unusual concert, but the audience was not a very large one. In spite of that, the applause was more than cordial. The opening number consisting of "Phedre" Overture by Massenet was rendered by the Metropolitan Orchestra and conducted by Richard Hageman, who extracted all the melody which Massenet furnished in the score.

Robert Couzinou, the French baritone, featured some songs which were practically those of the recital room and his renditions were extremely artistic. He proved a great asset to the French repertoire when he interpreted, at the Metropolitan, Le Grand Pretre, Athanael, Valentin and Escamillo, but on this occasion he stood out as the best recitalist of the Metropolitan forces. Employing mezzo-voce, falsettos, and when necessary his full voice, his songs, as rendered, were a delight to the ear. All the characteristics of the fine artist were in evidence and the songs were imbued with grace, feeling, expression, and, what is more, he possesses the grand style for which France's best vocalists are known as past-masters. In the upper register his voice is tenor, while the middle is full, vibrant, warm and powerful. I found him not entirely at his best in "D'une Prison," by Reynaldo Hahn, where he used too much restraint and the vocalization was of the operatic style, not of the concert singer. I can commend him especially for "Plaisir d'Amour," by Martini, and "Berceuse," by Mozart. Excellent singing in the "Promesse de mon avenir," from "Le Roi de Lahore," by Massenet, and truly operatic style in Diaz's "De L'Art splendeur immortelle," from "Benevenuto." "Le Temps des Cerises," by Renard, was also on the program.

Louise Homer, acting as speaker for herself, begged leniency for her cold, so no comments are necessary. She sang the Aria from "Samson and Delilah" and songs by Reichardt, Sidney Homer, Marzials and an encore.

Richard Hageman conducted an effective performance of Georges Enesco's Roumanian Rhapsody No. 1, for which the audience lavished generous applause.

Joseph De Valdor

wishes the Readers
of Music News

A Merry, Prosperous and
a Happy New Year

Thelma Given appeared for the first time before a Metropolitan audience since her Carnegie debut. She has gained more poise and nervousness was absent. Her intonation, too, was much better and clearer. Her technic has made great strides and there is no doubt that she is beginning to place herself among the best violinists of the younger set. The Concerto and Cadenza for violin in D major, by Paganini, was well rendered and the public did not permit her to leave until an encore was played. But the unpleasant feature, after her rendition, was the boisterous claque which of late has become intolerable. She rendered other pieces by Debussy, Tor Aulin and Achron. No less a factor of the concert was the splendid accompaniment at the piano, heard only rarely on such occasions, by Willfrid Pelletier, a young pianist of 25 and assistant conductor of the opera house. His playing for the vocalists was a treat and in fact as pleasurable as the work of Mme. Homer and Couzinou. French pianists show much superiority and their modesty is remarkable.

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### First Recital by John McCormack

Back home from his great work for the war sufferers, John McCormack returned to his first professional recital on December 15 at the Hippodrome and was greeted by a huge audience of some 6,000 people. I have so often reviewed his singing, his voice and all the details which are his assets that I fear that I have exhausted my vocabulary. He was in fine trim and, as in the past, his program was compelled to be prolonged by a number of encores. One of the greatest ovations ever accorded to a singer was when Judge Dowling announced, in behalf of the 69th Regiment, that John McCormack's vocal work had secured $500,000 for the soldiers. Only General Pershing would receive such a demonstration as that bestowed on McCormack and he deserved it, for we all know that for over a year he gave himself wholly to the great cause of the war. What singer, after appearing year by year in operas and concerts, can show such purity of timbre and freshness of voice as John McCormack? He sings as if he were but a young man. The "father interpreter" of the American songs again thrilled his listeners and again hearts felt his emotional singing. His program included C. Hubert H. Parry, Cesar Franck, Tchaikowsky, Bantock, Saint-Saens, a group of Irish

ROBERT COUZINOU

songs and some by his accompanist, Edwin Schneider; William Derrigan Daly, Arthur Foote and a new song by Wilifred Sanderson, "I Shall Meet You." The assisting artist was Mr. Wilkinson, the violinist, not a satisfactory player.

♮ ♮ ♮

### Lucien Muratore's Illness Disturbs His Admirers

News reaching New York concerning the illness of the great French tenor has caused

a sensation in musical circles. His admirers are much perturbed. The expectation of hearing the magnificent Lucien Muratore is being shattered by nature's trick. It is doubly regrettable if his illness will not enable him to reappear this season. It may also cause a change in Mary Garden's repertoire. The splendid O'Sullivan will perhaps be in Muratore's place, and Charles Fontaine, who arrived from France to undertake French roles, may also be called to the rescue, but the position of Muratore is so unique that, as said before, his absence will be felt. We hope that Providence will take a kind hand in the case of the French tenor and that his illness will be healed soon.

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## BRIEF NOTES FROM ABROAD

### Paris

The day after the armistice was concluded the opera opened its doors with the inevitable patriotic outbursts preceding the evening's performance of "Monna Vanna," by Henri Fevrier (the composer will join soon the Chicago Opera—note of the correspondent). Marthe Chenal once again electrified the frantic audience with the singing of the "Marseillaise." Mme. Lubin and Messrs. Note and Gresse rendered the allied hymns. Mlle. Chenal was Monna Vanna, Mr. Darmel, Prinzivalle, Mr. Gresse as Arkel, and Mr. Huberty as Goland. Other operas given during the month of November: "Rebecca," with Mme. Bugg and Lestelly; "Rigoletto," with Maurice Renaud in the cast, Mlle. Vecart and Arne. "Aida" was given with Mlle. Demougeot, under Mr. Arthuro Viga's baton.

The Colonne-Lamoureux concerts opened with performances of compositions by Claude Debussy, conducted alternately by Messrs. Chevillard and Pierne. A novelty was presented by Mr. Florent Schmitt, whose composition, "Dreams," received its initial performance.

At the concerts Ruhlmann gave at the Varietes another novelty was presented—"Variations Surdes Airs de Binion," a suite, orchestrated only lately, originally being a piano composition for four hands.

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### At Blois

The 16th and 17th of November, "Le Chalet" and "Le Fille du Regiment" was given with Mlle. Genevois, from the Opera Comique. Later "La Mascotte" was revived, with Mlle. Boulant from Gaite Lyrique.

♮ ♮ ♮

### Pupil of Jacques Thibaut Coming to America to Concertize

The correspondent of Music News is in receipt of a communication from Mlle. Fernande Capelle, pupil violinist of Jacques Thibaut (now touring America), that she intends to leave Paris for America, whence she will tour the country under a management not known yet, but under consideration by a prominent New York agent. Mlle. Capelle is a first prize from the Paris Conservatory and achieved some success in the French capital. Recently she appeared in Paris under the auspices of the American Y. M. C. A. in a concert given by the Brazeau four, consisting of Miss Marie Therese Brazeau, Bostonian pianist, and Mlle. Suzanne Beaumont, from the Paris Opera.

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### Rudolph Ganz Plays for the Humanitarian Cult at Carnegie Hall

In its semi-monthly seance, the Humanitarian Cult presented as soloist for the musical program Mr. Rudolph Ganz, the eminent Swiss pianist, who played a Chopin group and one composition by himself, "Capriccio" (for the right hand alone), also numbers by Grainger, Liszt and Paganini-Liszt. The event took place on Tuesday evening, December 17th.

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### Merle Alcock Is Star Soloist at the 247th Bagby Morning Musicale

The third Albert Morris Bagby morning musicale took place at the fashionable Waldorf-Astoria, on December 16th, in the ballroom of that smart-set hotel. I know of no better contralto since Christine Miller retired than the splendid Merle Alcock, who made her third New York appearance in four weeks. She was in splendid voice, and I suspect that the fastidious music lovers must have been pleased. In spite of the early rising hour, the audience was large. She was splendidly assisted at the piano by Richard Hageman. Jose Mardone's voice was also a delight. Guiomar Novaes and Frieda Hempel were outdistanced by the others.

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### The Selwyn Theatre for Concerts and Recitals

New York is to have one more theatre where suitable concerts and recitals will be presented after January 1. The new theater is owned by Selwyn & Company, theatrical

THELMA GIVEN

managers. Its name bears that of the owners and it is located on Forty-second street, only a few seconds from Broadway. The first recitals will be given by Leo Ornstein, pianist, and Vera Barstow, violinist, recently arrived from France.

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### Special Note of the Correspondent

Owing to the holidays, not all events are reported. This will be done in a future correspondence. I am reporting some briefly and others more extensively. More in the next issue.

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### Brief Notes of Recitals and Concerts

On the evening of December 16th Mme. Maria Winetzkaja gave a song recital at Aeolian Hall. In the afternoon Composer-Pianist James Boulter appeared at Aeolian Hall. At Carnegie Hall on December 17th the Philadelphia Symphony gave its second afternoon concert, with Ossip Gabrilowitsch, pianist, as soloist. At Aeolian Hall, on December 17th, Muri Silba, pianist, gave a recital. On December 18th, first appearance of Louis Wins, violinist, and Edouard Gendron, pianist, in Sonata recital at Carnegie Hall, under the auspices of the French-American Association for Musical Art. At Aeolian Hall Miss Greta Masson, soprano, gave her recital on December 20th. The Symphony Society of New York gave two special concerts on December 19th and 21st at Carnegie Hall, with Jascha Heifetz, soloist, on both occasions. The Philharmonic gave, on December 19th, evening, and December 20th, afternoon, two concerts, with Mischa Elman as soloist on both occasions. On Saturday, December 21st, Serge Rachmaninoff, pianist-composer, gave his recital at Carnegie Hall.

♮ ♮ ♮

### The Metropolitan

On Monday evening, December 16th, "Marouf," by Henri Rabaud, was repeated with the previous cast. On Wednesday evening, December 18th, "Lodoletta" was repeated for the first time since its last year premiere. The cast enlisted Caruso, Florence Easton, Didur, and Moranzoni conducted. On December 19th "Aida" was repeated, with the previous cast. On December 20th "Faust" was repeated, with the previous cast. On December 21st, matinee, "La Forza del Destino" was repeated, with the previous cast, save for Sophie Braslau's appearance in place of Alice Gentle. In the evening "La Boheme" was given at popular prices with the previous cast.

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### My Interview With Oscar Hammerstein

Oscar's hat will again be in the ring. "I am not dead yet. I am very much alive, and I shall give New York the best in operas and singers." This said the valiant Oscar Hammerstein to me when requested to give a statement of his future opera plans. The old man—but still young in spirit—said that his opera injunction, which is to be a dead letter in January, 1920, will enable him to produce operas, and not alone in the field, but with Morris Gest, the well-known producer of New York. We applaud Oscar's re-entry in the arena—he will make many people take notice and will certainly, if he gives it at all, give good opera.

———♯♯♯———

### TRINITY CHURCH

The Christmas Cantata given at Trinity Church, under direction of Irving Hancock, last Sunday afternoon was one of the most beautiful services in the long series heard there.

There was a fine audience and great appreciation of the spirit and the artistry of the service.

Particularly beautiful among special numbers was the duet for soprano and alto, sung with splendid effect by Sam Thompson and Francis Duncan, boy soloists of the Trinity Choir.

Young Mr. Thompson made a fine impression also in his solo numbers. During the short time that he has been at Trinity he has made a host of friends, and is repeating there the successes he has reaped wherever he has sung.

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Pianist Care of MUSIC NEWS

## ANN ARBOR APPROVES OF PROKOFIEFF

On Saturday evening, December 14, Serge Prokofieff, the Russian pianist whose modern music has been the subject of much discussion and whose activities as composer and performer have shown him to be a remarkably versatile artist, was heard in Ann Arbor before a large audience. His program consisted almost entirely of his own compositions, Scriabine and Rachmaninoff being also represented, and as elsewhere, the evening's entertainment provided much "food for discussion" among the numerous critics and music lovers who were present. While the masses, apparently, could not fully understand what the young Russian was driving at, they admitted that his music was extremely interesting and were much pleased with the personality of the unusual, but charming, young man. To the professional musician the occasion was of great interest and was taken decidedly serious.

After the recital Mr. Albert Lockwood, head of the Piano Department of the University School of Music, and a concert artist of considerable note, in discussing the matter, made the following statements, which will undoubtedly prove interesting to those who have heard him and also to those who have as yet not had opportunity to have been present at one of his performances:

"The musician, along with everyone else, is asking what is to happen after the war in his particular branch. It is quite apparent and has been so for some time that the older harmonies are insufficient to express the emotions of these strenuous times. We have had the violent rebellion of Schonberg, the orderly rebellion of Scriabine, the program music maker Stravinsky—all prominent in their several manners. Today we listen to a new one, Prokofieff, and the question arises from whom, if anyone, does he derive? Do they all, as a matter of fact, derive from the same mysterious source, or are they individualistic after the manner of the older composers? It is difficult to trace essential individualism in music so novel. It needs maturer judgment and greater study, but I feel that while in Schonberg, Scriabine, Stravinsky and Prokofieff we find a general tendency of the times, yet I see enough difference in style to feel that the new movement already seems to be developing distinct individual types. As in ideas of government there are various types—anarchistic, conservative, democratic, etc., so in the new musical art there are variants—Schonberg, who throws overboard all of the old tendencies, a sort of musical Bolshevik; Stravinsky, who is frankly the futurist programmusic writer; Scriabine, who, accepting very interesting and far-reaching premises, follows them logically to their conclusions, a philosopher as well as a poet, a socialist and democrat; and Prokofieff, whom we are about to attempt to place as a conservative futurist, if such an expression may be allowed. It may be considered a contradiction in terms, but I feel that it expresses my meaning. He is a child of the present, with its fearful experiences, but he does not break entirely with the past. In his music there is no hint of plagiarism from any of the other recent composers;

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Scriabine he undoubtedly knows and admires, but does not copy; Medtner, also, he suggests in some degree, and the influence of other composers comes as a faint perfume now and then, but the outstanding feature, the great impression, the final residuum left in my mind after listening to his program was that he was a composer genuinely original as far as it is possible, or better, wise, to be original. Too ardently striven-for originality always results in disappointment and ends by being merely fatuous.

"To speak intelligently and in detail of the works listened to is impossible without a second hearing or a reading of the score. Following impressions are given for what they are worth. The four etudes beginning the program had each a special psychical as well as technical content that was enthralling. The first, with its augmented chords and ascending octaves, was tremendously virile. The second, in a softer mood, was devoted to scales. The third, with its major thirds, partly a lament, partly a wild dance; while the fourth concerned itself with a tremendously strong and rhythmical motif and octave passages. The sonata was futuristically philosophical in its first part and moved according to the freer form of a tone poem rather than the ancient sonata. The scherzo in the older harmonies and in double notes was fascinating in its rhythms. The Andante, one of the most convincing pieces of the new music I have heard, worked to a superb climax. The Vivace began with familiar harmonies in a sort of Slavic tarantelle, growing harmonically wilder as the movement progressed and developing into a marvelous scherzo. The common chord of C major appearing in this remarkable scene made an impression quite extraordinary for that simple triad. This movement contained a charmingly plaintive melody. Of the Quatre Pieces I would say that they are of an earlier period. The Prelude in C major, with its simple figure of broken arpeggios suggesting Debussy's work of about the year 1901, the gavotte in G minor was also in the older harmonies. The march more modern in type and slightly grotesque in spirit. The suggestion diabolique a perfect witches' sabbath, magnificently godless.

"Mr. Prokofieff's success was decided, although had he yielded to the insistent demand for more he might have turned a genuine success into a great ovation. Ann Arbor is fortunate in having the new music interpreted so masterfully by one who seems destined to great things."

Ann Arbor's musical activities have been progressing splendidly, even though sadly interfered with during the early part of the season on account of the epidemic and other unfavorable reasons. The fact that approximately 5,000 University students have been enrolled in the S. A. T. C. and the Naval Unit has necessitated considerable change in the general musical scheme which has been followed so successfully in the university city. Since the schedule of these young men required that they be under military orders during the entire week, with the exceptions of Saturday evening and Sundays, student musical activities have been made to conform to these hours. The concerts in the Choral Union Series have all been placed on Saturday evenings, while the Faculty Twilight Recitals are given Sunday afternoons. In the former series Anna Case and Prokofieff have been heard, while Joseph Bonnet, Toscha Seidel and Enrico Caruso will appear after the holidays, and in the latter series the following artists from the School of Music Faculty have taken part: Anna Schram-Imig, soprano; Grace Johnson-Konold, soprano; Nora Crane Hunt, contralto; James Hamilton, tenor; Robert Richard Dieterle, baritone; Dorothy Wines, Mrs. George B. Rhead and Albert Lockwood, pianists; Anthony J. Whitmire, violinist; Burton Garlinghouse and Earl Vincent Moore, organists.

Under the direction of the Fosdick Commission, Theodore Harrison, head of the Voice Department of the School, has been in charge of singing among the soldiers, and in this capacity each week has held several sings in Hill Auditorium when the entire body was present. National airs, patriotic songs and the more recent trench songs have all come in for their share, and splendid results have been attained, Mr. Harrison's magnetism, enthusiasm and inspiring leadership having elicited the splendid response from the young men. The results have been so satisfactory that the community in general has caught the contagion and Mr. Harrison has been obliged to yield to the numerous demands of the community by providing a series of community sings in Hill Auditorium, which have been attended by thousands of residents, and which it is probable will be continued after the demobilization of the military forces.

Mr. Samuel Pierson Lockwood, head of the Violin Department, who has been ab-

(Continued on page 28)


# *Maestro Roberto Moranzoni*

## *CONDUCTOR OF THE METROPOLITAN OPERA HOUSE*

**A potent factor in the initial performance of "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," by Puccini—Scores brilliantly**

FOLLOWING ARE THE PRESS COMMENTS:

"Roberto Moranzoni conducted his forces with the skill and enthusiasm for which he is noted. He deserves the highest encomiums for the masterly manner in which he kept his army off and on the stage in action."—James Gibbons Huneker in the New York Times, Dec. 15.

"Mr. Moranzoni conducted with an authority, varied effect and attention to detail of nuance and contrast which showed his thorough knowledge and intelligent appreciation of and sympathy with all three scores and all the possibilities of their pictorial, dramatic, emotional and humorous effects."—Reginald DeKoven in the New York Herald, Dec. 15.

"He disclosed a complete and sympathetic grasp of the interpretative musical needs and opportunities and put them in fitting use."—New York World, Dec. 15.

"Mr. Moranzoni projected the scores in the exact spirit and meaning of the composer."—New York Telegraph, Dec. 15.

"A word of special praise must be given to Mr. Moranzoni for his painstaking conducting of the three operas."—New York Evening Telegram, Dec. 15.

"To Mr. Moranzoni goes tremendous praise for his skillful and inspiring conducting."—New York Evening Mail, Dec. 16.

"First praise for results must go to Mr. Moranzoni, who conducted with admirable care, insight and energy."—New York Globe, Dec. 16.

***Maestro Roberto Moranzoni Studied the Three Operas With the Composer***

## AT THE TEW STUDIOS

The last pupils' "at home" of the year was held in the spacious and artistically appointed studio suite of Whitney Tew, in the Fine Arts Building, last Sunday.

The same lofty aims were in evidence in the work of the rising young singers, and the atmosphere of this studio is the appropriate setting of an exalted ideal, an energizing spirit which sets itself in an outer tracery of cordial good fellowship and a delightful informality.

That which most impresses the habitue of studios and the concert room when he is called upon to listen to the work of Mr. Tew's pupils, beyond the still amazing manner in which every pupil scales heights and descends into unheard-of tone depths with no effort whatever, is the sincere expression given to the sentiments of the music.

The insincere sentimentality, strained affectation and languishing morendi which palm themselves off as expression and feeling are happily absent. One hears a true meaning, simply uttered and in a clarity of enunciation which the unobservant fail utterly to grasp.

The writer observed a purity in the tone work of these pupils, which carries a velvety softness but withal a sturdy quality, resonance and body.

Another puzzling factor presents in analyzing this entirely unfamiliar tone process —the same singers seem to possess the qualities of the contralto and soprano, the bass and tenor, yet so far as I could detect there was no change in the mode of using the instrument.

I heard, and I chronicle the fact with some trepidation, a man sing an aria with one of the biggest and distinctly bass tones I have ever heard; he followed this with a tenor song, and with a pure lyric tenor quality, and I heard him do some scale work, ascending to the G in altissimo in as delicate and pure soprano quality as I have heard in any female voice.

These facts force recognition; they are incontrovertible, and fully substantiate the statements of this teacher that the voice is today entirely misunderstood.

During the afternoon Mr. Tew followed his custom of illustrating these points, and in a very amused vein told of a tenor who had come to him and made arrangements to take up the study.

The basso in question was singing a tenor song in one of the studios. Mr. Tew remarked to the prospective pupil, "You see what a bass voice can do?"

"Bass?" said the pupil, his expression being one of real pity, "That is not a bass; that is a lyric tenor." After a pause Mr. Tew smiled and said, "My prospective pupil has not been heard of since."

Mlle. Roxan D'Oex opened the program with Dudley Buck's "When the Heart Is Young" and the "Last Rose of Summer." Miss Emma Berg presented the first Astrifiamanti aria from "The Magic Flute," a very difficult and seldom heard choice, with much charm of manner and brilliant vocalization, the F in altissimo at the close of the long fioriture being ringing and full of color.

Mme. Colbran-Melius sang the contralto transposition of "Elsa's Prayer" from "The Golden Legend," by Dudley Buck. Her contralto tones were beautiful and expressive. This was followed by McDowell's "Thy Beaming Eyes" in the mezzo key, with its suitable timbre.

A fine reading of Loewe's balled, "Edward," was given by Mr. John A. Alcott. The singer followed this with Hartman's "Pallid Princess," which he delivered with dramatic force and especially refined diction. He was later heard in Gounod's "She Alone Charmeth My Sadness" and Maude Valirie White's "Farewell Song," in which his versatility in interpretation was easily established. Miss Dorothy Wood gave a brilliant performance of Massenet's "Il est doux," her expression and very good French being highly commendable.

Miss Janet Bergstrom gave a piquant rendering of Maria's first aria from Donizetti's "Daughter of the Regiment." Miss Ruth Carle showed a distinct advance in her command of tone values and dramatic insight in Verdi's familiar "O Don Fatale."

Mrs. John A. Alcott, Miss Verra Schuette and Mlle. D'Oex then demonstrated and beyond dispute proved the position of their teacher. His unhesitating assertion is that the terms contralto and soprano are arbirary and wholly a matter of quality rather than compass. In the case of these singers it would be difficult to say which songs, the high or low, were delivered with the greater fluency, ease and conviction. Certainly no trace of effort was to be detected, and the absence of audible or visible breathing, a clear enunciation and exceptional beauty of tone placed the work of each on a high plane.

The writer disclaims any intention to convey the impression that these pupils, still under the wings of the alma mater, are in possession of the poise and acquired artistry of professional singers, but in the points enumerated they fully qualify.

Mr. Tew stated, granting an understanding of the true process of handling the voice, that any contralto can sing soprano, and any soprano can sing contralto, and goes even further than this and says that he is developing a man's voice and that he will sing bass, tenor and soprano.

The lovely tones of Miss Pauline Bernstein, which reached a climax in her F sharp in altissimo; the clear-cut, yet softly modulated, phrasing of Miss Alice Shaffner, and Miss Elsa Fredeen's musicianly use of a rich quality of voice, all brought forward a high order of expressive recital, an interpretation freed from the expected inappropriate accellerandos and ritardandos, and of pianissimos lacking in tone or conviction.

Miss Edith Scrimgeour, despite evident nervousness, sang with purity of tone and careful phrasing.

Critical analysis derives its value from the degree of intelligence and experience behind it. If the experience does not include familiarity with the principles of true art, the judgment is narrowed in scope and usefulness by its limitations. In the case of the work of Mr. Tew's pupils there are no contemporary standards.

ARCHEUS.

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## RUTH THORNE AND FRANK PARKER AT THE EDGEWATER BEACH HOTEL

In the presence of a large and appreciative audience a delightful program was given by Ruth Thorne, soprano, and Frank Parker, baritone, at the Edgewater Beach Hotel on Sunday, December 15.

Miss Thorne, who is known in the South as the Georgia Nightingale, has a lovely voice and a charming stage presence, and she sang with much poise and finish. Her numbers included the following:

"Thou Brilliant Bird" (David), "I Sometimes Wonder" (Woodford-Finden), "Song of the Chimes" (Lola Carrier Worrell), "For Tonight" (German), "Heart of Mine" (Clough-Leighter), "Psyche" (Paladihle), "Invano" (Tosti), "Lithuanian Song" (Chopin), and "The Mocking Bird" (Hawthorne). These were given a splendid interpretation, although Miss Thorne was suffering with a severe cold. We shall be glad to hear her again.

Frank Parker is quite well known and a popular baritone. His voice is of a very pleasing quality and his enunciation and interpretations were extremely good. His numbers consisted of "I Mind the Day" (Willeby), "Now Sleeps the Crimson Petal" and "Memory" (Burleigh), "Springtime of Love" (Hammond), "Hail Ye Tyme of Holidays" (Branscombe), "I Wait for Thee" (Fisher), "Little Ghosts" (Fay Foster), "The Pipes of Gordon's Men" (Hammond), "The Heart's Country" (Carpenter), "Candle Lightin' Time" (Loomis), "A Plantation Love Song" (Deems Taylor) and "A Song of Joy" (Doughty).

Excellent accompaniments were supplied throughout the program by Grace Grove and Frances A. Cook.

ELEANORE CAPPS-HOSTLER.

———###———

## MARIE KERN MULLEN

At a morning appreciation class recently Mme. Kern Mullen sang two Russian songs in illustration of modern Russian music. One was Tschaikowsky's beautiful "Ye Who Have Yearned Alone," and the other "L'Esclave" by Lalo. Both were excellent illustrations of the theme as well as perfectly suited to Mme. Kern Mullen's richly resonant voice and artistic interpretation. Chicago cannot boast a better, more sympathetic interpreter of songs than Mme. Kern Mullen.

M. C. W.


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## A CELLO RECITAL BY VAN VLIET

Pianos, violins, orchestras, operas, are heard in abundance in New York. From morning until midnight the metropolis has them in plenty. The first two instruments exceed any other musical events—not necessarily in quality, but certainly in quantity. Cellists, curiously enough, appear only on rare occasions at Aeolian or Carnegie halls. As this instrument seems not to be as yet one of the public's favorites, I am asking myself what makes a cello less attractive than the piano or violin? Were we to be invaded with a great number of cellists then there would be a reason to complain of their frequency, but such has certainly not been the case for the last five years. We see, rather, the apathy of the public in the important performers on this instrument. But when we can hear a really great artist on the instrument—such a one as Cornelius Van Vliet—then indeed is there cause for artistic joy. Van Vliet is a master of the cello—one of the godly instrumentalists who should come to the front through what he represents as a performer. His New York recital could not be extensively reviewed right after his appearance on the 21st of November (Aeolian Hall) because of lack of space, so I preferred to postpone it and give him that deserved space which a noted artist is entitled to at this time. Music is the second language, an instrument is the third, and the excellent performer is the first. Van Vliet's technic is as child's play—perhaps, secondary to him. What is essential to an artist of his type is to make the cello speak in a way which a pen is entirely unable to depict. There is a velvet, subtle tone extracted from this instrument of his—a tone which carries far into the listener's heart. His intonation is equal in power to two or three violins, and when, as in the Van Vliet case, interpretations are carried out with brains and musical intelligence, then may we acclaim him a master cellist. There is a reason with the public which fills up Aeolian Hall to listen to a cellist. The reason is that Van Vliet is one of the very few cellists who can satisfy a discriminative audience. The ovation tendered to him was not that of the opera house claque, for there is no such thing in a recital hall. An audience which applauds vehemently a cellist of Van Vliet's type is decidedly an intellectual class of music lovers in comparison to that ignorant mass which ofttimes invades an opera house and applauds whenever a singer breaks forth into a high C. On Van Vliet's program there was a sonata by Valentine, Seven Variations on a theme from Mozart's "Magic Flute," by Beethoven and Decameron Suite by Gouvy, the last two played for the first time here. Also "Carnival Scenes," by Kamp, was new. Two other numbers, "Tarantella," by Jeral, and variations on a rococo theme by Tschaikowsky, completed the program. Mr. Van Vliet is an unaffected player with poise and a manly grace in holding his instrument. But what most concerns him is the extraction of the composer's meaning, and at this recital he gave proof that a cello is an important instrument when handled with such skill as is his. Encores were piled up because the audience wanted them not from purely customary reasons, but because they enjoyed his playing. Only cellists like Van Vliet can make this instrument count in the public's hearts, and we want him to come back to us, and in the same beautiful shape as on the evening of November 21.

JOSEPH DE VALDOR.

###

## CLEVELAND

The genial James H. Rogers, critic and composer, and organist at Unity Church, Cleveland, refuses to think well of his own songs, no matter how much one chides him for his modesty. With the greatest naivete (charmingly assumed!) he insists that compositions invariably rise or fall on their merits; that his better known contemporaries owe nothing to clever publicity methods.

"I've nothing to complain of," he said. "The artists have always given my songs a fair chance—and if they find them popular they sing them."

He roared with amusement when we suggested that Cleveland was aching to be represented; that he owed it to Cleveland to make the most of his name.

"I think, perhaps, Cleveland gets out of it very nicely," he said, and then, pleasantly musing: "Of course, if I had begun years ago and kept it up, I might have been some kind of a composer—I don't know. Really, it must be very nice. Don't you imagine they make a good deal of money?"

And we forgot for the moment that we were talking to the composer of "The Star" and other song successes, and that his church music is sincerely loved by those who know it. More of his Christmas music was used this year in Cleveland's larger churches than that of any other composer, saving only Dudley Buck himself.


# John O'Sullivan

## *French-Irish Tenor*

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Herman Devries in the Chicago American wrote as follows of his Werther:

"Mr. O'Sullivan's singing was none the less well worth hearing. It was impassioned and restrained, and in the third act, notably in the Vers d'Ossian episode, treated with artistic finish.

"Besides, Mr. O'Sullivan wore the Werther costumes with distinction and in the first act reminded strongly of Sarah Bernhardt's 'Aiglon.'

"I was astonished that Mr. O'Sullivan did not receive the applause he merited in the second and third acts, and I am pleased to say that it was I who gave the signal for approval after the 'Ossian.'"

Edward Moore in the Chicago Daily Journal had this to say of the concert appearance:

"John O'Sullivan, who has been a valuable artist in the last two days, assisted as soloist. He appeared in the first part with an aria from Mehul's 'Joseph in Egypt,' coeval with the rest of the program. Another concert prevented its hearing, but in the second half he sang a group of supposedly Irish songs. It was one of the best performances of music, not very far from the best, that I ever heard. In appearance, in voice, in enunciation and in interpretation, O'Sullivan is capable of being as valuable in concert as he is in opera, which is saying a good deal."

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## ANN ARBOR APPROVES OF PROKOFIEFF

(Continued from page 25)

sent on leave for military service, has resumed his duties at the School of Music, and will be available for instruction immediately after the holiday vacation. He will also reorganize the University Symphony Orchestra, which was temporarily discontinued during his absence.

Lois M. Johnston, of Detroit, who has been a student under Theodore Harrison at the School of Music for the past three years and who has appeared among the list of artists at each of the last two May Festivals, is rapidly winning laurels. In addition to filling one of the best church positions in Detroit, her services are in continual demand. On Sunday, December 15, she appeared as soloist with the Detroit Symphony Orchestra, under Ossip Gabrilowitsch, and her splendid work received the most favorable comment from Detroit music critics.

Dr. Stanley is planning to offer Gounod's "Faust" and Hadley's "Ode to Music" at the next May Festival, which will be in the nature of a Victory Commemoration Festival, as a tribute to the large number of members of the Choral Union who have enlisted in the service of their country. Programs appropriate to the occasion are being planned.

On December 7th the following members of the School of Music appeared in concert in Chelsea, Mich., and were well received by a large audience: Nora Crane Hunt, contralto; Hannah Cochrane-Potter, soprano; Robert McCandliss, baritone; Burton G. Grim, tenor; Nell B. Stockwell, pianist; Dorothy Haymaker, violinist, and Emily Powell, organist.

Sunday afternoon, December 15th, Earl Vincent Moore, head of the Organ Department of the University School of Music, gave the following program in Grand Rapids, being the third program which he has given in that city during the past two years. In January, Joseph Bonnet, the distinguished French organist, will appear in the same series:

Rhapsody on a Breton Folk Song.....Saint-Saens
Symphony No. 6, in G minor.....
Allegro; andante; cantibile; intermezzo
Oriental Sketches No. 3 (Turkish).....Bird
Slumber Song.....Parker
Allegretto.....Parker
Dance of Angels, "O'er Field and Meadow Merrily" ("New Life").....Wolf-Ferrari
Toccata.....Mereaux
Angelus.....Massenet
Marche Heroique de Jeanne d'Arc.....Dubois

C. A. S.

### HONOLULU

The following program given at Honolulu recently as one of a series of ten Chamber Music concerts of the Selenky Quintet was sent us by Richard Vilim, formerly of Chicago but now assistant secretary of the Y. M. C. A. at Honolulu:

FRIDAY, DEC. 13

Trio in B flat, Op. 11.....Beethoven
(Pianoforte, violin, violoncello)
Quartet—
Andante Cantabile.....Tschaikowsky
Intermezzo.....Grieg
(Two violins, viola, violoncello)
Solo—Variations Symphoniques.....Baellmann
(Violoncello)
May Mukle
Quintet in E flat, Op. 44.....Schumann

### MILWAUKEE

Milwaukee music lovers are greatly indebted to Marian Andrews and her managerial endeavors in bringing the Chicago Opera Company in two magnificent productions recently. Mme. Galli-Curci was in perfect voice and was heard in "Barber of Seville," with Signor Carpi, tenor, and Stracciari, baritone, in the two other important parts. They both have magnificent voices and from the pleasure of these three alone it was well worth hearing, no matter what they sang. The opera in itself is not a favorite and from that standpoint it was a disappointment when there are so many more acceptable. The second operatic evening was devoted to "La Tosca," with Rosa Raisa, soprano, Dolci, tenor, and Baklanoff, baritone. Wonderful opera both in text and structure. If possible, still more wonderful singers to sing it. Out of an audience of five thousand people I think it safe to say there was not a dissenter. Even the person who has no use for any opera at any time, and there are quite a few so-called musicians who feel that way about it, hadn't a word to say. For the play in itself is gripping and left nothing to be desired or imagined at the time. What time wasn't lost in admiration of Raisa's wonderful voice was spent in wonder at her stunning appearance and acting. Signor Dolci made a very good impression, altho his opportunity is not as great as in some operas. The baritone was very fine in the role of Scarpia.

The Milwaukee Symphony Orchestra has been heard in two concerts of their season, with assisting soloists. The partial ban on again due to the influenza return is affecting the attendance and general enthusiasm of everything. Only half capacity audiences are allowed. Mrs. Wyncoop, contralto, was the assisting artist yesterday, and received much enthusiasm for her endeavors.

### ESTACADA, OREGON

Robert Louis Barron, well known young violinist, lately of Chicago but now of the University School of Music of Oregon, played the following program at Estacada, Ore., on December 13:

Sonata No. 1, in A major.....Handel-David
Andante; allegro; adagio; allegretto moderato
Concerto in G minor, Op. 26.....Max Bruch
Allegro moderato; adagio; allegro energico
Chant Negre.....A. Walter Kramer
Humoresque.....Felix Borowski
Melody.....Charles G. Dawes
Polish Dance.....Earl R. Drake
Romance.....Svendsen
Orientale.....Cesar Cui
Ilejre Kati.....Hubay
Aurora Potter at the piano.


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## PRESS AT LARGE

(Continued from page 19)

religious strain to her program, for what can be more deeply religious than "When Two That Loved Are Parted" (Secchi), "Have You Seen Him in France" and "The Home Road," with its refrain:

"For the long, long road to Tipperary
Is the road that leads me home
O'er hills and plains,
By lakes and lanes;
My woodlands! My cornfields!
My country! My home!"

And then there was "When Pershing's Men Go Marching Into Picardy," by James H. Rogers, Cleveland composer, upon whom the diva called to acknowledge the prolonged applause and which Mr. Rogers declined. Her beautiful legato singing came in full measure in an Indian love song by Thurlow Lieurance, an agnus dei (Bizet) with violin obligato played by Miss Nina Fletcher, assisting soloist, and the Mozart "Vitellia" aria in Italian, her only song not in English, not excepting the Bach "My Heart Ever Faithful." "Taps," arranged by Joseph Pasternack, was a number new to the audience, new as to vocalization but familiar to the many men in uniform and their womenfolk. If the war has done nothing more for some of us than to teach us our national anthem, we can appreciate now more than in the pre-war days the stirring "Star Spangled Banner" when sung other than as a dirge. Lucky we who heard Schumann-Heink's interpretation. Luckier still the people on the stage to whom she sang a number of times.

Madame made a speech, an important one too—she reminded the audience of the Cleveland Symphony Orchestra "which you must encourage and pay for," that a promise to sing at a midnight mass Christmas eve at Camp Kerney is the only obstacle to her appearing at the Sunday afternoon concert by the orchestra as a guest and volunteer soloist.

Miss Fletcher's numbers were the Tartini Sonata in G minor, the Beethoven Minuet played as an encore, a Canzonetta (Clayton-Johns) and a Mazourka (Zarzyski). Katherine Hoffman was at the piano.—Louise Graham in the Cleveland News.

♫ ♫ ♫

### Rudolph Reuter

Some comment on recent recital:

Of American pianists now before the public, Rudolph Reuter surely takes high rank. His gifts are of paramount order, and his technical mastery as well as his musical intuition deserve admiration. Mr. Reuter put into his performance a virile style and a manner that disclosed that he dominated over every phase of pianism.—Chicago recital, November 24, 1918, Daily News.

Mr. Reuter performed the Chopin group with a certain patrician elegance that was restful and satisfying. Mr. Reuter is always suave and sure in what he does, but in the Liszt pieces he allowed himself a full measure of dash and go.—Chicago Examiner.

Mr. Reuter plays with an ease and fluency that make a sure show of his mastery of technic. In the Liszt he gained emotions that flew fast and free. He is undoubtedly a player of consummate skill.—New York recital, 1918, New York Sun.

His playing of the piano part was splendid. It was not so much the brilliance of his technic nor his temperamental fire than made a deep impression; it was the manner in which he became a vital part of the ensemble. The playing was electric in effect.—Minneapolis Daily News, 1917.

♯ ♯ ♯

### Florence Easton in Philadelphia

The press of Philadelphia spoke as follows:

One must particularly commend Florence Easton's beauty of voice and presence as Lauretta.—Philadelphia Public Ledger, Dec. 18, 1918.

Florence Easton is a most winsome daughter, and was in fine voice last night.—Philadelphia North American, Dec. 18, 1918.

Florence Easton contributed notably to the spiritedness of the performance.—Philadelphia Record, Dec. 18, 1918.

Florence Easton is an artist of high caliber and she shows it by what she makes of the role of Lauretta.—Philadelphia Press, Dec. 18, 1918.

Florence Easton gives to the role of Lauretta the charm of personality and beauty of vocalism.—Philadelphia Evening Bulletin, Dec. 18, 1918.

The lovely aria of Lauretta was given by Mme. Easton with beautiful vocal effect and charming stage presence.—Philadelphia Evening Public Ledger, Dec. 18, 1918.

♫ ♫ ♫

### Florence Easton in Boston

Mme. Easton sang music which in the hands of too many performers is merely decorative with sincerity and emotion. She has a fresh and beautiful voice, peculiarly rich and dark in its lower registers. She was recalled with marked enthusiasm.—Olin Downes in Boston Post, Nov. 2, 1918.

Mme. Easton gave pleasure by her pure, expressive voice, finding herself and her audience more particularly in Debussy's aria.—Arthur Wilson in Boston Globe, Nov. 2, 1918.

Mme. Easton sang very finely. Her voice was broad, her intonation always secure even in highest register; there was sufficient flexibility and good expression in the Mozart aria, while the dramatic fervor and sympathetic quality in the Debussy air won the audience completely. She was recalled over and over again.—Louis Elson in Boston Advertiser, Nov. 3, 1918.

Mme. Easton's middle and lower tones were rich and beautiful. She phrased as an accomplished musician. Lia's recitative and aria were sung dramatically.—Philip Hale in Boston Herald, Nov. 2, 1918.

♯ ♯ ♯

**Chicago Musical College**—The pupils of Ethel Woodstock gave a highly successful program in the Recital Hall of the Chicago Musical College, December 14. Karl Reckzeh's students gave a concert December 16 and a large audience gave much applause to a concert given in the same hall by pupils of Burton Thatcher, December 20. The next program will be given by students of the Preparatory Department, January 8.

♯ ♯ ♯

**Chicago Musical College**—There will be no concert given by the Chicago Musical College in Ziegfeld Theater this Saturday, but the series of performances will be resumed January 4, when Puccini's "Madame Butterfly" will be interpreted by the School of Opera under the direction of Edoardo Sacerdote.

♯ ♯ ♯

**Borowski**—Felix Borowski's Allegro de Concert for organ and orchestra was played on Thursday evening by the Chicago Symphony, under the direction of the composer. Herbert Hyde was the performer of the organ part.


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624 S. Michigan Av.
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1914 Montrose Av. (Sunnyside 4073)
**Johnson** Hertha E. (Harrison 7949)
1207 Kimball Hall
**Johnson** Jennie F. W. (Kenwood 6513)
700 Oakwood Boul.
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1328 Kimball Hall (Wabash 5883)
**Johnstone-Bishop** Genevra (Soprano)
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**Kilby** Lemuel W. (Home ph., Graceland 9275)
613 Lyon & Healy Bldg. (Wabash 7165)
**Kimbell** Grant (Tenor)
4756 Forrestville Av. (Drexel 8519)
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Metropolitan Musical Bureau
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**Lamont** Forrest (528 W. 111th St., New York)
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